

27th & 28th
YEARS



ANNUAL REPORT



SOCIETY MAGAZINE 2019-21

— A —
**SOCIALLY
CONDENSED**
Double
— Issue —



THE UNIVERSITY OF BRITISH COLUMBIA

GREEN COLLEGE
The University of British Columbia
6201 Cecil Green Park Road
Vancouver, BC V6T 1Z1
Phone: 604.822.8660
www.greencollege.ubc.ca



GREEN COLLEGE is a graduate residential academic community at the University of British Columbia, with a founding mandate to promote advanced interdisciplinary inquiry and engagement between scholars and society at large. The College offers resident membership to graduate students, postdoctoral scholars and academic visitors to UBC, and non-resident membership of Common Room to UBC faculty, staff and individuals from the local community. The College is committed to the cultivation of intellectual and creative connections at the edge of the main disciplinary and academic space of the University. To that end, and in partnership with other UBC units and locally based non-profit organizations, it provides non-credit academic, artistic and cultural programs that are open to all-comers at no charge. The administration of the College is assured by a staff and a Principal who is a senior UBC faculty member. The Principal reports to the President of the University through the Faculty of Graduate and Postdoctoral Studies and is guided by an Advisory Board, which meets annually, and on a day-to-day basis by the College's Standing Committees, Residents' Council and members of its Faculty Council.

Resident members at the end of their residency, non-resident members at the end of their Common Room membership, and others who have had an active association with the College are entitled to become members of the Green College Society.

Green College is located on the traditional, ancestral and unceded territory of the xʷməθkʷəy̓əm (Musqueam) people.

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CONTENTS

ANNUAL REPORT & SOCIETY MAGAZINE 2019-21

2. PRINCIPAL'S REPORT

5. 2019-21 HIGHLIGHTS

6. GALLERY

9. COLLEGE & SOCIETY

| | |
|---|----|
| A Taste for Collaboration – <i>by Kate Collie</i> | 10 |
| The Show Must Go On! GC Players Under Lockdown and Out of the Box..... | 14 |
| Introducing... the New Vice-Principals of Green College..... | 16 |
| How Do You Translate Queer Love? – <i>by Rodney Stehr with Pegah Shahbaz</i> | 18 |
| Explaining a Singularity, or Why No-One Predicted the Nobel Prize in Physics for 2020 – <i>by Bruno Arderucio Costa</i> | 20 |
| Conversations with the New Chair of the College's Advisory Board and His Evergreen Predecessor..... | 22 |
| GC Society Members Write In and Look Back – <i>by Samir Alkabie, Kristi Kenyon, Genevieve Breau and Rea Beaumont</i> | 26 |
| Green College's Very Own String Quartet Now Has Pianos Too..... | 28 |
| "If you're not feeling uncomfortable, I haven't done my job": Shifting Traditions, with Imogen Coe – <i>by Mairi Stirling Hill</i> | 29 |
| Au revoir, Danny, et mille mercis!..... | 30 |

32. PUBLIC PROGRAMS

| | |
|---|----|
| INTERDISCIPLINARY SERIES..... | 34 |
| GREEN COLLEGE LEADING SCHOLARS..... | 45 |
| SPECIAL LECTURES AND VISITORS | |
| Writer in Residence..... | 48 |
| Cecil H. and Ida Green Visiting Professors..... | 49 |
| J. V. Clyne Lecturers..... | 50 |
| Richard V. Ericson Lecturer..... | 52 |
| Dal Grauer Memorial Lecturer..... | 53 |
| Visiting Scholars in Residence..... | 53 |
| OTHER EVENTS..... | 54 |

55. THE BOOK PAGES

| | |
|--|----|
| Here We Are! Rewriting Canadian History from an Indigenous Perspective, with Michelle Good – <i>by Jane Willsie</i> | 56 |
| <i>La Mise en Livre: The Book as Living Form</i> – <i>by Daniel Canty</i> | 58 |
| In the Shadow of Two Empires: Creating a Canadian Literature – <i>by Scott McIntyre</i> | 64 |

69. GAZETTE

| | |
|--|----|
| DISTINGUISHED VISITING, INDIGENOUS AND BC FELLOWS..... | 70 |
| ADVISORY BOARD..... | 72 |
| COLLEGE COMMITTEES..... | 73 |
| COLLEGE AWARDS AND CITATIONS..... | 82 |
| MEMBERS 2019-20, 2020-21..... | 84 |



Mark Vessey,
Principal of Green College

PRINCIPAL'S REPORT

It was a week like any other, a return to the College's normal rhythms after the events of Founders' Week and the thrill of a Founders' Dinner at which guest of honour Nathalie Des Rosiers, Principal of Massey College, held a Great Hall audience spellbound over dessert. On Monday at 8 pm in the Coach House, Gregor Novak, Fox International Fellow, asked "How Is International Lawmaking Changing?" in the Resident Members' Series. (Gregor won the Yale Law School's Ambrose Gherini Prize in 2021 for the best doctoral dissertation on international law.) On Wednesday, the College co-hosted a public forum on space mining with the Outer Space Institute, at the I. K. Barber Learning Centre. That evening, an ad hoc committee met in the Gibson Room to select the next few Writers in Residence. Two of its choices have since spent time at the College and a third will be in residence early in 2023. On Thursday at 5 pm, despite rising concern worldwide about a novel coronavirus, the Coach House was packed with septuagenarians and octogenarians (among others) eager to hear a former Head of the UBC Department of English speak in the Senior Scholars' Series. There was the usual reception afterwards, and many of our emeriti guests stayed for dinner.

Almost every feature of Green College as a customized 'congregate setting' could seem designed to promote the free exchange of human respiratory droplets and aerosols.

And that was it. The next week, Green College, like the rest of UBC and Canada, locked down. Another great confinement had begun. Among possible lockdown venues, Green College may be one of the best appointed on the planet. Still, the threat of COVID-19, and the

precautions needed to protect the College's Resident Members from it, knocked the community sideways and made the place barely recognizable for a while. In fact, almost every feature of Green College as a customized "congregate setting" could seem designed to promote the free exchange of human respiratory droplets and aerosols.

Adapting this institution to pandemic conditions took all the ingenuity its members could muster and a little more patience than some of us were used to finding in each other. For an extended anxious moment, the possibility of there being any residential community at the College for the following academic year was seriously in doubt. In the event, a resolute group of continuing Greenies welcomed a slim but intrepid cohort of newcomers in September 2020, and an impromptu boxed meal plan provided by UBC Food Services kept a much-reduced resident membership fed while the Green College Dining Society was on ice. Forty or so graduate students and postdocs made the best of the space and quiet that suddenly fell to them; the College's public programs migrated to digital platforms; the local coyote population moved back into territory no longer needed by the wedding parties at Cecil Green Park House; academic and social life assumed new shapes...

By September 2021, roughly the point at which the main coverage of this *GC Annual Report & Society Magazine* ends, the residence was back to full occupancy, the Dining Society was providing the meal plan again, and our program team was piloting a gradual return to in-person public events. To everyone who helped see the College through the intervening time—its members, and our friends across the University and beyond: THANK YOU!

We homines sapientes are social bipeds, evolved for face-watching and horizon-scanning. Yet we now spend much of our time walking with our heads bowed, as if reverting to an earlier stage in the hominid timeline.

Like other public institutions in 2022, Green College faces the challenge of renewing itself in ways responsive to the demands of the present, open to positive futures, and as adventurous as possible with the social, cultural and other resources at its disposal. A sometime visitor to the College, Ron Deibert, Founder and Director of the Citizen Lab at the University of Toronto's Munk School of Global Affairs, author of *Reset: Reclaiming the Internet for Civil Society* (2020), wrote not long ago in the *Globe & Mail*:

We've all become habituated to seeking technical solutions for complex social and political issues. And while technologies can produce enormous benefits, we'll need a lot more than a few new gadgets to solve the problems of our time. We must resist the temptation

to reflexively look to 'apps' and 'platforms' when there may be other more traditional and ultimately more enriching ways to organize our lives, respond to social problems and accomplish our goals.

Online apps and platforms, like books and songs, are part of our cognitive and affective infrastructure, means of enhancing our humanity when they do not deform it. But the e-ocean we sail and trawl for our daily work and pleasure is also a fathomless sink of hate, crime and stupidity. And the risk of denaturing ourselves in it begins long before we take any deep dives. We self-proclaimed *homines sapientes* are social bipeds, evolved for face-watching and horizon-scanning. Yet we now spend much of our time face-to-face with machines—or walking with our heads bowed, as if reverting to an earlier stage in the hominid timeline.

When Green College was founded, UBC was still essentially a commuter institution. Now the Point Grey campus is home to tens of thousands, most of whom can do at least some of their work without leaving home or even getting out of their pajamas.

The people who founded Green College thirty years ago under the banner of "Ideas and Friendship" could have had no idea that eye-to-eye, hand-to-hand human contact and conversation would become the rarities they lately have been at universities; or that a period of pandemic-enforced *social distancing* would usher in a longer one of routine *remote working*; or that the ordinary aversion of conscientious academics from most kinds of departmental *meetings* might one day be reinforced by a widespread consensus in favour of the superior administrative efficiency of Zoom chat and its competitors. When Green College was founded, UBC's occupation of Musqueam land was still essentially that of a commuter institution. Now the Point Grey campus is home to tens of thousands of students, staff, faculty and others, most of whom, as we recently discovered, can if necessary do at least some of their work without leaving home or even getting out of their pajamas. Meanwhile, recently appointed faculty members living in the nearest affordable housing across the city have gone two years or more into their UBC careers without knowing who some of their departmental colleagues are, let alone what other collegial conversations they might join, if ever they could find a congenial place where professors from different departments would mingle. In these new times of ours, the second-person pronoun of UBC's Latin motto, *Tuum est*, lends itself to an unwelcome mistranslation:

"You're Alone Here." That cannot be the motto of any university with a conscience, and is in any case the precise negation of the etymology of the word *college*.

Green College's distinctiveness resides in its location, its customized architecture, its live-in community of volunteer members and the face-to-face hospitality that they offer to visitors, every one of whom is a guest of the College.

Livestreaming of public programs during the pandemic enabled the College to reach and create audiences it would not otherwise have. Hybrid staging of academic and artistic events will of course continue. Online add-ons do not, however, take anything away from those "traditional and enriching ways to organize our lives, respond to social problems and accomplish our goals" (Deibert) that were hard-wired into this institution at its founding. Green College's distinctiveness and value at UBC reside in its extraordinary location, its carefully customized architecture, its live-in community of volunteer members selected by their peers and—not last or least in importance—the face-to-face hospitality that they, with the support of staff and Dining Society personnel, offer to visitors from the University, the local community and further afield, every one of whom, whether staying for an hour and a half or an academic year, is a guest of the College.

As this double issue of the *Report & Magazine* goes to press in the spring of 2022, the traditional circuits of Green College's sociality are "live" again. We have a Writer in Residence at the College. The Monday-night Resident Members' Series—the start and heart of every College week—is up and running in the Coach House once more. Members of a double cohort of Leading Scholars (more than 30 of them) are meeting socially in Graham House and going for dinner in the Great Hall to plan activities for the coming year. Members of UBC's Emeritus College are rounding off a ground-breaking thematic series with in-person events. Residential activity continues to be as multifarious and dynamic as it has been throughout the year, and we are all looking forward to delayed versions of the Founders' Dinner and Spring Gala in late April, the first of their kind in over two years. All these and other facets of Green College life in early 2022 will fall within the covers of a further double issue of the *Report & Magazine*, which will bring the record down to the end of the present principalship and the College's third decade in the summer of 2023.

Continued on p. 4

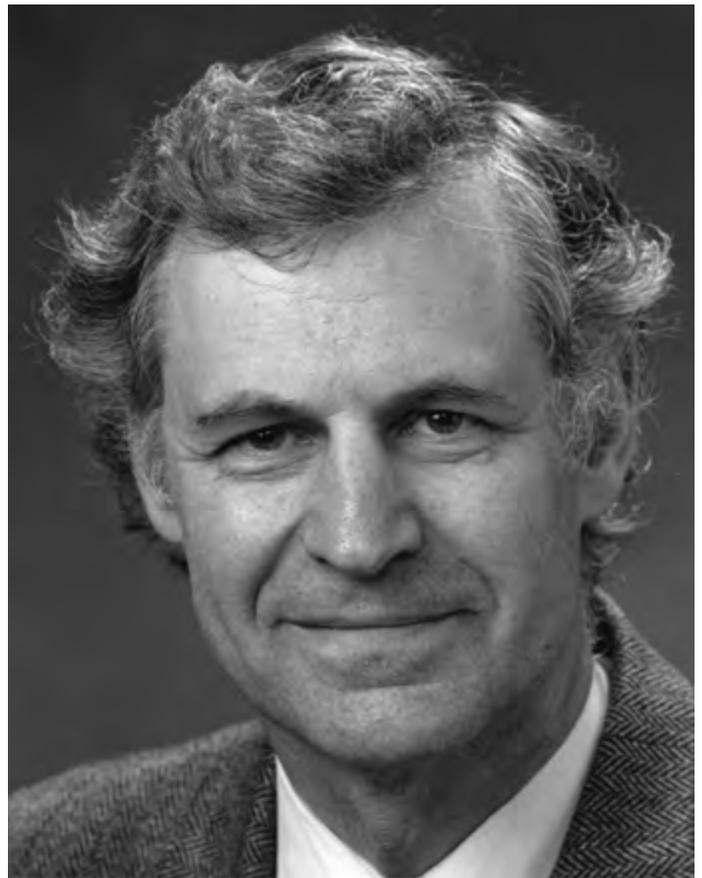
Principal's Report, continued

In this *Report & Magazine* we record three losses that have been sharply felt by the larger community of the Green College Society:

We mourn the untimely passing of **Jordan Naterer** (in October 2020) and **Wesley Yocom** (in January 2022), two former Resident Members who had only recently graduated and who, true to themselves, had embarked upon careers that promised enormous benefits to others. Jordan and Wes had outstanding talents for ideas and friendship, wrapped up in both cases with a generous sense of humour. It was an honour for the College to provide a venue for events hosted by their friends and families in celebration of their remarkable lives.

Last year was marked by the passing of one of the College's founders and Foundation Fellows, **Dr John R. Grace, OC** (1943–2021). John taught at McGill University before coming to UBC in 1979 to head the Department of Chemical Engineering. He was a brilliant scientist who won many awards for his research, notably in fluidization and clean energy, and teaching. As Dean of Graduate Studies from 1990 to 1996, during the Presidency of Dr David Strangway, he oversaw a major expansion of the resources and capabilities of the faculty, including the creation of Green College. A plaque in the vestibule of Graham House carries the names of nearly 150 friends and colleagues, not counting anonymous donors, who funded the endowment of a graduate fellowship at UBC in recognition of John Grace's "leadership, commitment and distinguished contributions to interdisciplinary research" during his term as Dean. Nor did John's interest in the College end with his deanship. He rarely missed a Founders' Dinner and one of his last wishes, frustrated by the pandemic, was to make a farewell visit to the College. No power on earth, however, can prevent the good done by a man like John Grace from living on after him. Happily, future members of Green College will be alerted to his role in the creation of their community by the presence in it of **John Grace Memorial Visitors** whose residencies will be supported from a handsome gift made by **Patricia Merivale** and dedicated by permission of **Sherrill Grace**, both professors emeriti of English at UBC and longstanding Members of Common Room at the College.

News of the first few **John Grace Memorial Visitors in Residence** will appear in the next *Report & Magazine*, together with a record of the activities of the first **Meredith and Peter Quartermain Poet in Residence** at Green College, a title from now onwards given to Writers in Residence whose visits are supported from the endowment generously set up by Meredith Quartermain, a noted poet, and her husband Peter, also a professor emeritus of English at UBC. The terms of reference for the residency stipulate that it should be given to an appointee "who is from an underrepresented community, such as... persons who identify as women, people of colour,



John Grace (1943–2021), Founding Dean of Green College

Indigenous or LGBTQ+, and it is intended that, over time, appointees will have come from a wide range of diverse backgrounds."

These two major gifts, made in the time of COVID-19 and intended to increase our ability to attract and support visitors who stay for a month or longer and so have a chance to contribute significantly to the social-intellectual life of the resident community and of UBC, are as clear a sign as any of Green College's readiness to relaunch itself now, in person and face-to-face, here where we have the privilege to find ourselves on the traditional, ancestral, unceded territory of the Musqueam people.

A handwritten signature in black ink, appearing to read 'Mark Vessey'.

Mark Vessey
gc.principal@ubc.ca

A trio of Resident Members launches *Patchworks: A Podcast Amplifying Stories of IBPoC Resistance, Organizing and Dreaming in Academia and Beyond* (see p. 8)

In the early days of COVID-19 lockdown, the GC Players stage *Hold My Hand* via Zoom (see p. 14)

Airini and Nikki Hodges are appointed Honorary Vice-Principals of Green College for 2021–24 (see p. 16)

Arnie Guha succeeds John Diggins as Chair of the College's Advisory Board (see p. 22)

Ajay Agrawal, Margaret MacMillan and Alison Wylie join the College's Advisory Board

The 2018–20 GC Leading Scholars present "Challenging Differences" (see p. 43)

The 2019–21 Green College Leading Scholars present "Building Worlds in Uncertain Times: Power, Culture, Pedagogy" (see p. 47)

The College hosts Uzoma Odera Okoye (Social Work, University of Nigeria) as Visiting Scholar in Residence and Eric Helleiner (Political Science and International Affairs, University of Waterloo) as Liu Institute Visiting Fellow in Residence (see p. 53)

As 17th Writer in Residence at Green College, Daniel Canty presents *La Mise en Livre: The Book as Living Form* (see pp. 48, 58–63)

As J. V. Clyne Lecturer at UBC, hosted by the College, Scott McIntyre delivers a series of three lectures under the title of *Building Canadian Literary Culture: A Publisher's History*; his book, based partly on the lectures, is now in press (see pp. 49, 64–67)

As J. V. Clyne Lecturer (Virtually) in Residence at the College, Michelle Good convenes and hosted a series of discussions with leading Indigenous activists, scholars and others on "Indigenous Resurgence and Colonial Fingerprints in the 21st Century" (see pp. 51, 56–57)

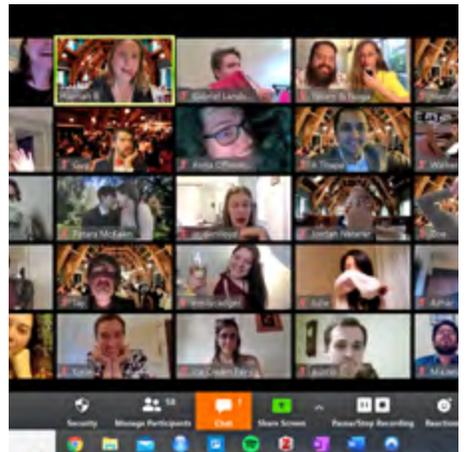
The College hosts interdisciplinary and cross-sectoral series on "Environment, Power and Justice in Southern Africa," "Indigenous/Science: Partnerships in the Exploration of History and Environments," "Mehfil: Music, Text and Performance of South Asia," "Reciprocal Impact: Seeking Shared Promotion of Psychological Well-Being and Social Justice," and "Security, Science and Law in the New Space Era," as well as over 50 other presentations by Resident Members, UBC Faculty Members and Professors Emeriti, and invited visitors

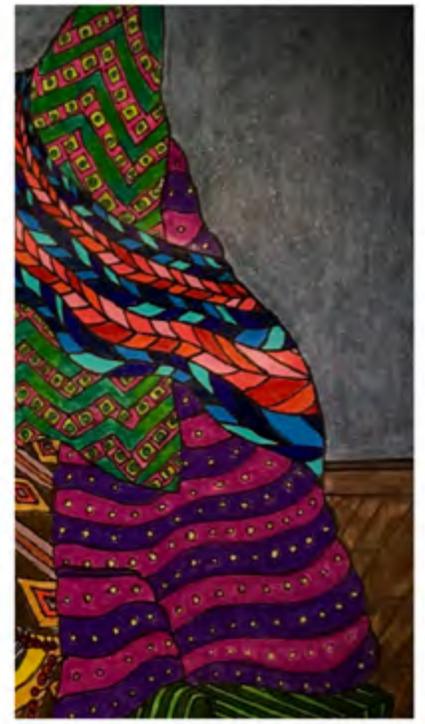
The College receives gifts to support the John Grace Memorial Visitors in Residence and the Meredith and Peter Quartermain Poet in Residence (see p. 4)



GALLERY







Pa tch wo rks

A podcast amplifying stories of IBPoC resistance, organizing and dreaming in academia and beyond



Ep 1: 'An Ocean of Stories'
Kelani Reyes talks about the *Deep Pacific* podcast

Ep 2: 'Empire, Colonialism, and Law'
Renisa Mawani talks about her work on oceanic law and colonial encounters

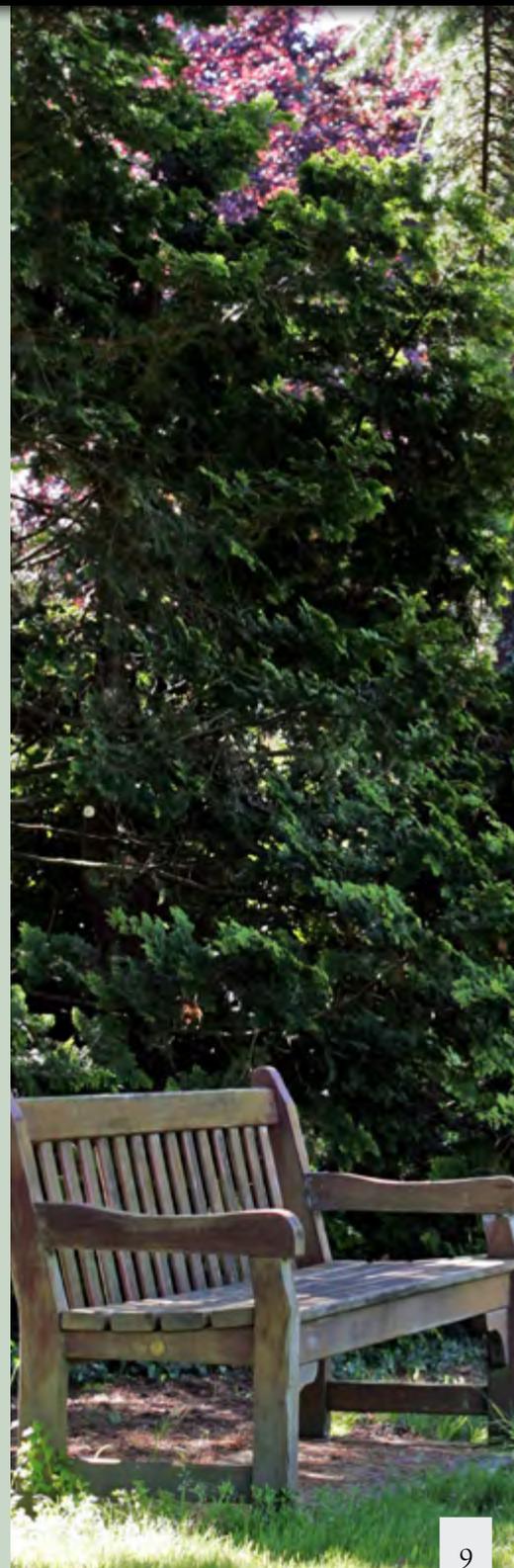
Ep 3: 'Japanese Canadian Incarceration'
Mary Kitagawa, survivor and social justice advocate, discusses Canada's horrible legacy

Ep 4: 'Through the Lens of Fashion'
Fashion curator Jason Cyrus discusses curation, colonization, and cotton

Ep 5: 'A Lifetime Advocate'
Patsy George talks about how to organize communities

COLLEGE & SOCIETY

- 10** A Taste for Collaboration – *by Kate Collie*
- 14** The Show Must Go On! GC Players Under Lockdown and Out of the Box
- 16** Introducing... the New Vice-Principals of Green College
- 18** How Do You Translate Queer Love? – *by Rodney Stehr with Pegah Shahbaz*
- 20** Explaining a Singularity, or Why No-One Predicted the Nobel Prize in Physics for 2020 – *by Bruno Arderucio Costa*
- 22** Conversations with the New Chair of the College's Advisory Board and His Evergreen Predecessor
- 26** GC Society Members Write In and Look Back – *by Samir Alkabile, Kristi Kenyon, Genevieve Breau and Rea Beaumont*
- 28** Green College's Very Own String Quartet Now Has Pianos Too
- 29** "If you're not feeling uncomfortable, I haven't done my job": Shifting Traditions, with Imogen Coe – *by Mairi Stirling Hill*
- 30** Au revoir, Danny, et mille mercis!



A TASTE FOR COLLABORATION

by Kate Collie (GC Society Member)

The cover illustration of this *Report & Magazine* is a detail from the artwork “What We Said To Each Other” by Kate Collie and Stephanie Vandamme (see also pp. 12–13).

I acquired a taste for unusual collaborations while living at Green College as a Master’s student in the 1990s. I was in the Department of Counselling Psychology, planning a career as a therapist and art therapist after a first career as an artist. (Look for my trio of paintings on the east wall of the Piano Lounge at the College.) A collaborative seed was planted during a Green College dinner conversation when Professor Kellogg Booth, a GC Faculty Member (as Faculty Members of Common Room were then called), asked me if art therapy could be done with computers over the Internet and I, thinking quickly, said I thought it could. After all, if art therapy could be done with a box of crayons, surely it could be done with a computer.

Kelly Booth connected me with Davor Čubranić, a Green College Resident Member studying Computer Science, and launched an *Internet Art Therapy* project in his Media and Graphics Interdisciplinary Centre

(MAGIC). It was the height of the dot-com era and magic lurked everywhere. The *Internet Art Therapy* project was timely and magically yielded half a dozen peer-reviewed articles—quickly in the fast-moving field of Human-Computer Interaction and at a more measured pace in the fields of Social Work, Counselling Psychology and Art Therapy. Davor and I were the first UBC graduate students to receive two Master’s degrees from one shared research project.

Davor and I went in different directions for our PhDs, but my taste for interesting collaborations lingered. During my PhD years at UBC’s Institute for Health Promotion Research, the academic collaboration I had enjoyed with Davor spilled into my art practice. When I was invited to have an exhibition at the Yukon Art Centre in Whitehorse in 2000, I invited Mia Weinberg, now a well-known presence in the Vancouver art world, to create an exhibition with me. A few years

Stephanie Vandamme and Kate Collie



later, Brian Tate, celebrated jazz vocalist, choral director and composer, invited me to work with him on a performance project called *Painting Voices, Singing Colour*, in which he improvised with vocals using a loop recorder while I improvised with paint on mural-sized pieces of paper, each of us simultaneously responding to the other. Later, during a postdoc at Stanford University, I worked with an extremely collaborative psycho-oncology research team and my appreciation for collaboration deepened.

In 2012 I returned to Green College as a Visiting Scholar in Residence to write (collaborative!) papers about art therapy and distance delivery of psycho-oncology services. I had been living in Edmonton, working as a psychologist and art therapist at the Cross Cancer Institute and as an Assistant Professor in the Department of Oncology at the University of Alberta. I had helped create a pan-Canadian program of online support groups called CancerChat and had research results to write up.

In Edmonton, my art practice was relegated to weekends. While I was at the College as a Visiting Scholar, and back in Vancouver, Mia Weinberg and I embarked on a remarkable collaboration called *Will You Be My Hands?* I had lost some use of my hands due to illness and an accident, and I was using a wheelchair. Two days a week, in Mia's Parker Street studio, we used her hands to make my art. This was an extraordinary and life-changing experience (it helped me regain the ability to walk) with many offshoots in subsequent years. It was a watershed moment that awakened my interest in disability arts and in using collaboration to extend what is possible for artists with disabilities. When I returned to Edmonton I hired a studio assistant who could 'be my hands' when necessary and I have had a studio assistant ever since.

Here in Victoria, BC, my assistant is Stephanie Vandamme, an up-and-coming artist with a hearing disability who specializes in illustration with paper collage and has a flair for pen and ink drawing. In early 2020, when the two of us suddenly could not be in the same room, I had to think of a way to maintain the continuity of Stephanie's employment and keep up the creative momentum we had been building. While we assessed the severity and ramifications of the COVID-19 pandemic, Stephanie worked at home and generated imagery for us to use later. She made plant drawings from life and turned some of these into rubber stamps.

Summer brought a lessening of pandemic terror and an idea for a collaborative pandemic project called *What We Said to Each Other* that we could do by taking

turns working on the same piece. Stephanie came to my studio when I wasn't there and first prepared long sheets of paper (11"x30"), then initiated each with a pen and ink plant drawing at the leftmost end of the paper. When I was next in the studio, I would ponder these and respond with collage to the right of each drawing, as if adding a letter to a word or a word to a sentence. Stephanie would respond with more drawings, again to the right, and so on until we reached the rightmost end of each paper. Each addition had to fortify what was already there, which became interesting as imagery accrued and complexity increased. We didn't plan or discuss the imagery. From time to time we commented on the process and renewed our agreement to keep our judging minds quiet and to accept what the other did, no matter how surprising or incongruous it seemed at first. This is the essence of collaboration in my opinion.

*From time to time we
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and renewed our agreement
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the other did, no matter how
surprising or incongruous it
seemed at first.*

Brian Tate and I plan to continue collaborating now that we both have retired to Victoria. Mia Weinberg and I will no doubt collaborate again. Davor and I can look back with pleasure at our ground-breaking collaboration, which gained new importance when the COVID-19 pandemic hit and art therapists around the world moved their services online whether they were ready to or not. They found guidance in papers from the 1990s by Green College members Davor Čubranci and Kate Collie, and will soon be able to read about our work in *The Reality of Virtual Art Therapy: Research and Practice*, to be published by Routledge in 2022.



"What We Said to Each Other #3" by Kate Collie & Stephanie Vandamme ©2020

ink & collage on paper 11"x30"



"What We Said to Each Other #7" by Kate Collie & Stephanie Vandamme ©2020



"What We Said to Each Other" by Kate Collie & Stephanie Vandamme ©2020



ink & collage on paper 11"x30"



ink & collage on paper 11"x30"



THE SHOW MUST GO ON! GC PLAYERS UNDER LOCKDOWN AND OUT OF THE BOX

Traditionally, in springtime, the Green College drama group, the “GC Players,” puts on a play for the College and the local community. In 2020 the production encountered some unexpected obstacles. The outbreak of COVID-19 and ensuing global pandemic meant that in-person gatherings had to be cancelled, a

seemingly insurmountable problem for something that requires a “live” audience.

However, thanks to the fearless determination of Hila Graff, who wrote and directed the play, the show did in fact go on, and without breaking any social distancing rules—all thanks to a willingness on the part of the

Before the outbreak, when the Players could rehearse in the same room





Rather than trying to ignore the new, virtual medium, Hila and the other Players embraced Zoom and acknowledged it as the stage, engaging with it and using it as a new opportunity for theatrical experimentation rather than a last-resort option. Their Zoom stagecraft included 'looking' at each other in the frames to the left, right, above or below, and even 'passing' granola bars and water bottles between screens.

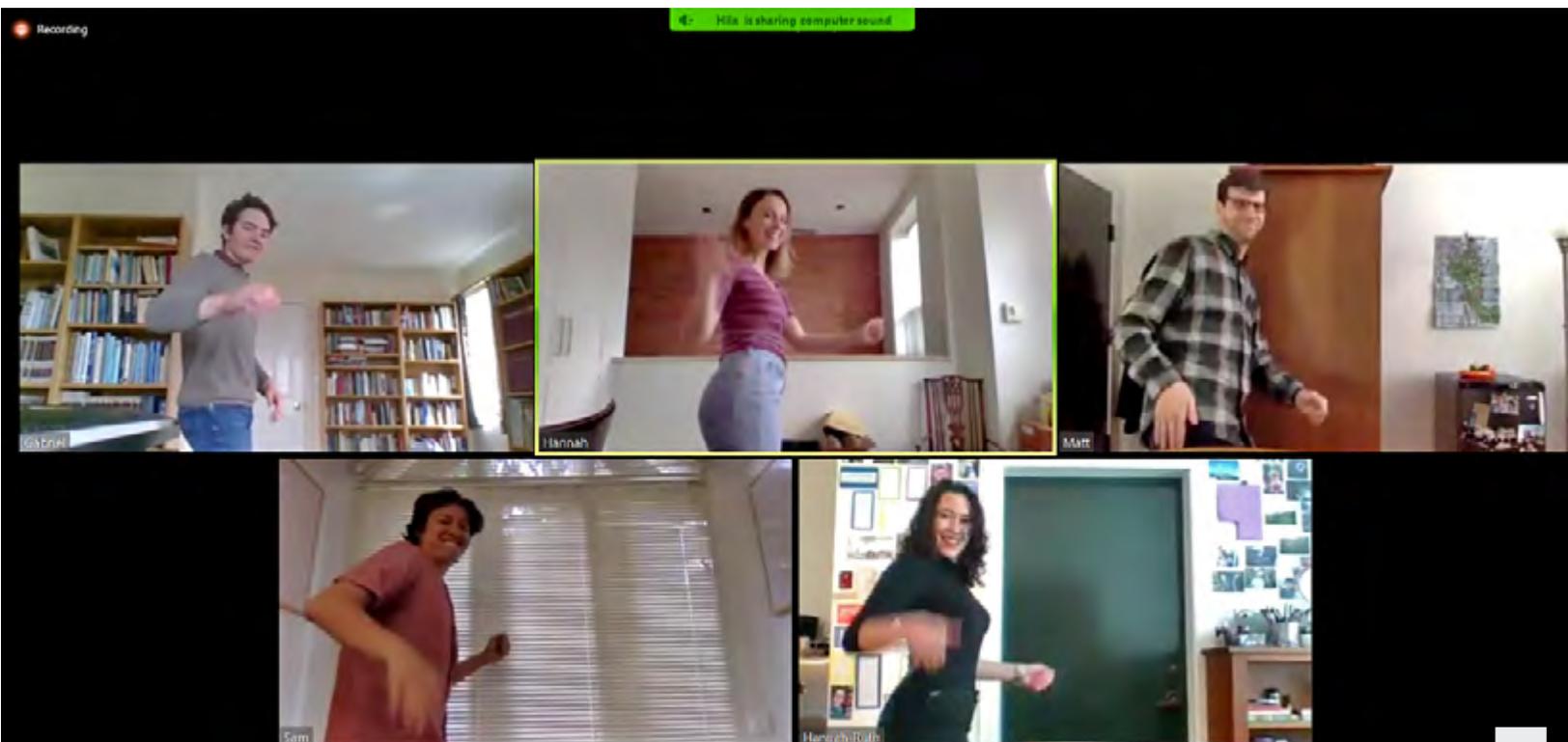
Not only did the alternative medium offer a chance for theatrical creativity, but it also brought other opportunities, such as international involvement. The play itself was performed from locations across the country, including BC and Ontario, and watched by an audience whose members signed in from around the globe. People from Canada, the US, South Africa, the UK and Israel were able to access this beautifully crafted depiction of friendship. The performance was funny, moving, exciting, whimsical and truly a remarkable feat on the part of Hila and the cast.

Gabriel and Sam perform the short story "Into the Woods," where they teach a bear the benefits of social distancing

Director and the Players, Sam, Hannah-Ruth, Hannah B, Matt D, and Gabriel L, to adapt and experiment, with a little help from modern technology.

Performed on the video conferencing site, Zoom, the play kept some of the original ideas and stories and added and adapted others to work with the new, and now virtual, stage. The play, *Hold My Hand*, was an exploration of friendship inspired by the stories shared by Greenies. The title, though somewhat ironic in a time of strict social distancing, was all the more poignant for that. (But don't worry, all the actors were seen washing their hands at the start of the show.)

The cast performs a synchronized dance on Zoom





Airini

INTRODUCING... THE NEW VICE- PRINCIPALS OF GREEN COLLEGE

On July 1, 2021, the College announced the appointment of two new Vice Principals, who will serve in an honorary and consultative role for a term of three years or until twelve months after the start of the term of office of the next Principal of the College. Both are former Resident Members of the College with PhDs from UBC, have served on the College's Advisory Board, and have wide and deep experience of university life in Canada and other parts of the world.

***Airini** is currently Provost and Vice-President Academic at the University of Saskatchewan. **Nicola (Nikki) Hodges** is a Professor in the School of Kinesiology at UBC. Each recently found a moment to talk to the Green College Annual Report & Society Magazine about what Green College means to them and what part they hope to play in its future.*

Airini earned her PhD at UBC in Curriculum and Instruction, adding it to a BA in Religious Studies, a Master of Education and an MBA. She has been recognized by UBC as one of its Outstanding Alumni and as an Indigenous Woman Leader. She has led educational planning strategies in several different countries, handling budgets of over 90 million dollars, and is currently an advisor to the UN's Food and Agriculture Division. Her research focuses on the accessibility of educational success for all. Airini brings to her role as Vice Principal her view

that research and leadership are forms of service. She says: "I will always be asking myself: How will my time in service and as Vice Principal be of greatest benefit to the students, to the staff, the leadership and to the community that Green College wishes to connect with." She intends, as well, to approach her role "with an appreciation for the opportunity to be in a nation and nation's territory, and to be a visitor there and to be in service to a land that has been involved in research and teaching and community-making and ideas exchange for millennia."

*...to be in service to a land
that has been involved in
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community-making and ideas
exchange for millennia...*

Nicola holds a PhD from UBC in Human Kinetics, as well as an MSc in Human Biodynamics and a BSc in Psychology. She currently runs the Motor Skills Lab in Kinesiology at UBC, which examines how and why various practice variables (such as instruction, demonstrations, feedback and order of practice) impact motor learning and transfer. Nicola has a keen sense of the interdisciplinarity of the College. "I'm almost like a prototypical multidisciplinary researcher," she says, noting that her research has been funded by all three Tri-Agencies in Canada. Currently, she is doing work that straddles the social sciences and natural sciences. Nicola has remained a part of the Green College community since moving out, often going to talks which she says she finds invigorating: "I've been teaching all day and dealing with lots of things, and I walk over to the College, there's a sort of physical distance. You walk over to the Coach House and you listen to a talk that's not in your area, so you can put your pen down. You don't have to worry about taking notes and can just listen to something that reminds you why you're a scholar, and how privileged you are to have time to think and listen and engage in ideas and friendship."

*You don't have to worry about
taking notes and can just listen
to something that reminds you
why you're a scholar.*

Airini and Nicola come back to Green College with their experience as former Resident Members. “Afterwards,” remarks Airini, “you realize what an incredible opportunity it was: to break down barriers, to genuinely come together and have a go at talking across disciplines and sharing ideas that range from a microbe to black holes, from chemistry to poetry, from education—my world—to saving languages, saving salmon, saving trees.” Closing her eyes, she continued: “If I just close my eyes and say ‘Green College,’ all of these different images come forward, from the dining hall, to the scholars coming in to give talks, to when we were lucky enough to have a gala ... and then to look outside my window from time to time when I’d be beavering away on my PhD research and to see the extraordinary forest.” In the end, she said, living at Green “was this rarefied time of privilege to really swim in ideas and research and make yourself someone that could do something that mattered.”

this rarefied time of privilege to really swim in ideas and research and make yourself someone that could do something that mattered

For Nicola, one of the most significant parts of College life was the people she was surrounded with, all coming from different programs and disciplines. “You arrive at dinner,” she reminisced, “and you sit down and you have these weird and wonderful conversations, which was energizing. I think, especially after a very long day in your subject area, it was nice to just be in somebody else’s world and subject area.” Some of Nicola’s specific memories of her time at the College, and which she narrated fondly, include joining the Green College Players and performing in productions of *Twelfth Night* and *The Importance of Being Ernest*. The beauty of Green College, Nicola suggested, is that “there’s no shortage of people around you who will say ‘Yes, let’s do this’ and actually will go and do something about it. I mean, that’s what’s so amazing about Green College.” She recalled one instance of this when a friend, who was in a pipe band at Simon Fraser University, offered to come to the College to play with the band, on the condition that they be fed. A full-blown Robbie Burns Night was organized, with pipe-playing, kilt-wearing, poetry-reading, haggis-eating and whisky-tasting.

The care that Airini and Nicola have for Green College comes through in their wishes for its future. In Airini’s eyes,

“the potential for Green College to influence what it means to be a leader, to be an intellectual, and to be a citizen has never been greater; nor has it been more greatly needed.” At a time when many parts of the world are putting up barriers, “being angry with one another and finding it too difficult to listen or to reach out, Green College is actually about causing people to come together, opening minds and ears and hearts to listening to

It’s about having an underpinning premise that it is possible for us to actually coexist, and that’s hard work. That’s really hard work.

differences of disciplinary perspective, or theoretical perspective. It’s about having an underpinning premise that it is possible for us to actually coexist, and that’s hard work. That’s really hard work.” According to Nicola, the purpose of Green College is “to capture and sustain the creativity that comes from people being together, people who are engaged, and intelligent—to remain the wonderful place it is for new graduate students, and continuing graduate students and postdocs who want to be somewhere that supports more than just their immediate traditional study.”

Nicola (Nikki) Hodges



HOW DO YOU TRANSLATE QUEER LOVE?

by Rodney Stehr (GC Resident Member) with Pegah Shahbaz (now GC Society Member)

The next time you find yourself dusting off an old book of tales, you might want to ask yourself what, or who, was left behind on the cutting room floor.

Pegah Shahbaz, a postdoctoral fellow with the Department of Asian Studies, and a Resident Member of Green College, observes that narrative traditions are not single, unchanging volumes—they're flexible and ever-changing as they adjust to the new values of the culture that is translating them.

She points to the *Sukasaptati* to illustrate her point. Known as the “70 Tales of the Parrot,” it's the story of a parrot who entertained the lady of the house for 70 nights by storytelling about forbidden love, in order to keep her from visiting her lover. In the Sanskrit versions of the story, her husband returns home from a trip and she convinces him that she has not committed any sin. The story ends happily with the couple's reunion and the bird's freedom from the cage.

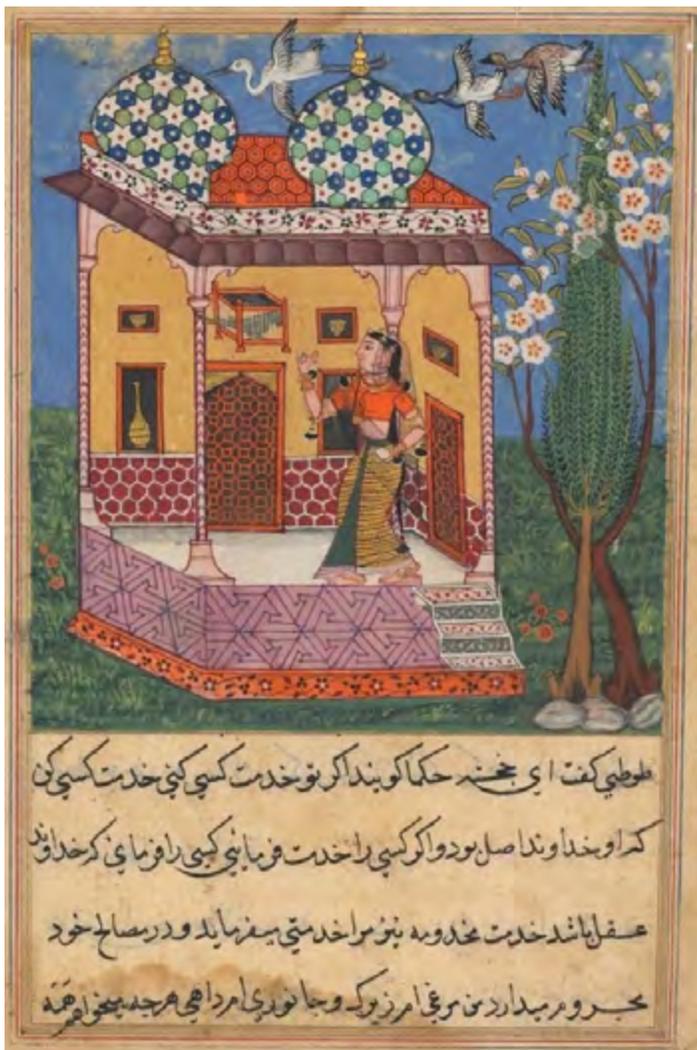
However, the 14th-century version translated in Persian under the title of *Jawahir al-Asmar* (Gems of Tales) ends very differently.

“The translator, Imad Thaghari, says that he eliminated some of the tales deliberately because he did not find them decent to be dedicated to the king, and so he replaced them with better ones,” explained Shahbaz.

In those translations, the woman is executed, despite not having done anything, and she's punished only for “having this thought of living her desire.”

The work of the translator is not just about preserving meaning across languages. Historically, it has also been about re-imagining and sometimes erasing stories to meet the values of the society at the time. How then, were queer narratives in these shifting landscapes treated?

Robert Joseph Greene, Vancouver-based author, activist and a visiting presenter at Green College, traces the lineage of queer erasure in his work. In 2013, he challenged the translations of a Princeton scholar who had censored the pro-gay work *Erotes* or *Amores*,



The lady of the house talking to the storyteller parrot, from the *Tuti-nama*, a 14th-century Persian adaptation of the *Jawahir al-Asmar* (Gems of Tales)



Originally published in
The Ubysey, March 6, 2020

also known as “Affairs of the Heart,” by the ancient Greek satirist Lucian of Samosata.

Greene reinvigorated the tradition of translation in his book *The Gay Icon Classics of the World*, Volume 2 (2012).

“In the ‘Game of Nard,’ Shahbaz explains, “Greene’s version shares the same plot arrangements as typical traditional narratives in Persian, ending with the appreciation of the beloved, but in other versions I have seen the lovers struggle to survive. Greene resumes the tradition of cultural translation by adding a happy ending and signals to the reader that this ‘forbidden love’ has the right to live and end happily.”

Tragic endings were not always the standard in Persian literary culture.

“Homosexual relationships have not been censored up until recent times,” Shahbaz observes. “It was part of the social life and it was accepted. A large number of Persian classic poems were composed for male beloveds.”

Dr. Shahbaz points out that the tone towards homosexuality in Persian works began to shift significantly in the seventeenth century, when poets began to use a “rude, pejorative and unhealthy language, making fun of the person who’s being dominated using and interpreting this masculine physical dominance as a metaphor for social and political power domination.”

Narratives like these could be an indirect means of educating young men not to allow others to dominate them.

“Otherwise they would be mocked in public and their honour would be lost,” says Shahbaz.

The older tradition of such works provides us with a powerful testament that queer love and joy have always existed. Likewise, Greene and Shahbaz remind us that these traditions and narratives are living, and that a millennium-long lineage invites new generations to continue the recitation of old tales, and the dreaming of new ones.

Pegah Shahbaz spent the year 2018-19 at UBC and is currently a SSHRC Postdoctoral Fellow at the University of Toronto, based at the Munk School of Global Affairs and Public Policy, and in the Asian Institute. She works on questions of narratology, translation and systems of knowledge transmission in the Persianate World, in particular the reception and domestication of Indian religious and cultural heritage in the Persianate literary culture of Iran, Central and South Asia. Her current research project is a study of fourteenth-century historiographies and hagiographies of the Buddha in the Persian language.



Rodney Stehr



Robert Greene



Pegah Shahbaz



Sir Roger Penrose

EXPLAINING A SINGULARITY, OR WHY NO-ONE PREDICTED THE NOBEL PRIZE IN PHYSICS FOR 2020

by Bruno Arderucio Costa (GC Resident Member and now Society Member)

Bruno Arderucio successfully defended his PhD dissertation via Zoom from Green College in the locked down summer of 2020. After a year as a postdoctoral researcher at the Institute for Theoretical Physics at São Paulo University in his native Brazil, he was appointed a postdoctoral fellow at the Institute for Nuclear Sciences at the National Autonomous University of Mexico in Mexico City. He met Sir Roger Penrose, who was a guest of the College in 2017, when the latter made another visit to UBC in 2019, and remembers being struck by how modest and unassuming he was.

The announcement of the 2020 Nobel Prize in Physics came as a surprise. Two astrophysicists, Reinhard Genzel and Andrea Ghez, shared half of the prize “for the discovery of a supermassive compact object at the

centre of our galaxy.” But the surprise was in the other half: it went to Sir Roger Penrose. The award does not say as much about his accomplishments as it does about the Nobel Prize itself.

Penrose is a phenomenal mathematical physicist, a unique thinker in every topic he gets involved in. His powerful visual mind has led him to leave his fingerprints in practically all the areas he has worked. These fingerprints range from developments in notation and the invention of ingenious diagrams to shaping the full theoretical framework used to understand phenomena. Elaborating a new notation in mathematics is far more than creating new symbols; it is using representations to aid our brains to think, in much the same way we use language as an aid to forming and using concepts. Diagrams not only help with visualization of certain properties but also invite the formulation of questions and provide tools for addressing them. Notation and diagrams are both the effect and the cause of Penrose’s distinctive geometrical mind: they come as the product of his recreation of established theories and propel the continuation of his thoughts. For example, he might find it easier to discover an identity in tensor algebra using the Penrose graphical notation but may prefer to communicate a proof for it using the Penrose abstract index notation, both of which are his creation.

But the Nobel Prize was not awarded for notation or diagrams but rather for the beginning of a revolution in black hole physics that his fellow Nobel laureate Kip Thorne sees as ushering in the “golden age of black holes.” This terminology is fair. One year after Einstein published the basic equations of general relativity, Karl Schwarzschild, while serving as an officer in the German army on the Russian front during the First World War, found their first exact solution. Black holes were already present in Schwarzschild’s special solution, but it would take almost half a century before we could get a better grasp of what they were. One of the questions that was not settled until the golden age was whether the mysterious “singularities” were physical. Singularities are points in which Einstein’s theory of gravity becomes inapplicable. A highly idealized model for a star collapsing due to its own gravity into a black hole had predicted a singularity in its centre. Some physicists reacted by hypothesizing that such singularity would be a function of the simplifications of the model itself (such as perfect spherical symmetry and absence of pressure). Might it go away if a more realistic model of the star were used? This hypothesis was, however, enormously frustrating. The task of solving Einstein’s equations is

a formidable one; there was little hope of accurately describing a more realistic collapse, even with the help of computers.

Penrose had a different approach. He mastered an area of mathematics known as differential topology, which was alien to most physicists (even relativists) at the time. Penrose conceptualized “trapped surfaces,” generic geometrical objects predicted to be present in black holes, and used them to prove the first singularity theorem. After formulating a new characterization of singularities, he discovered that they were imperative in a classical theory of gravity under very general circumstances. Penrose’s theorem, communicated in a three-page paper, bypassed the need for solving horribly complicated equations and making simplifying assumptions and achieved an understanding of black hole singularities deeper than most scientists could ever imagine.

Penrose’s theorem, communicated in a three-page paper, bypassed the need for solving horribly complicated equations and making simplifying assumptions and achieved an understanding of black hole singularities deeper than most scientists could ever imagine.

This theorem is the reason he was awarded the Nobel Prize. The official citation, crediting him “for the discovery that black hole formation is a robust prediction of the general theory of relativity,” is rather infelicitously phrased, since he showed that singularities are a robust prediction, not black hole formation. Hawking later adapted Penrose’s methods to prove that the cosmological singularity (at the Big Bang) is also robust. Global methods had their value recognized by the relativity community, leading to the golden age starting in the mid-1960s.

It is as impressive as it sounds, so why the surprise? Well, Nobel Prizes were not traditionally awarded for theoretical physics unless the research was later directly confirmed by experiments. A famous example is Peter Higgs, who waited for more than fifty years for the detection of the boson carrying his name, but many theorists do not have the same luck. Sometimes theory goes too far ahead of the experiment, and the

Nobel Prize cannot be awarded posthumously. Even worse, other physicists have found groundbreaking discoveries based on extant, firmly-established theories that cannot be experimentally tested in the predictable future but are solid enough to be trusted in the sense that their results follow as logical necessities of previously tested hypotheses. A notorious example is Stephen Hawking’s discovery that black holes emit thermal radiation of quantum mechanical origin. Hawking passed away in 2018 and never received a Nobel Prize.

This year, the Nobel committee broke with tradition and thereby signalled that they no longer use this criterion as strictly. Roger Penrose is a Nobel Laureate for work in mathematical physics! While it is true that another mathematical physicist, Eugene Wigner, had already been honoured with the prize in 1963, Penrose’s case is unprecedented because his arguments did not rely on any direct observation for their soundness, other than existing empirical tests of the subjacent theories. The Nobel Prize committee had already shown some flexibility with its criteria in 2019 when James Peebles received half of that year’s prize for theoretical research in cosmology while the other half was divided between two astronomers for unrelated achievements. But this latest move is more remarkable and more meaningful.

It is heartwarming to know that the Nobel committee is starting to update some of its traditions, which have never kept pace with changes in the process by which science advances, especially regarding the higher demand for specialization in certain areas (such as Penrose’s) and large-scale collaborations in others. One should not expect a prize designed for recognizing scientists to remain static in its criteria for over a century, and the 2020 Nobel Prize in Physics is a milestone in what we may hope will be a longer trajectory of progress. Congratulations, Sir Roger! And bravo to the Nobel Prize committee for its bold and wise choice!



Bruno Arderucio Costa

Conversations

WITH THE NEW CHAIR OF THE COLLEGE'S ADVISORY BOARD

At the COVID-delayed 2021 'spring' annual meeting of the Green College Advisory Board, the Board's long-serving Chair, John Diggins, welcomed his successor, Arnab (Arnie) Guha, a former Resident Member, into the role of Chair. Arnie will serve for a five-year term (renewable once). For the mandate and composition of the Advisory Board, see p. 72. The Report & Magazine took the opportunity to put some gently probing questions to two individuals who, between them, have seen quite a lot of the College's history since the beginning, and from close up.

Arnie Guha



Congratulations on becoming Chair of the College's Advisory Board. I believe it was last spring that you stepped into the role. How are you feeling about it so far?

It's exciting and it's daunting. I'm very aware of the incredible work that has gone on before me. I am a former resident of the College and indeed an early resident of the College, so I've seen the kind of work that had to go in in the earliest years and everything else since then.

Your predecessor in the role of Chair of the Advisory Board is John Diggins, who has held the role since 1994. What's it like stepping into his shoes?

Exactly! I've known John since I got to Green College in 1996 and he's one of my favourite people. I love seeing him and listening to his stories about the College. So that's the daunting part, to know that one is stepping into such big shoes, but I think the comfort, as with so much else at Green College, is that the College really is like a village with many parents, and over the years I've got to know a lot of them—John being one of them, of course.

And I know I can always turn to him for advice, and that gives me great comfort.

I know that you are a very creative and versatile individual. Your Instagram page is full of beautiful artwork, and I believe you did your PhD in English at UBC?

Yes, it was fortunate for me that—in the interdisciplinary spirit of Green College—I actually did a very interdisciplinary PhD, albeit within the encouraging and forgiving auspices of the English Department. My PhD looked at the graphical representation of information in hypertextual spaces at a time when the form of the world wide web was, one might say, in its nascency. I started my PhD in 1996 and the first worldwide website, the CERN website, went up in 1991.

After my PhD at UBC, I had a chance to learn design practice at Phase 5 Consulting, which became quite successful. Now, post-COVID, I've decided to push my own creative envelope a little further. Psychedelic art is another passion of mine; psychedelics and photography. The combination of the two is what is now turning out as the 'Acid 4 Yuppies' project [see illustrations on p. 24].

As a former Resident Member of the College and a Board Member, what do you see as the most important purpose of the College?

You know, it's in our motto: Ideas and Friendship. Inherent in the idea of friendship are the incredible and often unquantifiable benefits that we derive from intellectual community. Think of the simple act of chatting over breakfast, say between a physicist with an understanding of the order of time and space and someone like myself, who might be a student of literature, language and design, and who understands space from an aesthetic and cultural or historical point of view—think of where that conversation would go! Oftentimes those conversations happen purely accidentally. And yet they can leave a profound mark on someone. If I think about

ORY BOARD AND HIS EVERGREEN PREDECESSOR

some of the biggest inflection points in my own life, they were often accidental or seemingly accidental. A chance conversation, or a book I happened upon in the library, and that sparked a chain reaction.

That, I think, is what the College is about and ought to continue to be about. I really do want to emphasize how important the idea of a semi-structured intellectual community can be. It gives us the freedom to be ourselves while also giving us a solid institutional framework.

I really do want to emphasize how important the idea of a semi-structured intellectual community can be. It gives us the freedom to be ourselves while also giving us a solid institutional framework.

Are there any particular memories that stand out from your time living here the College?

Absolutely! For me, that question is a very big one. There are a few memories, and they don't just stand out. They were formative for me. A lot of my artistic work right now is actually a recreation of some of those moments. There are moments of solitude, and moments with others.

Moments in solitude... There's nothing like standing at the edge of the College and getting that sense of standing on the edge of the continent, at 2 or 3 am, hearing the wind blow through the trees and that line of Gwendolyn MacEwen's, "Memory is a row of sinking pines." That incredible mindscape, it's more than a landscape because day after day of seeing the sun set over English Bay creates a palimpsest of images that transcends the actual physicality of them and becomes a place that one inhabits and never leaves. There's a part of me that still goes to that place whenever I need to, and it's very powerful.

There's a couple of other things from my time at Green

College that will never leave me. First, I'll name my friend Bill Smith. Along with a few other Canadian friends I've made, Bill helped me become Canadian. He told me stories of his growing up in Canada, in different provinces, oftentimes after midnight, sitting outside his room on the ground floor of the College. He took me up north, salmon fishing, and we brought all the salmon back and did a big cook-up in College... with the College's blessing! I later created a lightbox called "Salmon Fishing in BC with Bill Smith" as digital art, as an homage to that trip.

The other thing was APEC [*the Asia-Pacific Economic Cooperation, which held its 1997 summit meeting on the UBC campus*], which happened while I was at the College. Richard Ericson—who was the Principal of the College, the driving force behind it, one of my mentors and a key influence in my life—gave me the blessing to start the APEC University Forum to invite people from all sides to have a debate right there in the College. Everywhere else, people were just talking at each other, and fighting and talking through the media. Prime Minister [Jean] Chrétien sent me a letter about that, which blew me away. I walked into the College Office to pick up my letters one Monday morning and there was one from the Prime Minister's Office, saying thank you very much for what you did.

What are some strategic directions you would like to see the College taking in the future?

First, the actual intellectual community that forms the core of the College. At a time like ours when academia is under increasing cost pressures and we are busy finding ways to translate in-person interactions into remote experiences, mediated by technology, it is particularly important to recognize the tremendous intellectual crucible that Green College is, simply by virtue of being a curious, cerebral and lively community that lives and dines and works together. I don't think we can, or should, take this for granted. So, while this is not a new strategic direction for the College, but rather an attempt to remind us of our roots, it is an aspect of the College that I will want us to protect fiercely. Maintaining the type of vibrant community of enquiry that the College is, requires both individual commitment and collective resources and is worth fighting for.

The second is alumni or Green College Society Members, as they are called, for we now have a very strong and wide base of former Resident Members. When I was a resident at the College, one of the novelties of being a part of such a young institution was, in fact, the lack of a strong body of alumni. Now, however, we have a very

Conversations

exciting, distinguished and varied body of Green College alumni in academia, business, government, politics—indeed, in almost every avenue and gully of life imaginable. This is one of our triumphs as an institution and the fulfilment of Cecil Green's dream. I am hoping we can create a framework for involving our alumni in the life of the College (say, through mentorship) and also to amplify the College's presence and mandate beyond the West Coast. Above all, I would like to see present members of the College be able to find inspiration and models for success in the broader Green College community, which now spans the country, and indeed the world.

Top and bottom: two lightboxes by Arnie Guha, from his Acid 4 Yuppies project, as recently shown at the Aird Gallery, Toronto



John Diggins



You were Chair of the Advisory Board from 1994, the year after the College opened, until 2021, which makes 27 years. How did you come to be in the role for that long?

The answer lies somewhere between a satisfaction in something as successful as the College and a deep affection for it. At the first Board meeting, when I was elected Chair, it came as a complete surprise to me. Of course, I fell in love with Green College the minute I heard about it. It seemed to offer everything I needed

at that time. Maybe it was a good antidote to dentistry!

That said, since stepping out of the role, I almost feel like I'm getting a fresh start in life, because it was obviously a big part of my life, even though I enjoyed every minute of. But I was surprised at the sense of release when I let it go, and I'm looking forward to—not a life without the College, I hope I'll always be involved—but to not being Chair. So, I was surprised at both ends of the process, I guess.

What are some of your fondest memories of your time at the College?

My fondest memories are of my relationships with the exceptional people attached to the College, starting with Cecil Green and Principals Richard Ericson and Mark Vessey, and extending to the many, many members of the Green College community whom I have had the pleasure and privilege of getting to know over the years. Cecil Green, who I knew before I got involved in Green College, was a very special individual and really a Renaissance guy. He made a lot of money, but that wasn't what his life was about. He made the money because he invented things, and he gave it all away before he passed away. There are a lot of people

that I owe a lot to in my life, but that relationship with Cecil was very special to me.

What was he like in person?

Cecil was a gifted, energetic person, one of those bigger-than-life guys. As a matter of fact, when we were building the residences, he climbed up into the rafters to see what the quality of the workmanship was, and I went with him, mainly to protect him!

He wanted Green College to be a place for the generation of new ideas. He was up first in the morning, knocking at the Principal's door to get things started. He loved to encourage and engage the Resident Members over breakfast, and would insist on having group photos with them every time he visited.

The other important thing about Cecil is that while he did fund the College very generously, he didn't interfere with its academic development. He had the wisdom to let the academic responsibility of the College fall to the Principal and the staff. He was just another person at the table while we worked out how to put together a graduate college at UBC.

Green College seems to have an unusually democratic structure, for a college. Would you agree?

I think the key to that was that the first Principal, Richard Ericson, believed that the Resident Members were the centre of the College. He used to say that if a bus arrived at Green College, Oxford, it would be for the fellows and other faculty members, but if a bus arrived at Green College, UBC, it would be for the residents. Residents count most by bringing vitality and hospitality to the College, taking responsibility for the Dining Society, serving on the Advisory Board and college committees, and doing all the many other things they do.

If a college starts well, it holds on to the values that were laid down at first. If there's trouble, things could be torn apart. But those values and the culture of the College have actually remained pretty well the same up till now. Our motto, Ideas and Friendship, captures the values and culture which are still central to the College today. Inclusion opens the College to diversity of all kinds, welcomes the constantly changing social world of challenges, accommodations and reconciliations and—we hope—makes this a safe place for the expression of progressive ideas and opinions.

If those core principles have stayed the same, what are some of the major changes that you've witnessed over your time with the Board?

What I find today, and I think it is a good thing, is that people in the College are seriously putting themselves behind issues they believe in. At Green, people have

always expressed themselves freely but what has changed is how dedicated they are to immediate action and resolution. I don't think that's unique to Green College, it just becomes the flavour here when you bring that into the College from the community. I think Green is the kind of place where people can express themselves with real freedom. We don't have the mandate of an '-ism' of our own, whether religious or of any other kind. So if you ask how the College has changed, I think it has changed in the sense of how people use the place and how dedicated they are to the issues they want to see resolved or expressed.

Another major change is the pleasure of having former Resident Members, now advanced in their own careers, return to the Advisory Board and other roles at the College as Society Members. This is a source of great reassurance and satisfaction.

The most significant immediate challenge is overcoming the impact of the pandemic protocols on the social and academic programs of the College.

What do you think will be the most significant challenge for the College to overcome in the future?

The most significant immediate challenge is overcoming the impact of the pandemic protocols on the social and academic programs of the College. Richard Ericson used to say to me: "You know, John, we go to talks not to hear the knowledge but to watch people think." The intimacy of live performance and watching people think doesn't really come across in virtual talks and Zoom meetings. Immediately before the lockdown, it seemed to me, the College had reached a new peak of accomplishment in the interaction of its community life and public programs. Maybe everything will now just come rushing back. But I think much will depend on individual leaders in our community, and we are lucky to have a Principal still in the role now who has the experience and wisdom about this place that Mark Vessey does. The confidence that I have always had in Mark and in Arnie makes me feel very comfortable that the College is in good hands as it heads towards its fourth decade!

GREEN COLLEGE SOCIETY MEMBERS WRITE IN AND LOOK BACK

SAMIR ALKABIE

Samir writes from Houston, Texas:

“Life at Green College was a graduate student’s dream. I recall a stroll one midsummer night in 2008, soon after arriving on campus, enjoying the College’s beautiful grounds and gardens, and the view of English Bay. As I walked up the garden steps approaching Graham House, I heard someone playing the piano. It was Chopin’s Mazurka, Op. 67 no. 2. The person playing was a Resident Member of Green College, a talented pianist studying musical composition at the UBC School of Music, who turned out to be my neighbour. They played the piece remarkably well, as you might imagine. Walking alone that misty night, I could not help but feel inspired and deeply fortunate. The years I spent at Green College, while a graduate student in the Experimental Medicine Program at UBC were transformative. I met so many people who became lifelong friends and shaped who I am today.

It has been over a decade since I left the College. I am a board-certified, licensed neurologist, completing fellowship training in multiple sclerosis at Baylor College of Medicine in Houston, Texas. The roots of this career choice stem from my graduate studies in the division of Neurology at UBC. I studied the neurobiology of the blood-brain barrier, using an in vitro cell culture model, to better understand the factors that drive blood-brain barrier breakdown—an early event in multiple sclerosis lesion development. Over the years, I went from scientist to clinician, now taking care of patients who may one day benefit from the work of an entire scientific community, focused on curing or effectively managing multiple sclerosis and other autoimmune neurological disorders.

After a day at the lab, I would dine in Graham House’s Great Hall with fellow residents and friends and exchange stories of the day. The Green College Dining Society, its chefs, kitchen staff, and the meals they prepared were central to my experience there. They not only catered an impressive menu, but also nurtured an atmosphere of togetherness. I would leave dinner



Samir Alkabie during his time at UBC, on his skateboard

feeling invigorated, and either head back to my room or skate back to the lab to conduct more experiments (if I was feeling adventurous), gliding on my longboard on the smooth roads across the UBC campus.

I write in today, a nostalgic Green College Society Member, both to provide a microscopic glimpse of my time at Green College and to envision a better future.

I write in today, a nostalgic Green College Society Member, both to provide a microscopic glimpse of my time at Green College and to envision a better future. Our way of life has changed under the stress of COVID-19. I trained as a neurology resident at SUNY Downstate in Brooklyn, New York during the early, chaotic part of the pandemic. I have seen the devastating toll a rise in cases has on a hospital system and its patients. Nevertheless, one can always hope for a better future. Through public health measures and vaccine development and administration, we can dare to envision an end to this pandemic and reimagine the simple joys of community.”

KRISTI KENYON

Kristi writes from Winnipeg:

“Green College was a moment of transition for me—from practitioner to scholar. I came back to Canada after being away for six years working primarily in human rights and development in South East Asia and Southern Africa. GC gave me a multi-faceted experience of interdisciplinary scholarship and community. Amid beach walks, big trees, lecture series, berry picking, knitting circles, collective quilting and all the micro-politics of a small community, I loved learning to talk across disciplines with passionate, quirky and ambitious people. Both the skills and the friendships are enduring.

I now live in Winnipeg with my excellent partner and our intrepid toddler. As chance would have it, I’m based at another interdisciplinary “GC.” I’m an Associate Professor in Human

Rights at the University of Winnipeg’s Global College. It’s a wonderful place to land after post-docs in Nova Scotia and South Africa. Emboldened by my experience at Green College, I’ve been able to build an unconventional career in an ‘undisciplined’ space, collaborating internationally with anthropologists, biologists, lawyers, computer scientists, nurses and social workers. I’ve also been grateful to maintain many friendships from Green, finding a ready-made network on the East Coast, a Polar Bear swim cohort on the West Coast, and plenty of visits, hosting, conferences and ‘Zoom reunions’ in between and beyond.”



GENEVIEVE BREAU

Genny writes from London, England:

"I arrived at UBC, and Green College, in September 2011. I had just completed my Master of Arts at Dalhousie University in Halifax, Nova Scotia. I was eager to start my PhD in Interdisciplinary Oncology within the School of Nursing.

I soon became part of daily life at Green College. I had great conversations over dinner with my newfound friends. I joined the Outreach Committee, and soon we were volunteering with children in the Downtown East Side. Myself and a fellow Greenie, Melissa Ellamil, began to volunteer with the TREK program at the UBC Centre for Community Engaged Learning, and we coordinated a team of Greenies and undergraduate students volunteering once a week at Lord Strathcona Elementary School in the Downtown Eastside. Ultimately, I also became the Chair of the Outreach Committee, and together we began a tradition of holding an annual auction to raise money for different charities.

I also was active at UBC away from Green College. I became a Graduate Teaching Assistant at the UBC School of Nursing, teaching students in the Master of Science in Nursing program, and ultimately became the Senior Teaching Assistant for the School, formally mentoring the Graduate Teaching Assistants and planning professional development in the School. Ultimately, this led to my completing my Certificate in Advanced Teaching and Learning at the UBC Centre for Teaching, Learning, and Technology, further deepening my commitment to teaching.

It was also during this time that a group of Greenies started a tradition of travelling by bus into Vancouver to watch Ballet BC perform at the Queen Elizabeth Theatre in downtown Vancouver, and many of my friends and I also took part in dance classes at the Harbour Dance Centre on Granville Street. I also began my interest in art at this time, becoming a member at the Vancouver Art Gallery and later volunteering with that organization.



While I was sad to leave Green College, the experience led directly to my teaching at Simon Fraser University and the University of Toronto Scarborough, and I worked in multiple research positions at UBC. In April 2021, I started my current position as Lecturer in Public Health at the University of Greenwich in London, England. It is as if the wind that filled my sails at Green College has now carried me across the pond from Canada to the United Kingdom!"

It is as if the wind that filled my sails at Green College has now carried me across the pond from Canada to the United Kingdom!

REA BEAUMONT

Rea writes from Toronto:

"When I joined Green College in its early years, I immediately found an affinity with the community of interdisciplinary scholars. I enjoyed the vibrant discourse and lectures from fellow Canadian and international graduate students, visiting scholars and community members who were experts in their fields. I learned about their areas of study, including dramatic arts, literature, psychology, health sciences, physics, astronomy and more.

While pursuing my doctoral degree in piano, I performed many recitals at Green College, including several for the College founder, philanthropist Dr Cecil Green. One day, I was in the neighbouring Cecil Green Park House, practising on the grand piano that once belonged to Ignacy Jan Paderewski, the Polish pianist and composer who became the first Prime Minister of Poland after that nation gained independence in 1918. To my surprise, Dr Green walked in and sat down to listen. He complimented my playing, told me the history of the house, and that he considered it to have one of the most beautiful views in the world. This was one of many special and unexpected moments during my time at the College.

In my career, I perform and lecture internationally. I have visited the College to present papers at conferences and give concerts, and was honoured to be appointed the seventh Richard V. Ericson Lecturer in 2018. My consideration of music and its intersection with other fields of study was a view inspired by my time at GC. This outlook is reflected in my interdisciplinary research, which includes Canadian music and culture, and music

and digital media, and also in my compositions, which highlight global social issues, including climate change and the ecological destruction in the Arctic. My podcast canadasmusicalmosaic.com shares insights into the diversity of Canadian music through interviews with leading Canadian artists such as Bruce Cockburn, who discusses his music career and work in war-torn countries.

Being a Greenie has had an important and lasting impact on my life and career, and I still attend lectures, albeit virtually, as a lifelong learner."



Editors' note: Rea Beaumont was the recipient of the 2021 SOCAN Foundation/MUSCAN Award of Excellence for the Advancement of Research in Canadian Music. She played again at the College in April 2022 at an event for the renaming of the Piano Lounge in honour of the Chair Emeritus of the College's Advisory Board, Dr John Diggins, and his wife Tierney Diggins.

My consideration of music and its intersection with other fields of study was a view inspired by my time at GC.

GREEN COLLEGE'S VERY OWN STRING QUARTET NOW HAS PIANOS TOO



Patricia Shih and Nicholas Shih-Pogrebnoy

member of the rising generation of 'kids of Greenies' who are now making careers and reputations for themselves.

With Yuel Yawney (violin) and Sungyong Lim (cello), Patricia (violin) and Nikita (viola) are the Borealis String Quartet, a world-renowned, Vancouver-based ensemble founded in the fall of 2000, when (with Joel Stobbe then as cellist) it became String Quartet in Residence at Green College. Between 2000 and 2004, Greenies and their guests enjoyed formal and impromptu recitals by the Borealis String Quartet in Graham House and the Coach House.

On receiving Patricia's latest news from Texas, the *GC Annual Report & Society Magazine* checked with Yuel Yawney on the musical progress of his and Elaine's sons, and was not too surprised to learn that the elder, Yulen, is learning violin, and that both he and his younger brother, Mayen, are making rapid progress as pianists.

And that's not all... With Patricia and Nikita away in the US, Yuel and Sungyong have teamed up in Vancouver with pianist Libby Yu to form the Aurora Piano Trio!

Since 2018, the four present members of the Borealis String Quartet—Patricia, Yuel, Nikita and Sungyong—have been Distinguished BC Fellows of the College (see pp. 70, 84). Plans for a 'return' concert at the College were well advanced before the pandemic lockdown made it impossible for Patricia, Nikita and Nicholas to come home to BC from Texas.

We are now looking at the repertoire for string quartet and more than one piano...

In late 2021, Patricia Shih wrote from Waco, Texas, where she is Associate Professor of Violin at the Baylor University School of Music, to let us know that she "recently did a short recording of a piece written for [her] by BC composer Michael Conway Baker for the Twelve Days of Christmas at Baylor, with Nicholas at the piano, who is 14 now." Nicholas is Patricia's son, and his father is Nikita Pogrebnoy, which means that Nicholas is a

“IF YOU’RE NOT FEELING UNCOMFORTABLE, I HAVEN’T DONE MY JOB”: SHIFTING TRADITIONS, WITH IMOGEN COE

by Mairi Stirling Hill (GC Resident Member and now Society Member)

This piece originally ran as a blog post on the College’s website in the fall of 2019.



Dr Coe’s Green College student hosts, clockwise from top left: Rodney Stehr (Interdisciplinary Studies), Andrew Alexander (Biochemistry), Daphne Ling (Neuroscience), Azhar Tyabji (City Planning), and Caroline Running Wolf (Anthropology)

Rodney Stehr with Imogen Coe during the fireside chat at Green College



Introduced to the audience in the Coach House by Resident Member Daphne Ling as a “badass scientist,” Dr Imogen Coe confronted institutional and structural barriers to equity, diversity and inclusion (EDI) in academia in the first of the two talks she gave at the College.

It seemed apt that the first Cecil H. and Ida Green Visiting Professor (CIGVP) this year was not only encouraging a shift in traditions within the academy, but was also part of a new Green College tradition herself. A professor of biology and chemistry at Ryerson University, Dr Coe is the first CIGVP to be nominated, selected and hosted by Resident Members of the College. She noted that it was hugely gratifying to have been invited to give a talk on EDI in the academy by the next generation of scholars, emphasizing the courage it took to organise an event that dealt with uncomfortable topics.

Dr Coe stressed that the issues she was raising should make academics feel uncomfortable. If not, they haven’t been fully acknowledged and cannot be tackled. She acknowledged her own privilege as a white woman, and affirmed her ongoing responsibility to share her platform with those in less privileged positions, and to amplify voices too often ignored.

Her talk engaged a wide range of topics and issues. A comment at the fireside chat, that Dr Coe “leads several lives,” though meant as a complimentary nod to her impressive and accomplished career, highlighted some of the very points that she herself was making about the institutional barriers to EDI and the ways in which the culture needs to change. Why should someone wishing to succeed in academia, or any high-powered, competitive career, be expected to juggle core aspects of their life, the parts of themselves that make them them? Dr Coe explicitly describes herself as a scientist and a mother and an activist and more, and in doing so she asks why these parts of a person’s life and identity would ever need to be kept separate? Why should someone be required to choose to be a scientist or a mother? There should be a tradition of humanity within a workplace, an environment that is humane and welcoming. Rather than compartmentalizing these different aspects of human identity, the culture should encourage people to express, and even utilize all the different parts of themselves as they work.

Dr Coe’s message was plain and concise. It conveyed a sense of compassion and hope, as well as urgency. As she made clear, there has been progress—but there is a lot more still to do.

Imogen Coe is a skilled user of social media, and can be found on Twitter @ImogenRCoePhD and Instagram at drimogencoe. Both of her Green College talks are available on YouTube.



AU REVOIR, DANNY, ET MILLE MERCIS!

Saying goodbye to the man in the navy polo shirt who's been looking after Green College for 15 years

This piece originally appeared as a blog post on the College website in the summer of 2021

It is in the nature of student housing that there is a very high turnover. Every year, students move in and out, some finishing their degrees and going on to greater things while others are just embarking on their academic adventures. Through this continual ingress and egress at Green College, one figure has remained a constant for 15 years.

As Custodian in Chief, Danny Courchesne has been a fixture at Green College since 2006, known ubiquitously by his first name only. "Ask Danny" or "Let Danny know" are the phrases heard whenever there is a problem in a unit, or a guest room needs to be cleaned, or a smoke detector begins to behave strangely, or a resident is moving in or out.

A soft-spoken man, whose neat appearance gives off a sense of tidy efficiency, Danny has been at the College longer than any other currently serving member of staff or resident. He has seen Principals, Head Chefs and waves of Greenies come and go. In the summer of 2021, after a year or so of unprecedented ups and downs, it was Danny's time to say goodbye to the College. "The place just won't be the same without him," said Principal Mark Vessey. "Danny is a model Greenie," he added. "He takes care of the people here, and he takes care of this place where we live, which isn't ours." Green College's Assistant Principal, Clark Lundeen likewise had only high praise: "Danny is peerless, plain and simple."

The last year and a half has been a strange time for Danny. When the COVID-19 pandemic began in the spring of 2020, Green College almost closed down. "It was not an impossible challenge, but my job did change completely," he says. "It changed a lot, the energy in the College." When COVID hit, many Greenies moved out, quarantine space had to be arranged, and Resident Members were no longer able to gather together, to be a community, in the ways they were used to.

Before COVID, Danny would start his day by cleaning the College Office and the Common Kitchen used by all the residents. He would do this while residents were eating breakfast in the Great Hall. "After that, I would see practically everyone," he says, "at least once a day to say hi, good morning, or when they would ask me to do something, change a lightbulb in their room, or something, you know. That is what I like in the College, we know each other very well. And 99.9 percent of the time, it's nice people. I've really enjoyed that for 15 years, because you don't find this kind of energy in the other places."

It's just a routine job, but every day is different, that's why I like it.

"It's just a routine job," Danny says, "but every day is different, that's why I like it."

Over the years, Danny has been caretaker, friend and confidant to many Greenies. So what was it like to be a sort of bartender hearing the woes of lonely drinkers? He smiles and chuckles. "Oh yeah, some students, they start a PhD, they don't think it's that much work, so much reading! Of course, the chairs we see now are empty..." Danny gestures to the empty chairs around us in Graham House, where residents would normally

have spent their days reading and studying but which due to COVID restrictions are now largely unused. “There would always be books on the tables, and students working. I try to work around. If the rooms are busy, I prefer to not go there and disturb them. Students are the priority.”

After our talk, Danny takes me up the Graham House stairs, where there hangs a series of framed photographs from past Green College end-of-year galas. He wants to point out to me the faces of a few Greenies he remembers as being particularly friendly to him, including one Resident Member from whom he sometimes received Christmas gifts, “like a bottle of wine, something like that, so it was very nice.” Despite the number of students and residents he has seen come and go—most residents only stay at the College for two or three years—he can still pick out individual faces and names, sometimes even remembering exactly what they were studying or where they are working now.

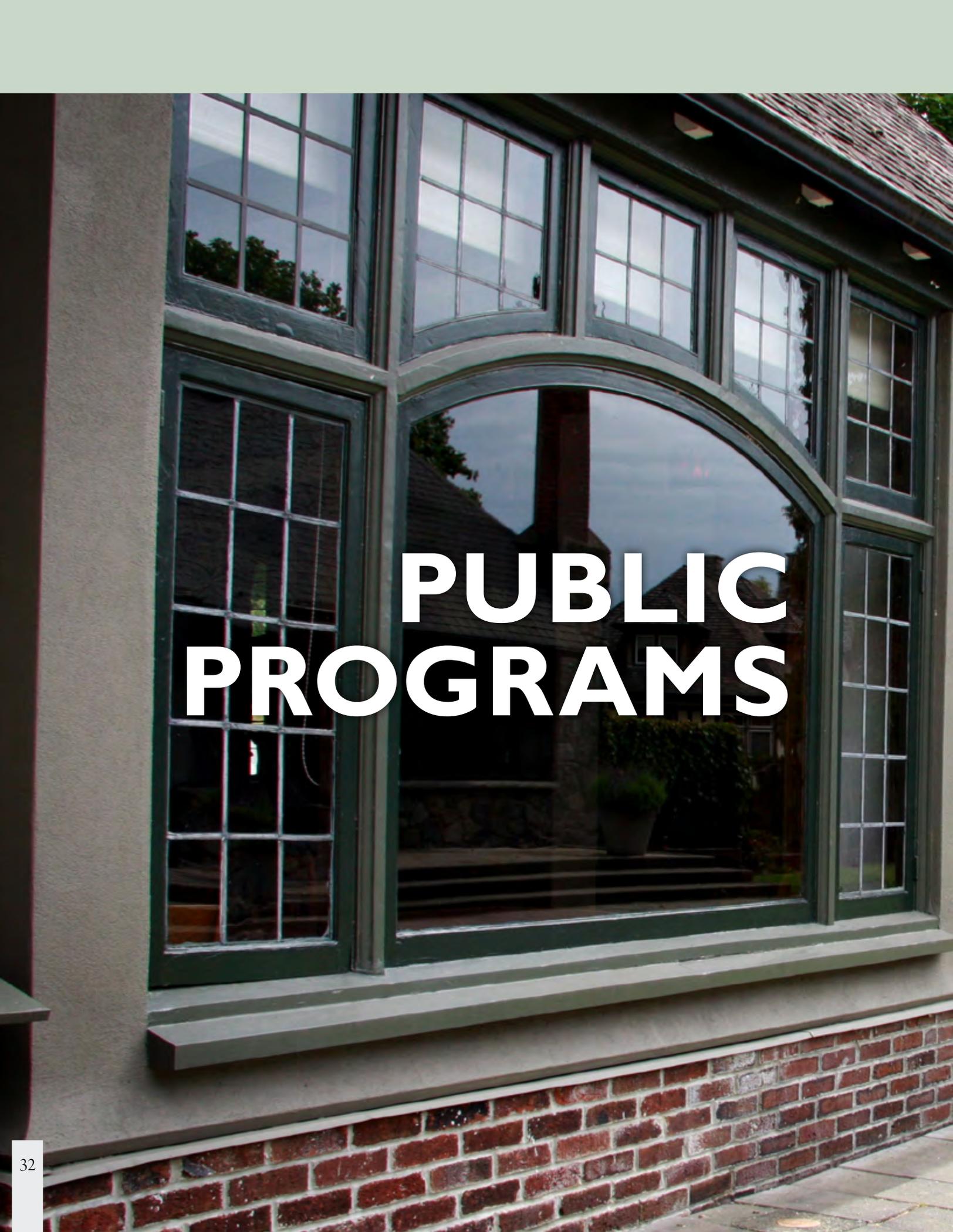
Danny worked at UBC for a year before moving to be the service worker at Green College. “I heard they were looking for a service worker at Green College, Monday to Friday. And I know the manager who takes care of Green College, so I call her and I leave a message and two days after they give me the job,” he recalls. “You want it, you get it. I was surprised but I accepted the job. It was a big challenge, to cover all of it.”

When I ask Danny if he feels a certain pride, looking around the College, for his part in making it a beautiful home, in caring for the College over so many years, his answer is quite emphatically Yes. According to Danny, Green College is the most beautiful space on campus. He notes that the buildings themselves have undergone changes over the period of his employment here. Graham House has had some upgrades—the floors refinished and paintwork redone, an acoustic retrofit to the Great Hall—as have the residential units.

Danny will still be working at UBC and he is excited to move on and try something new. “But at the same time, I have been very comfortable here,” he says. “I work by myself most of the time. People are satisfied with the job I do, and so no one bothers me.”

Danny says he looks forward to visiting the College in future, once COVID restrictions are lifted and life takes on a normal shape again. Might he even get to stroll the grounds at Green College without anyone asking him to change the lightbulb in their room? He laughs. “I don’t think they will know who I am.”





PUBLIC PROGRAMS



The core of the College's **Public Programs** consists of presentations in interdisciplinary series, beginning every week on Monday after dinner with the Resident Members' Series. Most other series host events roughly once a month during the academic year (September to April). Some address broad fields of interest and run for several years. Others address more particular problems and themes and run for just a term or a year. These regular offerings are complemented by the lectures and more informal talks or seminars given both at the College and around campus by distinguished visitors under the Cecil H. and Ida Green Visiting Professors program, the J. V. Clyne Lecturers program, the Writer in Residence program and under other arrangements as opportunities arise.

In keeping with the original mandate for Green College, the public series, panels, workshops, conferences, special lectures and other events hosted by and at the College, often in collaboration with other academic units at UBC or community partners, are non-curricular, interdisciplinary and/or cross-sectoral. These programs are intended to bring together the resources of multidisciplinary and multiprofessional understanding for the sake of the newly emergent modes of inquiry and discourse that become possible, in unpredictable ways, when individuals with different kinds of expertise meet in the same place at the same time to address specific or more general problems and issues. The College is thus designed to provide a convivial workspace—or Greenhouse—for personal scholarly/scientific/artistic initiatives, for the development of research collaborations and curricular innovations across faculties, and for engagements between university-based personnel and members of the wider local community.

The academic, cultural and artistic programs of Green College are, as a rule, neither credit-worthy for degrees nor subject to the requirements of any other UBC unit. They are offered free of charge and are open to the general public.

RESIDENT MEMBERS' SERIES

Each week this series features a different presenter or presenters from among the Resident Members of Green College. Graduate students, postdoctoral fellows and visiting scholars are encouraged to offer talks on their areas of research or study and, where appropriate, to bring in colleagues from outside the College too. Like all academic programming at the College, these talks are open to the local community at large. The convenors of the series in 2019-20 were Matt Dietrich and Mollie Holmberg, and the last half-dozen events of that season were presented via Zoom.

Hungry Gut Bacteria and the Struggle for Survival

Kelsey Huus, Microbiology and Immunology

The “Smart City”? Technologies for Cities in an Age of Climate Change

Henrik Jacobsen, Political Science

One Hundred Years of the Eddington’s Expedition: What Was the Big Deal?

Bruno Arderucio, Physics

Motion as Music: Metre in Eighteenth-Century Contredanses

Alison Stevens, Music Theory

Acute Myeloid Leukemia

Junbum Im, Interdisciplinary Oncology

Dialogue Across Disciplines: Perspectives on Economic Growth and Environmental Sustainability

Steve Chignell, Resources, Environment and Sustainability; Max Cohen, Political and Economic Geography; Alice Fortes, Interdisciplinary Studies; Bronwyn McIlroy-Young, Resources, Environment and Sustainability; Gabriel Rincon, Law; Luis Alejandro Rojas-Bernal, Economics

Hip-Hop Feminism: The Millennial Perspective

Adeerya Johnson, Gender, Race, Sexuality and Social Justice

How to Pronounce Your Chinese Students’ Names

Weiyu Lin, Asian Studies

From Cyrus the Great to Alexander the Great: A Crash Course on the Persian (Achaemenid) Empire and the Greco-Roman World

Jayden Lloyd, Classical Archaeology; Pegah Shahbaz, Asian Studies

The Problem of Modernity: Modern Korean History 1876-1945

Kyrie Vermette, Asian Studies

Visualizing the Venezuelan Crisis: What’s Next?

Alejandrina Alvarez, Political Science

A Modern Alchemist: Nuclear Astrophysics

Guy Leckenby, TRIUMF

Doing Better – Feeling Worse? Social Comparison in Romantic Couples

Patrick Klaiber, Psychology

Marianna Martines: Being a Woman Composer and Musician in Eighteenth-Century Vienna

Judith Valerie Engel, Music

Hip-Hop Feminism: The Southern Dance Movement

Adeerya Johnson, Gender, Race, Sexuality and Social Justice Institute

Re-Imagining Scholarship through the UBC Public Scholars Initiative

Saori Ogura, Occupational Science and Occupational Therapy; Emily Logan, Music; Amir Michalovich, Language and Literacy Education

How is International Lawmaking Changing?

Gregor Novak, Fox International Fellow, Yale University

Petrarch and Pegging: Queer Desire in Medieval Italian Love Lyric

J. Ockenden, Journalism

Visualizing Feminist and Revolutionary Language: Designing a Story without Characters or Plot

Emily Dotson, Theatre and Film

In Praise of Attention to the Mental Health of Music Students: Proposing a Specialized Intervention for Performers

Emily Logan, Music, with special guest Paula Wise

More than Just Parks: Exploring the Role of Natural Environments in Supporting Immigrants to Metro Vancouver

Aspen Ono, Resources, Environment and Sustainability

Tales from the Trojan War

The *Iliad* Reading Group

Creating Colour with Shapes: The Science of Nanoparticles in Stained Glass

Joseph Burkhart, Classical, Near Eastern and Religious Studies

RESIDENT MEMBERS' SERIES (continued)

In 2020-21, when the College's residential community was greatly reduced because of the pandemic and its Resident Members were pulled in many other directions for their Zoom time, a mini-series was convened by Alexandre Duval and Alison Stevens.

The Psychology of Believing Nature is Sacred

Matthew Billet, Psychology

How to Write Music During a Pandemic: A Lecture-Recital

Walker Williams, Composition

Talking About Conflict, Conflict About Talking

Alison Stevens, Music Theory

TUESDAY SERIES

The Tuesday Series is presented by the Principal and co-hosts from around the College, across campus and beyond. It is a venue for Visiting Scholars in Residence, for Cecil H. and Ida Green Visiting Professors and other visitors to UBC under College-administered programs, for visitors to UBC under other auspices, and for UBC and local scholars, artists, performers and experts of all stripes. The 2019-20 series was curtailed by the COVID lockdown.

Erickson in Baghdad: An Architectural Journey

Hadani Ditmars, author

Scholars or Spies? The Escalating Tension Between the US and China and Its Effects on Higher Education

John Krige, History and Sociology, Georgia Institute of Technology; Distinguished Visiting Fellow of Green College

Good Food for All: Running School Farm and Meal Programs in Vancouver

Marc Schutzbank, Director, Fresh Roots, Vancouver; Green College Society Member

Living by the Toss of a Coin: Rhea Tregobov Presents Her New Novel, *Rue des Rosiers*

Rhea Tregobov, Creative Writing; Member of Common Room at Green College

Music, Conscience, Education: Philosophy-Based Art and Art-Based Philosophy

Sam Rocha, Educational Studies

Artificial Intelligence: The Journey So Far, and the World in 2029

Kevin Leyton-Brown, Computer Science; Member of Common Room at Green College

The Circle and the Rectangle: Art, Indigenous Residential Schools and the Dynamics of Oppression and Healing

Ruth Phillips, Art History, Canada Research Chair in Modern Culture, Carleton University; formerly Director, MOA; Distinguished Visiting Fellow of Green College

How to Teach Love: Practical Suggestions from a Dedicated Canadian Romantic Writer

Robert Joseph Greene, author and activist, Vancouver

Adventures Between Cultures: Tracking the Roman Poet Virgil (70-19 BC) from Eleventh-Century Ireland to Twentieth-Century Singapore

Susanna Braund, Canada Research Chair in Latin Poetry and Its Reception





ENVIRONMENT, POWER AND JUSTICE IN SOUTHERN AFRICA

Students of southern Africa understand that environmental divisions along class, race and gender lines originate in the economy, the state and social norms. Building on and extending established narratives of historical environmental injustice in southern Africa, the lectures in this series, which was interrupted by the pandemic lockdown in the spring of 2020, discussed local experiences of unhealthy environments and inadequate resources and sought to uncover alternative visions of justice. The convenor was Graeme Wynn, Geography.

Ka-Skukuza: The Kruger National Park in the Political Calculus of the Lowveld

Jacob Dlamini, History, Princeton University

Another Experiment at Edendale (Msunduzi): Envisioning Environmental Justice in a Secondary South African City Through Community-Based Historical Research

Marc Epprecht, History, Queen's University

Bio-Hegemony vs. Bio-Justice: Social Movements and the Fight Against Agricultural Biotechnology in Africa

Matthew Schnurr, International Development Studies, Dalhousie University

James Machobane, Environmental Justice and the Problem of Sustainable Farming in Lesotho, Southern Africa

Chris Conz, African History, Tufts University

Locusts and Power: Environmental Phenomena, Colonial Injustices and Vernacular Discourse in Early Colonial Zimbabwe, 1895-1935

Admire Mseba, Black Studies, and History, University of Missouri-Columbia

INDIGENOUS/SCIENCE: PARTNERSHIPS IN THE EXPLORATION OF HISTORY AND ENVIRONMENTS

As university-based researchers, we must find ways to move beyond the acknowledgment of historical and ongoing injustice in the treatment of Indigenous peoples in Canada. We aspire to equitable, respectful and transparent partnerships between Indigenous and non-Indigenous communities and, in the context of such partnerships, offer our research capacities in support of Indigenous-defined and led initiatives. These commitments were the catalyst for forming the Indigenous/Science Research Excellence Cluster at UBC—a collective of archaeologists, natural and materials scientists, and philosophers and social scientists who study science practice. The aim of this seminar series, which ran at the College in 2019-20 and was cut short by the pandemic control measures, was to showcase emerging projects and deepen our exploration of foundational questions about how, through community-engaged work, we can best take up the Calls to Action issued by the Truth and Reconciliation Commission of Canada. The convenors were Alison Wylie, Canada Research Chair, Philosophy of the Historical and Social Sciences and Eric Simons, PhD student, Anthropology. The series was sponsored by the College in partnership with the Indigenous/Science UBC Research Cluster.

Musqueam and Tsleil-Waututh Nations on First Nations Sovereignty of Cultural Heritage Resources in an Urbanized Environment

Aviva Rathbone, Archaeology, Musqueam, and Ginerva Toniello, Archaeology and Cultural Heritage, Tsleil-Waututh Nation

Working Together to Enhance Ecosystem Sustainability: A Syilx-Settler Science Collaboration

Jeannette Armstrong and Lael Parrott, Irving K. Barber School of Arts and Sciences, UBC-O; Greg Garrard, Critical Studies, UBC-Okanagan

Decolonizing Research Practice: Exorcising Anthropology's Demons

Margaret Bruchac, Anthropology, Native American and Indigenous Studies, University of Pennsylvania

(Re)conciliation: Transformative Justice in the Ideal, in Practice, in Comparative Perspective

Glen Coulthard, Critical Indigenous Studies, UBC; Lucy Allais, Philosophy, University of California, San Diego and University of Witwatersrand; Eldon Yellowhorn, First Nations Studies, Simon Fraser University

Ethnographic Approaches to Indigenous Mapping

Brian Thom, Anthropology, University of Victoria

The following talk in this series was rescheduled and presented via Zoom in 2020-21:

Where Did Our Belongings Come From? Identifying Long-Distance Transport of Obsidian in the Ancient Pacific Northwest

Rhy McMillan and Dominique Weis, Pacific Centre for Isotopic and Geochemical Research, UBC; Aviva Rathbone, Archaeology and Jason Woolman, Archives, Musqueam

Margaret Bruchac examining a textile in her office



WORKING TOOLS SEMINAR SERIES: COMMUNITY-FACING DATA MANAGEMENT PLATFORMS FOR INDIGENOUS-UNIVERSITY PARTNERSHIPS

One of the key challenges to collaborative practice between university-based researchers and Indigenous communities is to foster equitable knowledge co-production with all stakeholders through the sharing of data. Increasingly this task is mediated by digital systems, but there is no single solution that serves all needs. This seminar series, conducted via Zoom in 2020-21, brought together research partnership teams that have developed and employed digital knowledge mobilization solutions to their work. Its ambition was to explore existing efforts and anticipate future digital solutions for research partnerships. The convenors were Alison Wylie, Canada Research Chair, Philosophy of the Historical and Social Sciences and Eric Simons, PhD student, Anthropology. The workshops were run by the Indigenous/Science UBC Research Cluster, with publicity assisted by Green College.

You Can't Manage What You Don't Know: Heiltsuk Traditional Use and Site Mapping

Elroy White / Ǫíxítasu, Archaeologist, Heiltsuk Nation

Working Tools: The Reciprocal Research Network

Sue Rowley, Museum of Anthropology, UBC

Nunangualiurniq: Map Making with Inuit

Ezra Greene, Anthropology, UBC

Stó:lō Connect: A Digital System Supporting Stó:lō Heritage, Land, Environmental Stewardship

Dave Schaepe and Matt McGinity, Stó:lō Research and Resource Management Centre

TASA: A Community-Facing Spatial Archive for Heritage Data

Andrew Martindale, Anthropology, UBC; Kisha Supernant, Anthropology, University of Alberta; Stephanie Huddleston, Metlakatla

Voices on the Land: The Húyat Interactive Web Site

Dana Lepofsky, Archaeology, SFU; Elroy White / Ǫíxítasu, Archaeologist, Heiltsuk Nation; Mark Wunch, Green Coast Media

Developing a Culturally Appropriate Digital Archive for Métis Archaeological Heritage

Kisha Supernant, Anthropology, University of Alberta

Indigenous Heritage Futures: Caring for the Past in a Grand Ronde Way

Sara Gonzalez and Ian Kretzler, Anthropology, University of Washington

Social Enterprise Approaches and Cloud SaaS Software for CRM, or How I Spent All My Money Building Software

Peter Evans, Trailmark

Enacting Indigenous Data Governance in Archaeology

Neha Gupta, Irving K. Barber School of Arts and Sciences, UBC-O; Nichole Vessie and Nancy Bonneau, Archaeology Office, Westbank First Nation

Curating Continuity in Sq'ewlets: A Stó:lō-Coast Salish Community in the Fraser River Valley

Dave Schaepe, Stó:lō Research and Resource Management Centre; Kate Hennessy, Interactive Arts and Technology, SFU; Michael Blake, Anthropology, UBC; Clarence Pennier, Sq'ewlets First Nation

MEHFIL: MUSIC, TEXT AND PERFORMANCE OF SOUTH ASIA

In Urdu and Hindi, *mehfil* is a term used for an intimate gathering that features an art performance, such as music, poetry or dance. This series, which ran at the College in 2019-20 and was cut short by the COVID lockdown, brought performers and scholars to campus to enable faculty, students and staff to explore a few South Asian musical and performance traditions, and the texts they draw on. The convenors were Anne Murphy, Asian Studies, co-Director, Centre for India and South Asia Research (CISAR) and M. V. Ramana, Director, Liu Institute for Global Issues, Simons Chair in Disarmament, Global and Human Security, School of Public Policy and Global Affairs; with assistance from Akhil Dattani-Jobanputra, Program Assistant, CISAR.

Bharatanatyam: Stories of Nayikas (Heroines) and Sakhis (Heroine's Friends)

Ashvini Sundaram, Bharatanatyam performance artist; Arno Kamolika, Bharatanatyam artist and instructor

Singing Nanak: Anahata Sabd (The Unstruck Melody)

Chaar Yaar (Four Friends): Madan Gopal Singh, composer, vocalist and poet; Deepak Castelino, guitar and banjo; Pritam Ghosal, sarod; and Amjad Khan, multiple percussionist

Dhrupad as a Progression in Multiple Dimensions

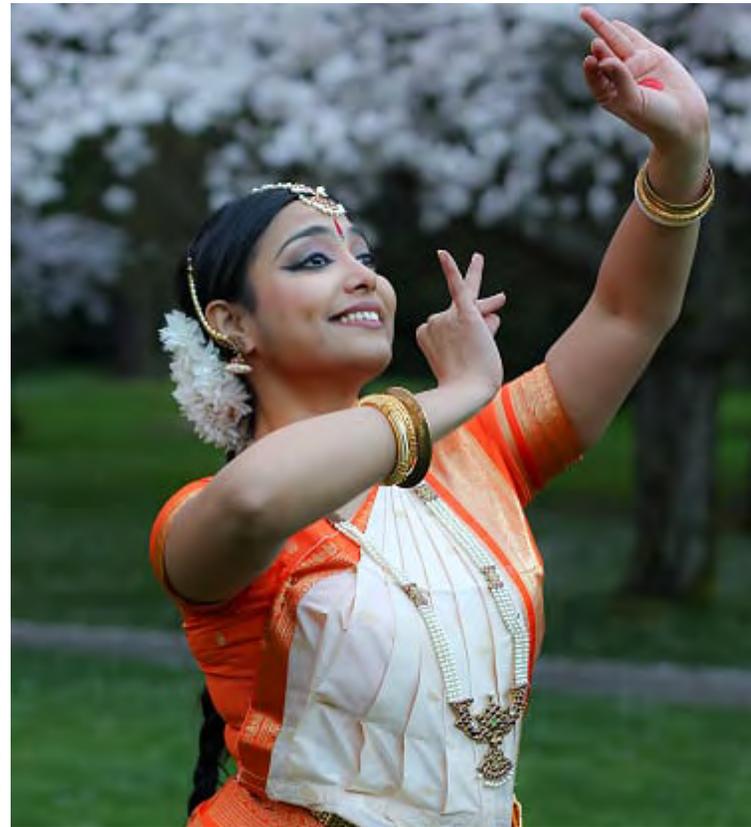
Arijit Mahalanabis, vocalist, accompanied by Kishan Patel, pakhawaj

Worldly Divine Love: Women and Public Performances of Sung Poetry in South Asia

Francesca Cassio, Music, Hofstra University

From Mira to Bullhe Shah: Songs of Reason and Passion—Mukhtiyar Ali in Concert

Mukhtiyar Ali, folk singer



Arno Kamolika



Francesca Cassio



Mukhtiyar Ali

SECURITY, SCIENCE AND LAW IN THE NEW SPACE ERA

This series, which ran in 2019-20 until stopped short by the pandemic, addressed key issues in the sustainable development of space. Humanity's use of space is changing rapidly due to the diminishing costs of space launches and the increasing number of state and non-state actors with launch capabilities, including large companies. With these growing uses of space comes the risk of unintended consequences. Human space activity has already resulted in the accumulation of debris in orbit, which threatens satellites. Plans for large constellations of satellites hold promise for global internet services but will create light pollution problems for astronomers and exacerbate the production of debris. Mining asteroids also carries risks, such as unintentionally redirecting asteroids onto Earth-impact trajectories or causing new meteoroid streams that could threaten Earth's satellites or lunar surface operations. What can be done to address the debris problem? What are the security challenges in space? Who will regulate space mining and resolve conflicts? Is space mining even legal under international law? The convenors were Michael Byers, Canada Research Chair in Global Politics and International Law, and co-Director, Outer Space Institute and Aaron Boley, Canada Research Chair in Planetary Astronomy, and co-Director, Outer Space Institute.

The Opportunities and Challenges Facing the New Uses of Space: Perspectives from Governance, Science and Industry

Michael Byers, Political Science, UBC, and Outer Space Institute; Aaron Boley, Physics and Astronomy, UBC, and Outer Space Institute; and Ellyne Kinney, MacDonald, Dettwiler and Associates (MDA)

Challenges to Future Space Governance

Clay Moltz, National Security Affairs, Naval Postgraduate School

Perspectives on Space Law from a Reformed USG Attorney

Robin J. Frank, former Senior Counsel and Associate General Counsel, NASA

Fit for Humans? The Health Challenges of Outer Space

Robert Thirsk, astronaut; Robert Riddell, flight surgeon

Public Forum on Space Mining: Promises and Consequences

Sara Russell, Earth Sciences, Natural History Museum, London, and panelists

HUMANITY'S EXPANSION INTO OUTER SPACE: OUR AMBITION AND ITS CONSEQUENCES

An online follow-up series was produced in 2020-21, organized by the same convenors and once again under the auspices of the Outer Space Institute.

Astronomy, Indigenous Peoples and the Challenge of Light Pollution

Jennifer Howse, Rothney Astrophysical Observatory, University of Calgary; Maureen Luchsinger and Laura Griffen, Ann and Sandy Cross Conservation Area; moderated by Aaron Boley, Physics and Astronomy, UBC, and Outer Space Institute

Onward to Mars: A Conversation with Margarita Marinova

Margarita Marinova, former Senior Mars and Vehicle Systems Development Engineer, SpaceX

Space Cooperation

Jan Wörner, European Space Agency; in conversation with Michael Byers, Political Science, UBC, and Outer Space Institute

Space Environmentalism

Robert Thirsk, astronaut; Robert Riddell, flight surgeon

Space Archaeology

Alice Gorman, College of Humanities, Arts and Social Sciences, Flinders University; in conversation with Michael Byers, Political Science, UBC, and Outer Space Institute

RECIPROCAL IMPACT: SEEKING SHARED PROMOTION OF PSYCHOLOGICAL WELL-BEING AND SOCIAL JUSTICE

Every culture employs practices for helping and healing when people encounter difficulties in human living. Counselling and psychotherapy stem from European and North American theories and corresponding techniques to promote increased psychological well-being. Recognizing the historical traumas inflicted on peoples of many cultures, the social disparities in provisions and outcomes of mental health care, the inherent biases in so-called Western approaches, and the value of healing practices in Indigenous or non-Western cultures, counselling psychology also strongly emphasizes promoting social justice. With speakers from various heritages related to peoples formerly colonized, seeking recovery from intergenerational traumas as well as embodying resilience and empowerment, this mini-series conducted via Zoom in 2020-21 explored the possibilities of reconciling psychological perspectives with Indigenous knowledge in the pursuit and evolution of human prosperity and justice. The convenor was Cynthia Glidden-Tracey, Educational and Counselling Psychology, and Special Education.

Indigenous Reconciliation and Trauma-Informed Counselling

Natasha Wawrykow, Psychology, University of Victoria;
Christine Chee, Albuquerque Veterans Center

Therapeutic Interplay in Cultural-Indigenous Perspective

Perry Shirley, Diné / Navajo Nation, and Kenneth Shirley, Ty Lodgepole and Jorge Gonzales, Indigenous Enterprise; in conversation with Cynthia Glidden-Tracey, Educational and Counselling Psychology, and Special Education, UBC, and Tricia Logan, Residential School History and Dialogue Centre, UBC

EARLY MUSIC VANCOUVER AT GREEN COLLEGE: CULTURES OF PERFORMANCE

Early Music Vancouver (EMV) has a reputation for the presentation, production and study of Western classical repertoires in an historical, international and cross-cultural context. It offers one of the most ambitious programs of its type in North America, featuring renowned local and guest artists. Green College and EMV have had a close association since the mid-1990s and EMV has for many years mounted a recital series at the College. The 2019-20 series, which was truncated by the pandemic, was arranged and presented by Matthew White, Executive and Artistic Director of EMV. It set out to explore cultures of musical performance beyond those associated with the Western classical repertoire, and featured:

Musical Performance by Hamin Honari

Hamin Honari, Persian hand drummer, tombak and daf

Musical Performance by Qiu Xia He

Qiu Xia He, pipa teacher, performer, composer and music producer



SENIOR SCHOLARS' SERIES: THE PASSIONS THAT DRIVE ACADEMIC LIFE

This series has been a long-term joint undertaking of Green College and the UBC Association of Professors Emeriti (now the Emeritus College). It provides opportunities for senior academics to describe their personal experiences and journeys through their own academic careers. Presenters attempt to distil a lifetime of scholarly work. Some examine the new projects that have grown out of that work; others reflect upon their changing attitudes to university life. The series is multidisciplinary and aims to give expression to the speakers' mature and personal insights. The speakers hope to engage graduate students with senior faculty, to expose the academic community to UBC's most experienced academics, and to welcome the greater UTown/Point Grey neighbourhood to the richness of academic life at UBC. The convenor in 2019-20 was Kenneth Carty, Professor Emeritus of Political Science, and the talk by Herbert Rosengarten in March was the last public event of its kind at the College before the COVID lockdown.

From Basic Science to Clinical Research: A Neuroscientist's Journey

Joanne Weinberg, Cellular and Physiological Sciences

Broadening Horizons: Reflections of an Engineer in Academia

Michael Isaacson, Civil Engineering

Confessions of an Academic Dilettante, or What I Learned from G. Gordon Liddy

Jerry Wasserman, Theatre and Film

Exploring New Vistas: Pragmatism, Practice and Scholarship

Wendy Hall, Nursing

Universities and the Search for Truth: The Unanticipated Education of an Idealist

Paul Marantz, Political Science

Sinking, Swimming or Just Treading Water? Meeting the Challenges of an Academic Career in the Humanities

Herbert Rosengarten, English

Responding to the exigencies of the COVID pandemic, the format of the Senior Scholars' Series evolved in 2020-21 to present senior UBC academics in conversation with interviewer, theatre critic and actor Jerry Wasserman, Professor of Theatre and Film, and of English, UBC. The series hosted colleagues from several academic disciplines whose intellectual interests, personal trajectories and engagement with the university and society differ considerably. Conversations ranged widely and viewers had the opportunity to ask questions of each speaker. The convenor was Graeme Wynn, Professor Emeritus of Geography and Principal of the Emeritus College, UBC.

Making Friends with Shakespeare

Tony Dawson, English

Adventures in Retirement: Building on Skills as Academic Economist and Past Dean of Arts

Nancy Gallini, Economics

Workplace Exposures, Motherhood and Bicycling: Paths to and through Academia

Kay Teschke, Population and Public Health

People and Places Seen Through an Artist's Eye

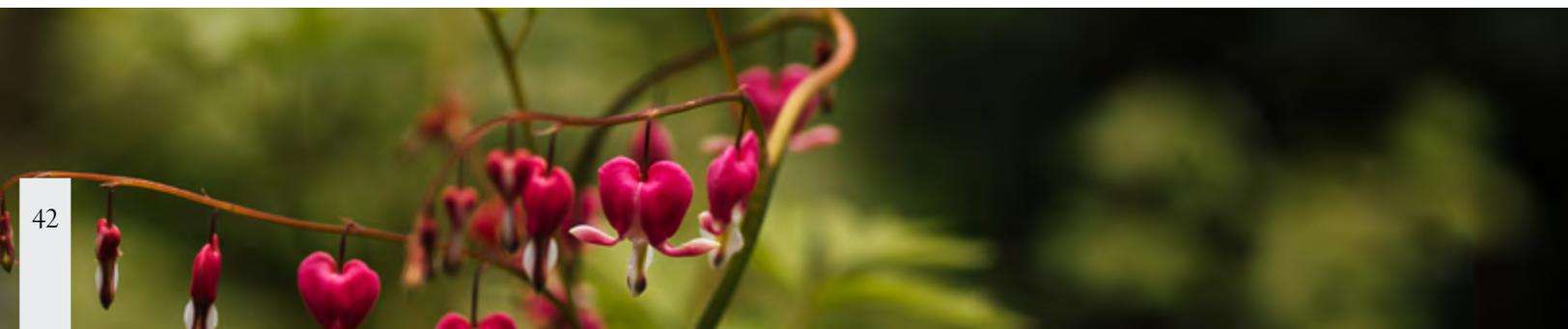
Jane Coop, Music

Childbirth for Grandparents: Childbirth as a Metaphor

Michael C. Klein, Family Practice, and Pediatrics

Adaptive Management: Learning to Manage Complex Natural Systems through Experience and Active Experimentation

Carl Walters, Oceans and Fisheries



CHALLENGING DIFFERENCES: PUBLIC PRESENTATIONS BY THE 2018-20 GREEN COLLEGE LEADING SCHOLARS

In this series, the 2018-20 cohort of Leading Scholars interrogated the ways that difference shapes, mediates and interferes with our experiences of the world. Leading Scholars and their guests explored the multi-tiered, dynamic processes that contrast, distinguish and separate persons, places, information and things. The presentations contested the social and technocratic means used to construct or construe separatedness, seeking to show how challenging differences can propel us to imagine better futures. The COVID lockdown deprived the series of two further presentations, the first on “Embracing Shari’a: How Women in Somalia Use Islam to Fight Patriarchy” (with Mark Massoud, Politics, University of California, Santa Cruz), and the second on “Hope, Generosity, Comfort and Criticality,” a topic all too presciently chosen...

The Problem with Categories

Muhammad Abdul-Mageed, Information; Julia Bullard, Information; Leah Macfadyen, Language and Literacy Education; Patrick Moran, French, Hispanic and Italian; Kerry Wilbur, Pharmaceutical Sciences

Global Challenges, Local Impacts: From Bugs to Buildings: Parallels in Resilience and Adaptation

Carlos Molina Hutt, Civil Engineering; Omar Sweil, Civil Engineering; Michelle Tseng, Botany, and Zoology

Do We Have a Moral Duty to Protect the Environment? It’s Complicated!

Fionn Byrne, Architecture and Landscape Architecture; Emily Kennedy, Sociology; Nadja Kunz, Public Policy and Global Affairs

The group also hosted the following events:

Podcasting as Feminist Method

Hannah McGregor, Publishing, SFU

Slumbering Legacies: The Romantic Consciousness of W.E.B. Du Bois

Matthew Vernon, English, University of California, Davis; Cecil H. and Ida Green Visiting Professor at UBC [see p. 48]



GREEN COLLEGE ENCOUNTERS

The following conversations were hosted by the College via Zoom in 2020-21, while other programming was in abeyance:

Escalating US-China Tensions, Techno-Nationalism, and Their Implications for Universities in the US (and Canada): Why Now? What Next?

Paul Evans, Public Policy and Global Affairs, UBC; John Krige, Regents Professor Emeritus, Georgia Institute of Technology, Distinguished Visiting Fellow of Green College; moderated by Meigan Aronson, Dean of Science, UBC; commentator: Allison Macfarlane, Public Policy and Global Affairs, UBC

Pakistan's Ever-Changing Geo-Political Winds: China's Belt and Road Initiative in Historical Context

Aasim Sajjad Akhtar, Political Economy, National Institute of Pakistan Studies, Quaid-i-Azam University; Sadia Tasleem, Defence and Strategic Studies, Quaid-i-Azam University; M.V. Ramana, Liu Institute for Global Issues, Simons Chair in Disarmament, Global and Human Security, Public Policy and Global Affairs, UBC

Being a Beast: Exploring the Sensory Worlds of Non-Human Species

Charles Foster, Green Templeton College, University of Oxford; in conversation with Daniel Heath Justice, First Nations and Indigenous Studies, UBC, and Margery Fee, English, UBC

MEDIUM TO EXTREME: UNLOCKING THE POWER OF THE ARTS

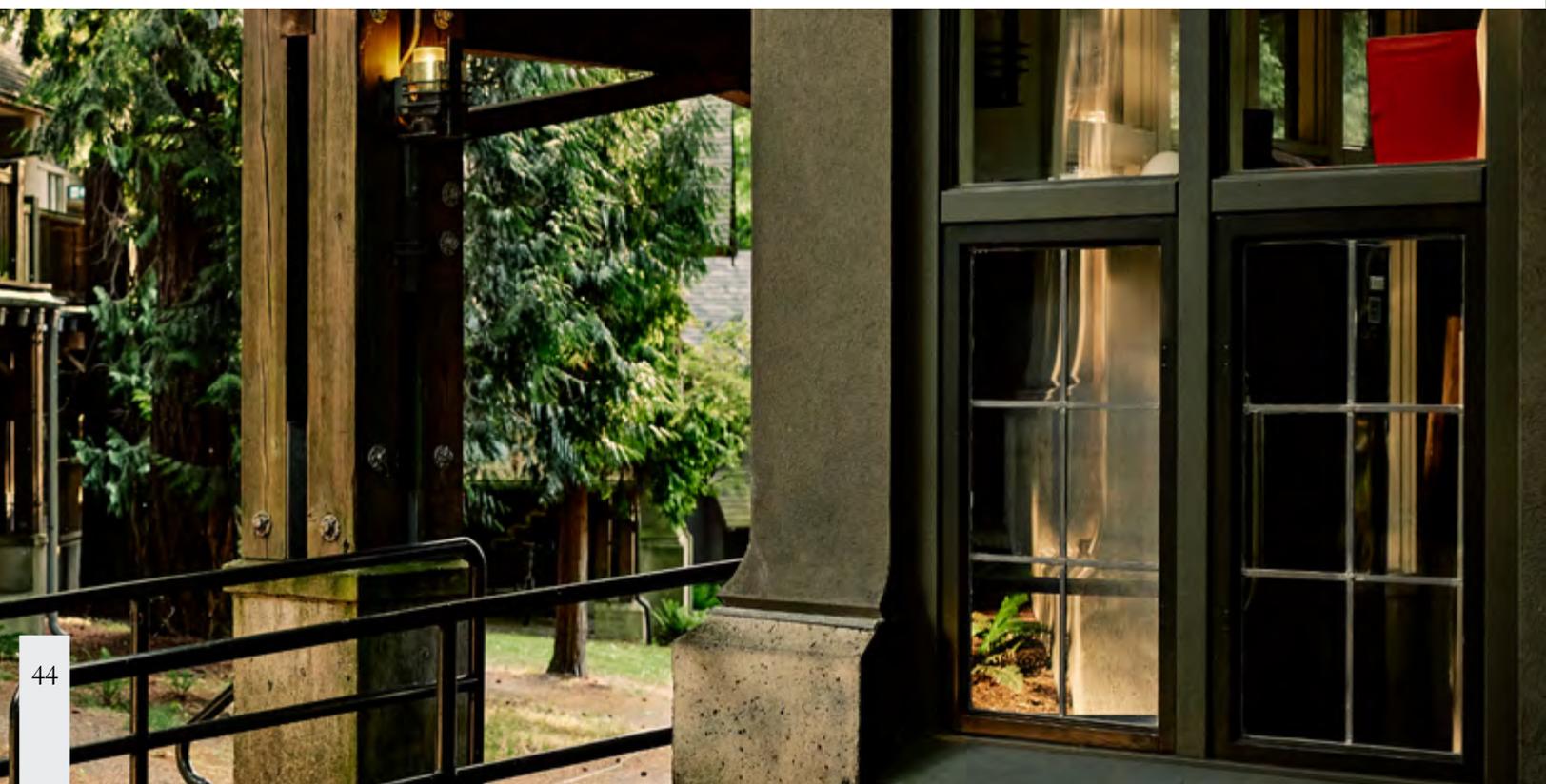
The conversations in this series were also hosted on Zoom in 2020-21 during the pandemic closure of the Coach House:

Reading *Tiff*, Reading Findley: What Timothy Findley's Life and Work Have to Tell Us Now

Sherill Grace, author of *Tiff: A Life of Timothy Findley* (Wilfrid Laurier University Press, 2020); in conversation with Hal Wake, former Artistic Director, Vancouver Writers Festival

The Plague's the Thing: Theatre Before, During and After the Pandemic

Colleen Murphy, playwright, filmmaker; Gary Geddes, author, Distinguished BC Fellow of Green College; in conversation with Jerry Wasserman, actor and theatre critic



GREEN COLLEGE LEADING SCHOLARS

This program offers newly appointed UBC faculty members an opportunity to develop interdisciplinary connections while sharing their ideas in the convivial setting of the College. Invitations to apply to the program are sent to all new faculty members and applications are adjudicated by the College's Academic Committee. The appointment is for a two-year period. In the first year, Leading Scholars meet as a group before and/or over dinner or lunch at the College at least four times between November and April. In the second year, they are expected to present a series of events as part of the College's public interdisciplinary programming. Leading Scholars have a budget that they can use to bring other scholars to the College in the course of their series, or for other suitable purposes. A seventh cohort of Green College Leading Scholars was appointed for 2019-21, and members of the sixth (2018-20) cohort collaborated in a series of public presentations (see p. 43).

PROFILES OF 2019-21 LEADING SCHOLARS



Trevor Campbell • Statistics

"My research falls broadly in the realm of computational statistics and machine learning. I am most interested in developing and studying automated, scalable algorithms with solid statistical guarantees. I am currently studying the contagion of violence in police social networks in Chicago; adding rigorous uncertainty quantification to aerospace composite part manufacturing processes; modelling the behaviours of gentoo penguins in the Antarctic; and capturing the evolutionary processes of biological cells as they progress from progenitor stem cells to more specialized types."



Luisa Canuto • French, Hispanic and Italian Studies

"My work aims to provide the scholarly foundation for a renewal of the Italian language program. Related research of mine addresses how to best integrate interdisciplinary alliances with other programs and departments, and how to leverage strategically educational technologies to reach learning outcomes and innovate pedagogies and assessment methods."



Yankai Cao • Chemical and Biological Engineering

"My research focuses on the design and implementation of large-scale local and global optimization algorithms to solve problems that arise in diverse decision-making paradigms such as machine learning, stochastic optimization, optimal control and complex networks. The goal is to make these developments accessible to academic and industrial users by implementing algorithms on easy-to-use and extensible software libraries."



Julen Etxabe • Law

"My current research combines legal and literary theory to identify a new model of dialogical judgment emerging in the area of human rights, which is transforming inherited notions of reasoning, rights, authority and law in the post-national and diverse societies of the twenty-first century."

GREEN COLLEGE LEADING SCHOLARS (continued)



Alexandra Flynn • Law

“My projects are all loosely captured under the field of ‘urban law and governance.’ To better understand how cities work and who holds power, I go beyond case law and legislation (‘law in the books’) to uncover the legal norms and rules that operate in practice. My academic, policy and community work reimagine how Canadian cities can be more inclusive and participatory, especially for Indigenous communities and historically marginalized people. I am a frequent contributor to popular media, including CBC, TEDx and the Globe and Mail.”



Vincent Gélinas-Lemaire • French, Hispanic and Italian Studies

“I specialize in French literature from 1945 to the present, with a focus on the representation of space in narratives. My first book, Le Récit architecte: cinq aspects de l’espace, was published by Classiques Garnier, Paris, in 2019. It offers new tools to describe and contrast the creation of fictional environments, large and small, through storytelling.”



Sarah Hedtrich • Pharmaceutical Sciences

“My lab combines research expertise in pharmacology, biomedical engineering and drug delivery. Its focus is on the establishment of next-generation therapies, nanomedicine, tissue engineering and tissue regeneration. We are particularly interested in healthy and diseased states of human epithelia, with a current focus on inflammatory and genetic diseases of the human skin and lung. This research is highly interdisciplinary and requires close collaborations with experts in the fields of chemistry, medicine and genetics.”



Elizabeth Lagresa-González • French, Hispanic and Italian Studies

“My area of specialization is early modern Hispanic literature and culture, which I address at the intersection of gender, visual and material studies. My forthcoming monograph, tentatively titled The Business of Romance: Reappraising Cross-Cultural Transactions in Early Modern Spanish Novellas, builds on my interest in the transculturation of objects and subjects across national and disciplinary borders.”



Katie Marshall • Zoology

“I am from a small Mennonite community in Southern Ontario and previously held a Killam Postdoctoral Fellowship at UBC. My interests are in modelling the complexity of insect stress responses, overwintering physiological ecology, and macrophysiology in the context of climate change.”



Tamara Mitchell • French, Hispanic and Italian Studies

“I specialize in twentieth- and twenty-first-century Mexican and Central American narrative fiction, particularly as it relates to border and diaspora studies. My book manuscript, tentatively titled Unbounded: Latin American Literature in the Age of Technological Globalization, considers how globalization is being leveraged by Latin American thinkers and artists to critique and shape world relations.”



Lorien Nesbitt • Forestry

“My research focuses on urban forestry and socio-ecological interactions in urban environments, with an emphasis on environmental justice, human health, well-being and climate change. I am currently examining three interrelated topics: 1) the relationship between greenness exposure and public health outcomes in urban environments; 2) urban forest governance and resilience to social and ecological stresses; and 3) urban green equity in multicultural cities. I am particularly concerned with understanding the nature and dynamics of green gentrification, i.e. the physical or psychological displacement of residents due to local greening activities.”



Patrick Rizzotti • Theatre and Film

“I have a history of practice-based research in design for live performance, television and virtual/augmented/mixed reality. The focus of my work is visual storytelling and investigating how theatre can be made more immediate, urgent and immersive for an audience. Previous television projects include: America’s Got Talent (NBC), The Today Show (NBC), The Mysteries of Laura (NBC), The Dr. Oz Show (ZoCo), Sneaky Pete (Amazon) and The Americans (FX). I maintain an active design studio in New York City and have designed over 100 theatrical productions throughout the United States, Canada and Europe.”



Sharon Stein • Educational Studies

“My research brings critical and decolonial perspectives to the role of education in society, with a particular emphasis on how universities engage the issues of decolonization, internationalization and climate change. I work with different communities to denaturalize the attachments and desires that keep us invested in harmful and unsustainable modes of existence, and to ethically encounter and engage other horizons of possibility.”

BUILDING WORLDS IN UNCERTAIN TIMES: POWER, CULTURE, PEDAGOGY—PUBLIC PRESENTATIONS BY 2019-21 LEADING SCHOLARS

Recent events have rocked the ways in which we—as thinkers, creators, educators, humans—move through the world, interact and communicate with others, and envision a sustainable and just future. In response to the uncertainties wrought by evolving relationships with our cities and geographies, climate change, the pandemic, and global calls for racial justice, the 2019-2021 Green College Leading Scholars set out to think together how we understand and represent our lived environments and how we might build (toward) a world that is both more equitable and less destructive. They invited their Zoom audiences in 2020-21 to rethink—with and against them and their guests—the relation between arts and space, structures of power, waste societies, pedagogical practices, and what it means to inhabit the world.

Narrative Architecture: How Storytelling Builds Worlds

Julen Etxabe, Law; Vincent Gélinas-Lemaire, French, Hispanic and Italian Studies; Elizabeth Lagresa-González, French, Hispanic and Italian Studies; Patrick Rizzotti, Theatre and Film

Strange Bedfellows: Law, Art and the Crimes of Justice

Desmond Manderson, Law, Australian National University; in conversation with Julen Etxabe, Vincent Gélinas-Lemaire, Elizabeth Lagresa-González and Patrick Rizzotti

Waste Not: Rethinking Poop through Bugs, Books and Power

Yankai Cao, Chemical and Biological Engineering; Katie Marshall, Zoology; Tamara Mitchell, French, Hispanic and Italian Studies

Confronting Colonialism and Racism in the Post-Pandemic City: Lessons for Educators

Kamala Todd, Urban Studies Program, Simon Fraser University; in conversation with Trevor Campbell, Statistics; Alexandra Flynn, Law; Lorien Nesbitt, Forestry

The Mirror and the Dancefloor: Re-Choreographing Future-Making Practices in Universities

Keri Facer, Educational and Social Futures, University of Bristol; in conversation with Luisa Canuto, French, Hispanic and Italian Studies; Sarah Hedtrich, Pharmaceutical Sciences; Sharon Stein, Educational Studies

The Writer in Residence program at Green College was inaugurated by Lynn Coady in 2000. Over the course of a term, the Writer in Residence works with the College and wider UBC and local community through consultations and workshops, and creates and coordinates a series of public events. In the fall of 2019 Daniel Canty was the 17th Writer in Residence at Green College.



Daniel Canty

Daniel Canty is a writer and artist living in Montréal. His directorial debut, in 1999, was an online adaptation of Alan Lightman's novel *Einstein's Dreams*. Since the end of the twentieth century, he has made books, films, interfaces and installations. He has also been the dramaturg of numerous stage works and is the translator of diverse works of poetry and prose. His works of fiction and nonfiction, and all shades in between, include *Wigrum*, *The United States of Wind*, *VVV*, *Mappemonde*, *La Société des grands fonds* and the online serial *Costumes nationaux*. In addition to writing books, Daniel directs their shaping, or *mise en livre*. This term came to light during the creation of the *Table des matières* trilogy. *Cité selon*, *La table des matières* and *Le livre de chevet* are collective books whose material and graphical form intimately reflect the themes and texts that course through them. Daniel studied literature and the philosophy and history of science in Montréal, publishing in Vancouver and film in New York. He has taught literature and design at l'Université du Québec à Montréal and writing at the National Theatre School of Canada. In 2014, he was Artist in Residence at the Studio du Québec in London.

As Writer in Residence, Daniel Canty gave several readings from his own work, ran poetry and writing workshops for Resident Members of the College, and hosted three events on the theme of **La Mise en Livre: The Book as Living Form**, in the course of which he and his guests reflected upon the living promise of books. Three manuscripts in the making—*Blue Meridian*, a collection of imaginary cities; *Seven Proses on Poetry*, an essay-style serial tuning-in to a personal poetic frequency; and *Civilian Birds*, a fictional, pictorial journey through a parallel universe—provided the anchor for a wider discussion of the art of the book and of the written lives that it harbours. The title for the series, *La mise en livre*, besides being a technical term in bibliography, suggests a take on the theatrical *mise en scène*. It also signals literature's extraordinary wager: to close the gap between presence and absence, the living and the dead, human agency and the shades and wonders of the material world. [For excerpts from *La Mise en Livre*, see pp. 58-63.]

Blue Meridian: Literature in Place and Time

Daniel Canty in conversation with Hal Wake

The Written Life: Literature and Friendship

Michaël Trahan

Civilian Birds

Léon Lo and Stéphane Poirier



The goal of this program, founded by a gift from Cecil and Ida Green in 1972, is to provide opportunities for UBC students, faculty, staff, and members of the public to interact with outstanding scholars, artists and intellectuals, coming in most cases from outside the Province of British Columbia. Green Visiting Professors are invited to stay in the Guest House at Green College and often give more than one presentation during their time here. Exceptionally, Green Visiting Professors take up residence for an extended period at the College.



Imogen Coe

Chemistry and Biology,
Ryerson University

Imogen R. Coe was the founding Dean of the Faculty of Science from 2012 to 2018 and is Professor of Chemistry and Biology at Ryerson University. She is also an affiliate scientist at St Michael's Hospital, where her research group studies drug transport proteins. She has been the Vice-President of the Canadian Molecular Biosciences Society and sits on various boards, including those of the Michael Garron Hospital and the Canadian Mining Innovation Council. In addition to her work as a research scientist, Imogen Coe is internationally recognized as a Canadian thought leader in the area of equity, diversity and inclusion (EDI) in science, technology, engineering and math (STEM). She has advised academia, government and industry on best practices and approaches to improve EDI and has contributed to national dialogue about these issues through various platforms. She was invited to the College in the fall of 2019 by Resident Members.

Embracing Dimensions: Equity, Diversity and Inclusion in the Canadian Post-Secondary System

Nucleoside Transporters: Old Drugs and New Tricks



Matthew Vernon

English, University of
California, Davis

Matthew Vernon is an Assistant Professor of English at UC Davis. His research focuses on the strategic reuse of the medieval past by African American writers and intellectuals in the post-Civil War period. His monograph is entitled *The Black Middle Ages: Race and the Construction of the Middle Ages* (2018). He studies medieval historiography, literature, nineteenth century Scottish abolitionists, border theory and postcolonial theory. He earned his BA from Cornell University and his PhD from Yale University.

Slumbering Legacies: The Romantic Consciousness of W.E.B. Du Bois

In the series *Challenging Differences*, presented by the 2018-20 cohort of Green College Leading Scholars in 2019-20; see p. 43.

J. V. CLYNE LECTURERS

John Valentine Clyne (1902–1989) was a judge of the BC Supreme Court, Chair and CEO of the forestry company MacMillan Bloedel Ltd, and Chancellor of UBC. The purpose of the Clyne Lectureship, funded by an endowment set up in his honour at the end of his service as Chancellor in 1984, is to provide public lectures to UBC and the wider Vancouver community by individuals with outstanding expertise in one or more of the fields in which the honorand distinguished himself, namely Government, Business, Law and the Arts.



Scott McIntyre

Co-founder, publisher
and CEO of Douglas &
McIntyre, 1972–2013

Beginning in the early 1970s as a small, regionally focused publisher, the Vancouver-based firm of Douglas & McIntyre grew in the course of the next four decades into a significant national and international operation, producing some 2000 Canadian books. Its authors included Doris Shadbolt, Wayson Choy, Farley Mowat, David Suzuki, Emily Carr, Douglas Coupland, Bill Reid, Richard Wagamese, Wade Davis and Robert Bringhurst. The emphasis of the Douglas & McIntyre list was always on the history, politics and culture of British Columbia, and Indigenous cultures were a priority from the start. The company took the culture of BC and its region to the world. Scott McIntyre has an honorary degree from Simon Fraser University.

In three presentations that he gave at Green College between October 2019 and January 2020 as Clyne Lecturer, Scott McIntyre developed an account of how Canadian publishers and writers, together with the readerships that they formed and informed, helped reshape the Canadian public sphere after 1967 and put in place mechanisms to protect the freedoms of cultural creators, as Canada and the world moved towards an age of digital media.

Building Canadian Literary Culture: A Publisher's History

The Golden Age: Book Publishing After World War II

In the Shadow of Two Empires: Creating a Canadian Literature

Protecting Creators, Ensuring Cultural Diversity in a Globalized World

[For an excerpt from the lectures, see pp. 64-67.]





Michelle Good
Writer

Michelle Good is of Cree ancestry, a descendent of the Battle River Cree and a member of the Red Pheasant Cree Nation. She has worked with Indigenous organizations since she was a teenager and at the age of forty decided to approach that work in a different way, obtaining her law degree from UBC three years later. She has practised law in the public and private sector, primarily advocating for Residential School Survivors. In 2014, she graduated from UBC with a Master of Fine Arts degree in Creative Writing, which was when her novel *Five Little Indians* (Harper Perennial, 2020) started taking shape. The novel won the 2020 Governor General's Literary Award for Fiction and the 2021 Amazon First Novel Award, was a finalist for Scotiabank Giller Prize and the Atwood Gibson Writers Trust Prize, and was named a CBC Best Book of the Year and a *Globe and Mail* Top 100 Book of the Year. Her poetry has also appeared in anthologies of the *Best Canadian Poetry*.

As Clyne Lecturer in 2021, Michelle Good hosted a series of lectures and discussions that brought into critical focus the structural and systemic colonialism that continues to slow but that cannot stop the Indigenous resurgence that is now transforming the Canadian cultural and political landscape. See *the interview with Michelle Good*, pp. 56–57.

Indigenous Resurgence and Colonial Fingerprints in the 21st Century

The Critical Role of Residential Schools in the Colonial Toolkit

Kateri Akiwenzie-Damm, writer

Treaties: The Terms of Indigenous Permissions

John Borrows, OC, legal scholar and author

The Media's Failure in Reconciliation and the Importance of Authentic Indigenous Voices in Publishing

Waubgeshig Rice, journalist and author

The Case of Colten Boushie and the Civilian Complaints Review Commission Report

Eleanore Sunchild, co-counsel to the family of Colten Boushie

From Residential Schools to the Sixties Scoop: A Time of Reckoning

Raven Sinclair, Social Work, University of Regina

Defining Meaningful Allyship in the Quest for Reconciliation

Jessica McDiarmid, journalist and author

The Residential School Settlement Process

Justice Leonard Marchand, Jr., British Columbia Court of Appeal

Michelle Good in Conversation with Shelagh Rogers (CBC Radio) and Kateri Akiwenzie-Damm

The Richard V. Ericson Lecture Endowment was set up by family, friends and colleagues of the College's Founding Principal to honour his memory. The lecture is given annually.



Alison Wearing

Writer in Residence at
Green College, 2018

Alison Wearing is the bestselling author of *Honeymoon in Purdah: An Iranian Journey* and *Confessions of a Fairy's Daughter*. She teaches, performs solo multimedia plays, leads writing workshops internationally and is the CEO of Memoir Writing Ink. While living at Green College in the fall of 2018, she completed a draft of her latest book, *Moments of Glad Grace*, which was published on April 7, 2020 by ECW Press (Toronto).

Moments of Glad Grace is a wise, funny and tender book, beautifully written and perfectly executed from first to last sentence. It's about a daughter and her ageing father, it's about genealogy and identity, it's about Ireland, but actually it's about how we love the ones we love. It is a travelogue of the heart. It is a road you'll want to travel.
– Yann Martel

Telling and Showing Moments of Glad Grace

The 9th Annual Richard V. Ericson Lecture was to have been the official launch event for the book but had to be cancelled because of the COVID-19 lockdown. That did not stop Alison putting on her show:

"I'll be doing a livestreamed, musical, storytelling performance of the book," she wrote, "as part of the National Arts Centre's #CanadaPerforms series, on April 7, 2020. (We're all having to get creative, aren't we?) In the great Irish tradition of storytelling—the action of the book takes place in Dublin—I'll be spinning excerpts into a lively, humorous yarn, while doing my best not to butcher the accent too badly. I'll be joined by the multi-instrumentalist Keelan Purchase from Newfoundland, who will be threading music through and around the stories ... when he isn't making me laugh. We'll be sitting two metres away from each other, of course, and there won't be an audience in the room, so it might go on to be the weirdest, most antisocial storytelling event in Irish history, but I would be SO VERY GRATEFUL if you would join me from wherever you are! Pour yourself a glass of something lovely, put your feet up, and let me tell you a story... Should be about an hour in length. With thanks to Jennifer Paquette, who helped me adapt the book into a one-hour story, to the National Arts Centre, and to Facebook, Slight Music, the RBC Foundation, and SiriusXM Canada for their support."

This performance can be viewed on the Green College YouTube page.



Richard V. Ericson

Founding Principal of Green College

Richard V. Ericson (1948-2007), BA, MA, PhD, LittD, FRSC, was Professor of Criminology and Sociology and Director of the Centre of Criminology at the University of Toronto; Professor of Sociology and of Law, Distinguished University Professor, and founding Principal of Green College at the University of British Columbia (1993-2003); and Professor of Criminology, Director of the Centre for Criminological Research, and Professorial Fellow of All Souls College, at the University of Oxford. He was a Canada Council Killam Research Fellow in 1998-2000 and held visiting appointments at universities in the UK, USA, Europe and Australia. His many acclaimed publications spanned police work, crime reporting, risk and regulation, insurance and governance, and the sociology of knowledge. He was especially proud of his role in the creation of Green College at UBC as a unique combination of residential academic community and public venue for non-curricular, interdisciplinary inquiry.

DAL GRAUER MEMORIAL LECTURER IN ASSOCIATION WITH GREEN COLLEGE

The Dal Grauer Memorial Lectureship hosted its first speaker in memory of A. E. (“Dal”) Grauer in 1966. Dal Grauer—a graduate of UBC who distinguished himself as an athlete, scholar, educator, businessman, public servant and community leader—was President of the BC Electric Company and was serving a second term as Chancellor of his alma mater when he died at the age of 55 in 1961. The lectures reflect the honorand’s wide-ranging interests in the arts (especially music and literature), economics, science, and social and political issues.



Ken Urquhart

Luxoft, a DXC
Technology Company

Ken Urquhart (PhD in Physics, Simon Fraser University) is skilled in analytics, mathematics and programming and has been using those skills to solve challenging business problems for over 25 years. He has been an executive at Sun Microsystems, IBM and Microsoft and is now at Luxoft, a DXC Technology Company, where he consults with leading global organizations, corporations and start-up businesses on 5G, Artificial Intelligence, Machine Learning and Blockchain. He was a guest of Green College in January 2020.

So You Got Your University Degree... Now What? Adventures of a Physicist at Large in the Business of High Technology

SCHOOL OF SOCIAL WORK VISITING SCHOLAR IN RESIDENCE



Uzoma Odera Okoye

Social Work, University
of Nigeria (Nsukka); Dick
Splane Social Development
Visiting Lecturer in the School
of Social Work at UBC

Uzoma Odera Okoye is a professor in the Department of Social Work at the University of Nigeria, Nsukka, Enugu State, Nigeria. She was a Fulbright Scholar at Boston College, USA during the 1999-2000 academic year. She obtained her PhD in Social Gerontology from the University of Nigeria, Nsukka in 2002. She was one of the founding faculty members of the Department of Social Work, University of Nigeria, Nsukka in 2007. She served as Head of Department from 2008-2010 and 2016-2019. She was also the first Head of Department of Social Work, University of Benin, from July 2011 to May 2013. She is the author of over fifty journal articles and book chapters on social gerontology and other social issues. Her current research interests include care giving and social support for older adults, climate change and older adults, migration, internal displacement and public health issues.

Aging and Caregiving in Contemporary Nigeria: Myths and Realities

LIU INSTITUTE VISITING FELLOW IN RESIDENCE AT GREEN COLLEGE

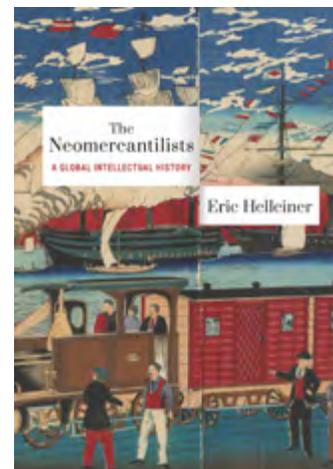


Eric Helleiner

Political Science and Balsillie
School of International Affairs
at the University of Waterloo

Eric Helleiner has authored and edited eleven books, including *Governing the World’s Biggest Market: The Politics of Derivatives Regulation After the 2008 Crisis* (2018), and, since completing his stay at the College, *The Neomercantilists: A Global Intellectual History* (2021). He is a Fellow of the Royal Society of Canada and has received many awards, including the Killam Research Fellowship, the Trudeau Foundation Fellows Prize, the Francesco Guicciardini Prize for Best Book in Historical International Relations, the CPSA Prize in International Relations and the Donner Book Prize. He is co-editor of the book series *Cornell Studies in Money*.

**Global Economic Governance at a Crossroads:
Is the Bretton Woods System Unravelling?**



OTHER EVENTS

Book Launch: *The Nature of Canada*

Graeme Wynn, Geography; Wade Davis, writer, photographer; Tzeporah Berman, environmental activist, campaigner, writer; Ian Gill, Founding President, Ecotrust Canada (1994-2010), Founding Executive Director, Ecotrust Australia; Moderator: Marsha Lederman, Western Arts Correspondent, *The Globe and Mail*

The 2019 Canadian Federal Election

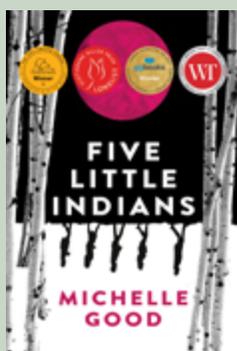
Analysis and discussion hosted by Richard Johnston, Canada Research Chair in Public Opinion, Elections, and Representation

Bodhicitta, the Heart of the Path: Cultivating Loving Kindness and Compassion in Our Daily Lives

Dza Kilung Rinpoche, hosted by Yuel Yawney, Distinguished BC Fellow of Green College



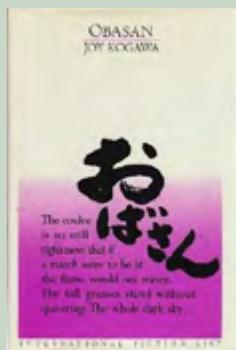
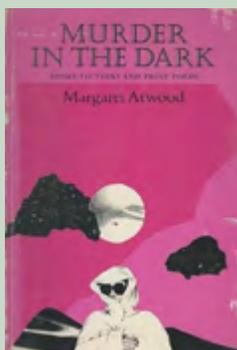
THE BOOK PAGES



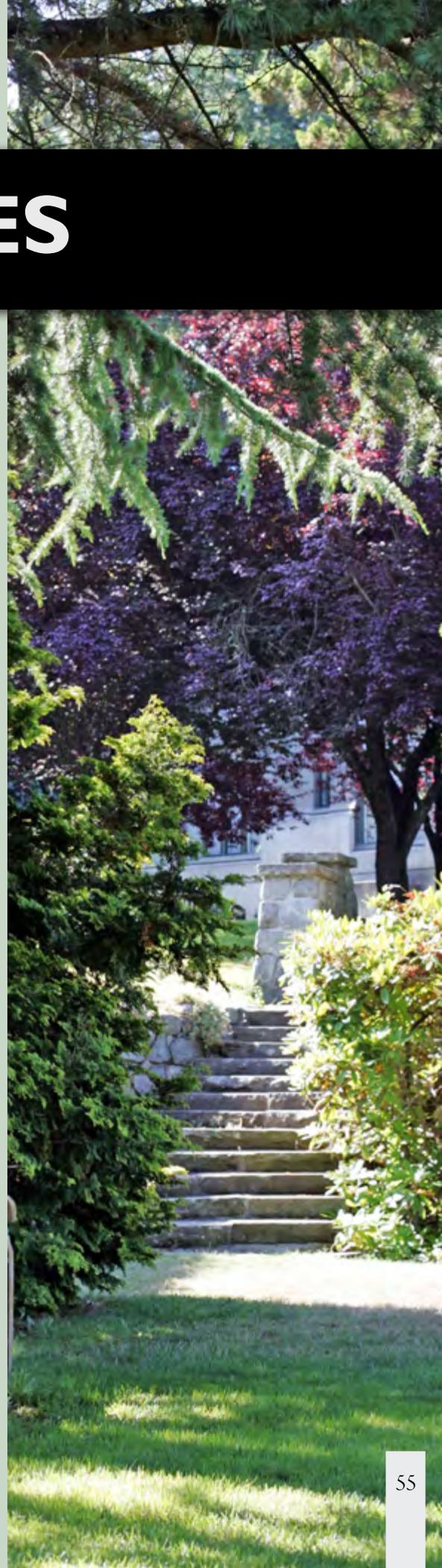
56 Here We Are! Rewriting Canadian History from an Indigenous Perspective, with Michelle Good
– by Jane Willsie

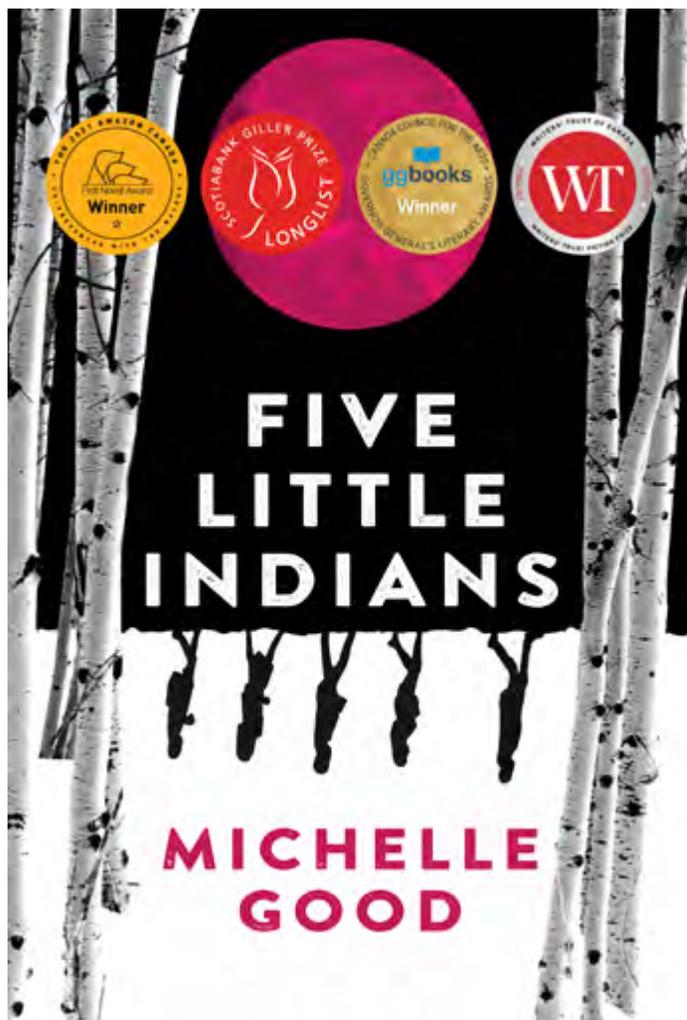


58 La Mise en Livre: The Book as Living Form
– by Daniel Canty



64 In the Shadow of Two Empires: Creating a Canadian Literature
– by Scott McIntyre





HERE WE ARE! REWRITING CANADIAN HISTORY FROM AN INDIGENOUS PERSPECTIVE

*A conversation with Michelle Good,
author, lawyer and voice of wisdom*

Five Little Indians is a moving and emotionally intense story that follows the lives of five characters as they are released from the residential school where they were taken as young children. Cast out into an unfeeling society without family, support or connections, they live with their memories in different ways.

"I wanted to demonstrate trauma in the world," Good explained. "Trying to live a life when you're burdened with traumatic experiences."

As for the reception her book has received, Good called it "amazing."

"Quite frankly, I thought it would be a niche book, for people with a particular interest and so on. It's just phenomenal, the broad base that it's reached."

"At my age, you start thinking you're in your last act, so it feels really, really good to me that something I really needed to say is out there and most importantly that it's stimulating people to educate themselves."

With the settlement agreement for the residential school survivors in 2006, there is more information than ever before in the public domain about what occurred in the schools themselves, Good pointed out. But what she highlights in her novel, and what she said she was pleased was also noted by the Writers' Trust judges, is that her novel performs the far rarer task of articulating the long-lasting harms.

"More and more people know about the abuses, but people still are struggling to understand how this can haunt a person's life forever. So that was my objective, to make that visible."

Good wanted to answer the question that she says "resounds" throughout Canada and is often directed at the descendants and survivors of residential schools: "Why can't they just get over it?"

"I wanted to demonstrate the impact of trauma and when you do that in the context of little children, it helps to illuminate really why this is something that continues to resonate through our communities and through survivors both directly and inter-generationally."

Five Little Indians, while entirely fictional, is influenced by the knowledge Good absorbed from the survivors of residential schools whom she knew while she was growing up.

"There's a couple incidents in the book that reflect experiences my mum had when she was just a little kid," Good said. "There's a storyline about Clara's friend Lily who hemorrhages to death

Michelle Good launched her virtual residency as J.V. Clyne Lecturer at Green College with a talk on "The Critical Role of Residential Schools in the Colonial Toolkit" in January of 2021. A few days before that lecture, Green College Resident Member and Green College Annual Report & Society Magazine Staff Writer Jane Willsie talked to Michelle about her work, including her debut novel, Five Little Indians (2020), which had been longlisted for the Scotiabank Giller Prize and shortlisted for the Writers' Trust Fiction Award. It has since also received the Governor General's Literary Award for Fiction and many other awards and citations.

For the full series of lectures organized and hosted by Michelle Good via Zoom in the series Indigenous Resurgence and Colonial Fingerprints in the 21st Century, see p. 51.

from tuberculosis and my mum witnessed a scene like that. Her friend, whose name was Lily, hemorrhaged to death from TB on the playground with all the kids just watching.”

Good’s own experiences also played a part in her ability to depict the narratives of five youth coming out of an institutional environment.

“I was aging out of foster care, right around the time, chronologically, that these kids in the book were aging out of the residential school. So I was facing the same types of challenges at the time. It was much easier to write *Five Little Indians* than the book I’m working on now, because I lived in that time. I could just resort to my memory, as opposed to all the research I’m doing for this book.”

It was much easier to write Five Little Indians than the book I’m working on now, because I lived in that time. I could just resort to my memory.

Good is currently working on her second novel, a fictional account of the life of her great-grandmother, a niece of Chief Big Bear. She plans to begin the story in 1885 with the leadup to the Frog Lake Massacre, an event at which her great-grandmother would have been present due to the involvement of Chief Big Bear’s band.

In the aftermath of Frog Lake, eight Indigenous men were hanged, the largest mass hanging in Canadian history.

“I just want to tell that story through our perspective as opposed to the perspective of history books,” Good said. “That’s my goal between now and when I kick the bucket. I want to rewrite history.”

“My mother was a midwife,” Good said. “And she always used to say if anyone knew what is involved in having kids, they wouldn’t have them and it’s the same thing with writing books. You just sort of forget how heinous it was when you were writing the first one.”

If she is forgetfully optimistic about writing a second novel, Good is fully and consciously optimistic about the future of Indigenous people in Canada.

“Hope is really all we have,” she said. “If we abandon hope then where will our energies be fired from? It has to be hope for the future, hope for the coming generations.”

“People say, ‘ah it hasn’t changed,’ but I’m old enough, I can tell you it has.”

The focus of her J. V. Clyne Lecture Series, Good said, will be the things that stand in the way of reconciliation.

“I’ve said this a lot and I’ll keep saying it: I don’t think of reconciliation as peace-making, I think of it in the sense of the bookkeeping term, when you reconcile your bank account with your statement, bringing in the balance. If you think about how

much work is necessary to restore a balance in the relationship between Indigenous and non-Indigenous people in Canada, that’s a huge thing.”

We don’t get to break our promises because we don’t have the force to throw you out.

“We can’t have reconciliation without that reckoning, without that understanding that there were mutual promises between Indigenous and non-Indigenous people. We don’t get to break our promises because we don’t have the force to throw you out, but that shouldn’t give non-Indigenous Canada permission to break promises again and again.”

Speakers for the series will include John Borrows, a prominent Indigenous legal scholar who was just named to the Order of Canada; Waubgeshig Rice, author of *Moon of the Crusted Snow* and a former CBC journalist; and Jessica McDiarmid, author of *Highway of Tears*.

Truly achieving reconciliation, Good said, requires more change than people in Canada are willing to concede. “People cannot think that life in Canada for non-Indigenous people can go on unchanged and still offer meaningful reconciliation for Indigenous people. There has to be give.”

We are also far away from being able to claim any success in reconciliation, she said, pointing to the continued necessity for boil-water advisories in Indigenous communities and reserves.

“Water, the most fundamental thing in life. How can we talk about reconciliation when we don’t even have water in so many Indigenous communities? How can we take that seriously?”

The problem, she said, may come down to the fact that colonialism created a Canada of which Indigenous people were not intended to be a part. “We’re not supposed to be here, we were supposed to have been wiped out—and here we are!”

“I think that is the real challenge, that politicians just don’t know what to do because it wasn’t expected that we would survive in spite of all this that we’ve been through, and yet here we are.”



Michelle Good, photo by Silken Sellinger

la mise en livre

—
THE BOOK
AS
LIVING FORM

by Daniel Canty, 16th Writer in Residence at
Green College (see p. 48)

Daniel's reminiscences of Green College, "Les
Verts" ("Greenies"), appeared in *IES ÉCRITS*
(*Les écrits de l'Académie des lettres du Québec*)
163 (automne 2021): 18-23.

There is grandeur in this view of life, with its several powers, having been originally breathed into a few forms or into one; and that, whilst this planet has gone cycling on according to the fixed law of gravity, from so simple a beginning endless forms most beautiful and most wonderful have been, and are being, evolved.

—Charles Darwin, *The Origin of Species*, 1859

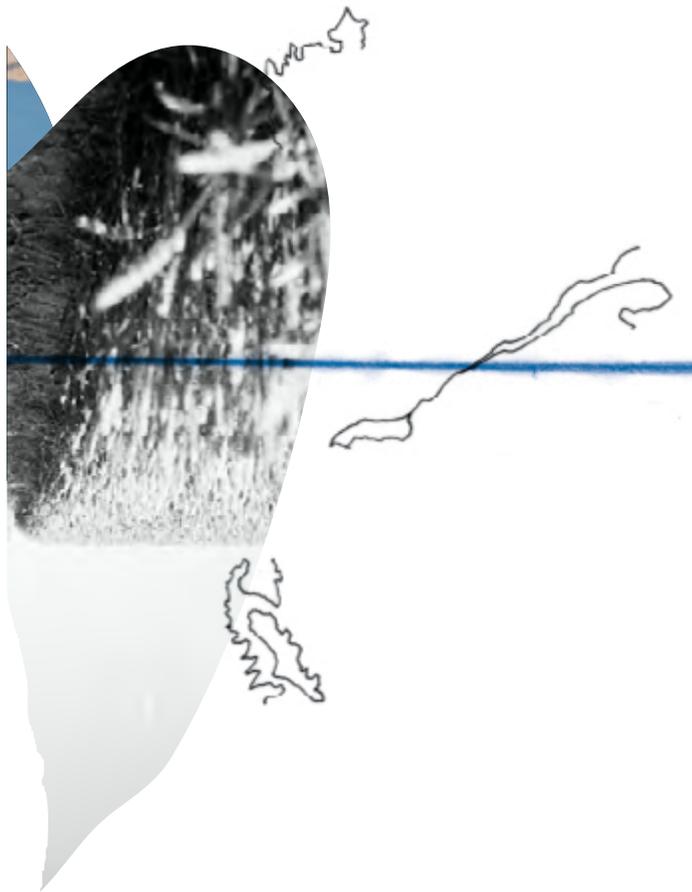
So Simple a Beginning

The stakes of the book, as deeply as we can probe into its descent, are those of life.

One anonymous, roughly tousled ancestor, leaning on a hand on the stony face of the primordial cave, blows on a handful of manganese and barium pigments. Though he does not have the slightest idea of the periodic table, it seems he is already familiar with the experimental method. His pigment-stained hand imprints a reddish silhouette on the wall of time. The survival of his gesture was not a given. It is only reasonable, thirty-one thousand years down the road, to be moved by the longevity of this human signature, floating amongst a pageant of beasts, hybrids, and abstract patterns. In my view, the reddish imprint found at Chauvet owes as much to the spirit of scientific invention ($_{56}\text{Ba}$, $_{25}\text{Mn}$) as it does to the painter's touch, or the writer's word.

Some twenty-six thousand years on, between the Tigris and Euphrates, the scribes of Mesopotamia, tipping their reed pens, turned away from their accounting tasks, to etch the hymns of Enheduanna or the deeds of Gilgamesh in clay. Papyrus comes from the woven stems of the eponymous plant, which prospers around the Nile. The book, like civilization, takes its source from the course of rivers. Writing is a fluid substance, pretending to the eternity of stone: it reaches us in fragments, splinters and shards eroded by the course of the centuries, and fished out of their flow.

The Middle Ages, whose unsavoury reputation endures despite all attempts at redress, have a soft spot for slaughter.



Their relationship to the book is bestial. Vellum owes its name, and softness, to *vitellus*, the calf; while parchment is born of the holocaust of ewes, sheep, kids, and lambs, their stripped flesh steeped in the acidic juice of the lime to smooth out the collagens. Literature, before incunabula, was redolent of animal odours.

The subsequent flourishing of humanism, with its long-ranging ships and explosions of vernacular publishing, owes a great part of its success to the felling of Europe's forests. Pulp and paper asserted their reign. It has not ended, though the silicate seam of the digital seems to be taking us back to a mineral order, closer to the original cave, and the procedural wiles of microprocessors do bear some family resemblance to the countable logic of cuneiform tablets.

I wish to approach the book, not as an object captive in the linearity of time, but as a floating access point in its weft, that "tape of life", ripe for endless splicing, whose extremities unravel in unfathomable depths.

Vegetal, animal, mineral, scriptural. There is grandeur in this view of life, with its several powers.

*

The act of writing takes us back to the first miracle, which remains contemporary: the magical capacity of consciousness, through the marriage of the body and matter, to project outwards, and act at a distance over other minds. I like to think that the hands of every reader, when they settle over the pages of a book, are taking up the shadowy gesture of our pigment-blowing ancestor. That every time a page is turned, a subtle shade escapes from our attention, and heads back towards the all-encompassing hearth, the original vacancy, that precedes the beginning of all narratives—the Once upon a time, which, more than the beginning of any particular story, proclaims the potentiality of all narratives: from this sentence on, anything can happen.

*

1 Stephen Jay Gould, in *Wonderful Life* (1989), fantasized replaying "the tape of life" in order to prove that everything that happens, happens only once, and that the miracle of Homo Sapiens is thus the fruit of the purest contingency.

The oldest narrative we know is that of a king who wouldn't die.² It is also the story of a friendship that strived to last beyond death.

Enkidu is taken ill and dies. Gilgamesh, King of Uruk, his stalwart friend, resolves to venture over the threshold of the known world, and bring back the secret of immortality. He meets Utnapishtim and his wife, lone survivors of the primeval Flood, and the only beings to be ever granted eternal life by the gods. They will prove to their host that this was a unique occurrence, and Gilgamesh will come back alone from the other world, his only bounty the water of a story. Yet, at Gilgamesh's passing, the immortals half honour his living wish, and bid him sit at the border of life and death, in judgment of the trespassed.

A book opens in the interregnum of life and death, and allows the living the hope of travelling towards the absent and the dead, and coming back to tell the tale.

Before us, the Flood. Enkidu—this detail is far from negligible—was made by the mother goddess Aruru from the same substrate that allowed *The Epic of Gilgamesh* to reach us. On hearing the prayers of the people of Uruk, the goddess washes her hands—like Pilatus after her—, takes a lump of clay, crudely shapes it, before throwing it down to Earth. A wild man, a hairy hunter, a monster of strength and cunning, emerges fully-grown from this meteorite, to unsettle Gilgamesh.

The manuscript celebrating the friendship of the Civilizing King and the Wild Man reaches us in fragments: eleven tablets recomposed by the effort of savants and poets. To this day, the Epic remains incomplete.

Nevertheless, this we can believe: a book, risen from silt, has fallen from the sky, exploded at our feet, and claimed its place amongst the living. At the beginning of time: a book like a meteorite, a lump of clay, an offering celebrating the nuptials of terrestrial matter and what lies beyond.

A Theatre of Distances

Upon first glance, the contemporary book is a simple form. Inked paper sheets are folded, cut, then glued and (less frequently these days) stitched together. A book is, in the crudest (occidental) purview, a string of imbricated rectangles: pages of text, sometimes images, framed, black on white, follow upon each other; the gaze of the Modern slips from left to right, up and down, and all over again, all the while attempting, indefinitely, to conclude.

Books have metaphorical bodies and faces, though we have a natural tendency to overlook them. Under a certain light, they appear as overly familiar spirits; simple media—I would have liked to candidly write mediums—whose far too common use has worn out the gleam. There are many amongst us who dismiss their physical being by stating that the main worth of a book is in its "content." This simple formula condemns them to a charmless invisibility. For others, in thrall to the lure of the luxurious, books are lowly possessions: images of culture, destined to be exhibited, and which no one is bound to take at their word. Every abuse of language calls for its like, and soon enough, literature can seem a weightless, harmless thing, a light entertainment, afloat at a respectful distance from reality.

To love is to err, perhaps, but it's easy to see how something essential escapes from these obtuse discriminations. It is in the seamless movement of form, the muddling of ground and figures, that a real depth of feeling for the book asserts itself. Doesn't a cover—you don't have to take the metaphor very far—display some of the aspects of a human face, turned towards us? It signals the character of the book at hand: its narrative, poetic or discursive intent. It bears names, like the least of us: the title, takes centre stage. It is accompanied by the signature of the author, that discreet ghost, a human being, most likely unknown to the reader, liable to be living abroad, already dead, or perhaps even hiding under a pseudonym. Nearby (I am assuming an

1 This motion from line to line initially went from left to right, then right to left, and henceforth, and was called boustrophedon by the Ancient Greeks. The term refers to the motion of ox and plough. The book had the head of a bull, and the reader, something of the Minotaur trapped within the walls of the Labyrinth.

2 I am borrowing from Jean Bottéro's beautiful subtitle for his French translation: *L'Épopée de Gilgameš: Le grand homme qui ne voulait pas mourir* (1992).

accredited publication) one finds the publisher's registered denomination: the name of a house where the ghosts of the author has elected residency, and deserving, like the manors of old, prone to all varieties of hauntings, of a given name.

The existence of a book is a palimpsest of human gestures (I am voluntarily ignoring all rumours of uncreated writings, revealed by deities or algorithmic devices). The work of the editors, graphic designers, printers, publishers, bookstore staff, librarians, readers, extends the original deeds of the writer, whose silhouette etherises to rejoin a cloudy, crowded mass of strangers.

A book is a theatre of distances, where we venture to meet ourselves.

*

The author crosses through the looking glass of a book, in transparent motion towards a reader.

All of those who regard the book occupy similar positions on the scale of life. In the human chain that leads to the existence of a book, human silhouettes shine through each other, in a cascade, an opalescence of adumbrations.

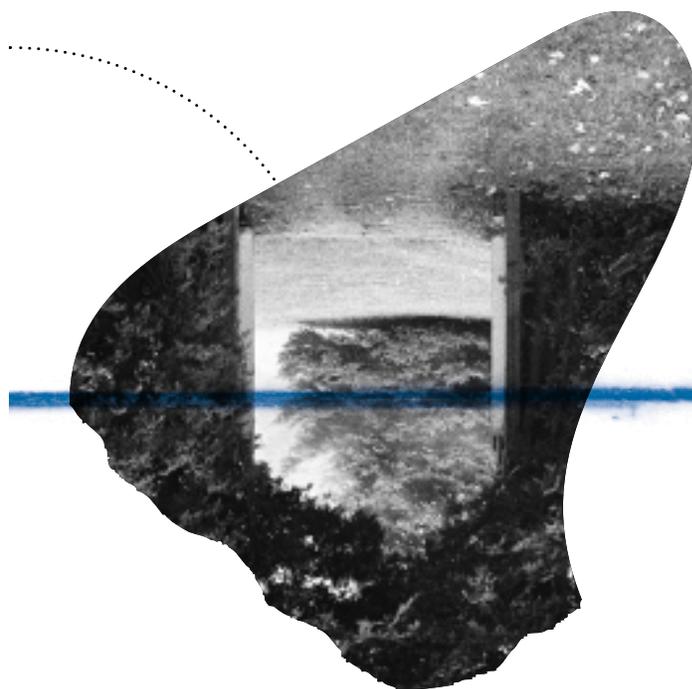
A reader, weighing a book between his hands, catches his own fleeting reflection in a palm-full of forgetfulness.

*

When I Was a Child, I Read Books. This is perfect title of a collection of essays by Marilynne Robinson.² In her preface, she explains that her collection is replete with time. That she patiently gathers circumstantial texts—prefaces, addresses, contributions to journals or colloquies... until she feels that these materials have reached critical mass, and she feels she can make a book out of them. I would call these occasional writings, following in the steps of poet Jacques Brault, "accompaniments."³ Words embracing a life's meandering thread, from one intuition to the next. Until a book comes. Growing, like a reading child, from Once upon a time until she can say, Now that I have grown, I make books.

² *When I Was a Child* (2012).

³ Jacques Brault, *Au fond du jardin. Accompagnements* (1996).



The Gravity of Fixed Laws

A convergence has occurred, since the advent of personal computing in the nineteen-seventies, between digital platforms and the arts of the book. The occasional art book, handmade, or conceived with the help of the old mechanical contrivances, still occurs. But, these days, almost every printed book has been composed with the help of software, before being transferred to a printer as an electronic file. The presses are only set in motion at the conclusion of a lengthy virtual gestation.

The contemporary book is a digital image that has been turned into a pulp and paper object. It bears the marks of its passage through computing's universe of saturated light, vectors and logical operators. A constant effort at projection is necessary in order to subvert the metaphors of this working environment, and to keep in mind and eye the book-to-be. It should be a given, considering this state of things, that the disparity between the projected and material object can feel like a roll of the dice.

Graphic designers, drawing up grids, calculating the spacing of type, testing the layout of the diverse elements that go into a composition, like to speak of systems, and of the gestures that will shift those. This last notion is kin, in my view, to the clinamen—the sudden deviation of particles inside a dynamic system, flying off to recombine, and suggest new patterns of coherence.

The art of the book is an industrial art, but also a living one. I call *mise en livre* the wager that recognizes contingency's disjunctive role in the systemic regularity that presides over the shaping of books. An attitude that aims to extend the writer's gesture—that human impetus—to the minutest details of the work: the materiality of a book does not have to be foreign to the matter of the texts it harbours.

*

I repeat, to those willing to hear, that, in matters of book-making, there is no aesthetic excellence without editorial excellence. The rest is a question of property.

*

The arts of the book progressively merged back with the arts of the image. These days, it is possible to compose a book without reading a single word of it. I have heard graphic designers, straining under the demands of their moneyed clientele, professing they don't have time. They then apply a purely systemic approach: a quickly-adopted style, a grid's scaffolding, a micro-managed flow of text, and it is done. I think that such an approach betrays the true nature of books, which are composed, down to their substrate (the tree stood and lived before being laid down as paper), of sculpted, sealed time, which the reader's attention sets back in motion.

That being said, I have met several passionate practitioners of the graphic profession who display various degrees of dyslexia, and whose singular abilities derive in some part from their condition. Hovering at problematic distance to the text, they apply a slantwise, fervently questioning gaze to the substance of a book. Their incapacity to respect the letter of the text is an asset for *mise en livre*.

I believe it is possible to cultivate this oblique perspective without showing any clinical symptoms, by reclaiming one's rights to approximation, and diversion, and by allowing for a healthy margin of error. That is a good way to avoid the fundamental blunder of reducing a book to a graphical system; an error almost as terrible, in my view, as confounding a patient with a collection of symptoms.

*

The reflected light of paper is softer, and suppler, than the saturated glow of computer screens. It beckons us into a measured interval: the distance that presides over writing and reading, where the body, momentarily, shines with another light.

A book is an image that detaches from its source, and can, as much as our shadows, claim its own being. Underneath its covers, it shelters a minute proportion of night, a quantum of dream, expectant of humanity's dawning.

La Mise en Livre

Some twelve years ago, when I coined the term *mise en livre* to describe some of my work with the book, I didn't know—or perhaps I had forgotten—that the term had been in historical use. It only goes to show that I am right in thinking that words know more things about themselves, and about us, than we'd allow.

Historians of printing use *mise en livre* to describe the way typographic and print conventions exert an influence over the interpretation of a text. This follows upon *la mise en texte*, the work of the author in structuring, punctuating, shaping the sentences. It precedes *la mise en lecture*, when the text is performed, interpreted, by various agents.

The term *mise en livre* and its declensions are redolent of the living arts. *Mise en livre*, for me, is first and foremost a take on the French *mise en scène*. As such, the term acknowledges the book as the site of a devising, a performance. But *la mise*, in French, also designates a wager. So, what are its stakes? I can only hope that this way of seeing the book—this care for the book—matters enough, in the delicate balance of things, and the sweep of time, that it can bring a sense of possibility back into focus.

Pale Fires

We write in the hopes that others, elsewhere, revive the wordlight.

Fires blaze in consciousness, thoughts flutter, pale as moths, in time's vastness, rejoining the shadowplay of letters—characters—on the light of a page.

Second firmaments light up under the shroud of mind, the vault of sky. All true intents hide under pretence of duality. The soul of starlight is like our own, an aberration of space-time. Stellar founts, well of the eye, depths of thought or feeling. Everything down here on Earth also exists—or so it seems—elsewhere.

Pale fires, distant as they might seem, shine with the possibility of locating the seat of the soul, of lending it a name and accepting this name, once given, as a self-evident truth, liable to fade in the flow of time.

Endless Forms

"Never again will a single story be told as though it's the only one."

In these days of foreshortened narratives, where communicational efficiency trumps both facts and poetry, these words by John Berger can be hard to believe, but they ring true.

The Book is not—can no longer be—a sacred object. It is. Or is only sacred insofar as It is.

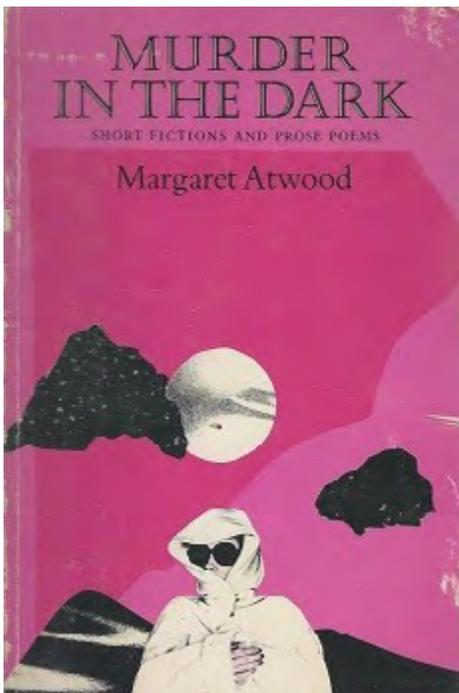
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I tasked my guests to react, with as little premeditation as possible, to this fanciful question: If you were a book, what book would you be? This supposes books can borrow our faces, and some part of consciousness: that they harbour an ability, however partial, to reflect upon us. You can blame the exercise for its anthropomorphism, but I was not intent on capturing doppelgangers. I wanted to catch a passing feeling, the fleeting admission of a likeness, one of those inherited features, whose irreversible inscription on the tape of life revives the intuition of metamorphosis, and of our undeniable kinship with possibility.

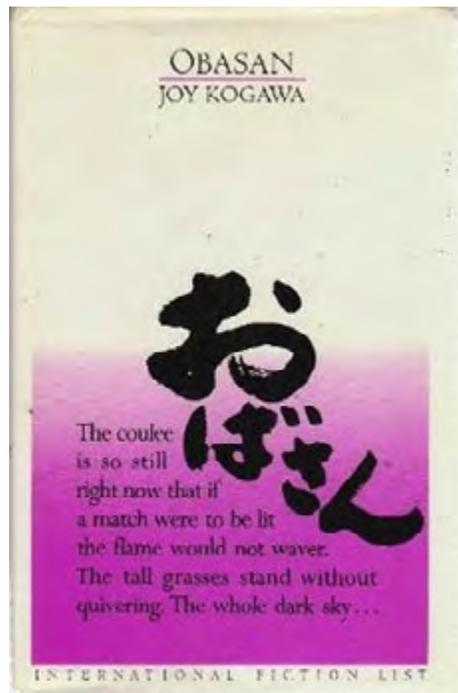
There is a problem in our current consideration of the book. We would like to pinpoint its end. To declare that the age of the book, and print, have ended. But the "print medium" is not the book—it is a vague way to name a collection of objects. A graphic designer of my acquaintance once exclaimed, "The book is the most beautiful object in the world!" I believe the Universe is the most beautiful "object"—I know I am stretching the term—in the Universe. And if I ascribe to my colleague's passion, I think he knows as well as me that a book is what it is because it is a thing pregnant with a human imprint, sparked into life by the gestures of writer and reader, which are as two eyes open in the mirror of pages.

Every book is a risk of the hand, and an adventure of the gaze. For me, the question, taken up time after time, of *mise en livre* is: How a book and why? *Comment un livre et pourquoi?*

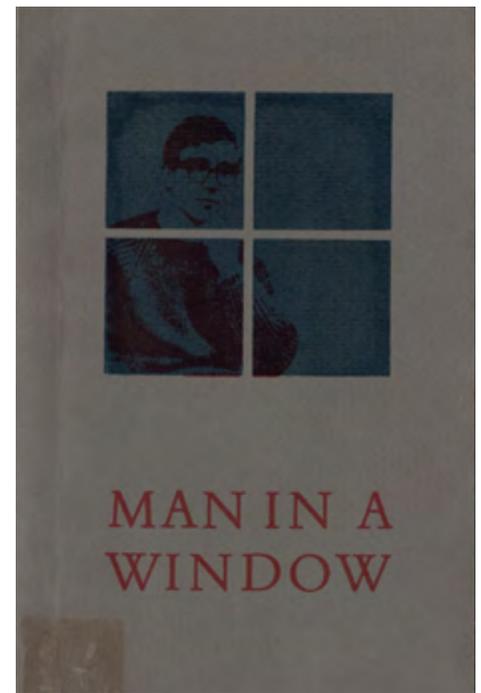
Mise en livre and writing, Daniel Canty. Graphic design: Léon Lo (Studio Feed).



Coach House Press, 1983



Lester & Orpen Dennys, 1981



[By Wayne Clifford] First title published by Coach House Press, 1965 [Reproduced by kind permission of the McMaster University Library]

IN THE SHADOW OF TWO EMPIRES: CREATING A CANADIAN LITERATURE

— by Scott McIntyre

In this excerpt from the second of his Clyne Lectures (“Building Canadian Literary Culture: A Publisher’s History”—see p. 50), Scott recalls how the publishing of Canadian authors first became a serious and prestigious Canadian business. Though describing himself as a passionate québécoisophile, he focuses in the lecture on Anglophone writers.

Prior to about 1950, writing and publishing in Canada was a moribund affair, characterized by anglicized colonial timidity, and a profound lack of belief in anything Canadian or overtly “cultural.” Publishers, such as they were, had been established primarily to distribute the books of their corporate masters, which meant that books from the US and the UK were the most readily available, especially those schoolbooks purchased by various provincial entities. As this process resulted in occasional large sales, some companies began to “Canadianize” textbooks, generally following the demands of local school boards and Ministries of Education. This ensured that Ontario ruled. The Maritimes were invisible, and the West was viewed as fertile ground to be exploited. Sound familiar?

Earle Birney characterized the literary arts in Canada then as “dead-set in adolescence.” In 1950, there were 40 publishers/distributors operating in Canada, handling the books of some 700 US and UK companies. Sales of Canadian books totalled just over \$200 million, most of that to schools. By 1980, there were 450 publishers enjoying sales of \$2.2 billion. In 1948, 14 Canadian novels and a further 35 books of poetry and drama were published, in English, in total, and that number was shrinking. 60 percent of all books in Canadian schools were American. Governor-General’s award winners received no money, and for many years were asked to pay their own way to the ceremony in Ottawa. Today’s generous literary prizes, such as the Giller Prize and Hilary Weston Prize for Non-Fiction, were far in the future. Publishers were shackled by all the systemic limitations which mostly still weigh upon us: a small, disparate market (the Canadian Bookseller’s Association, founded in 1952, counted a total of 35 member booksellers); weak media interest; overwhelming dominance by the books from our neighbour to the south, where the economies of scale allow books to be less expensive; and an ongoing bias against anything Canadian as being “second rate” on the part of too many librarians and academics.

Yet in spite of the odds, some Canadian writers enjoyed success during those years, always because they were published in other places. Three that come to mind are Robert Service, Ernest Thompson-Seton (as it happens, my great uncle) and Bliss Carman. A lonely active publisher was the Ryerson Press, a unit of the United Church of Canada, which had released 40

new books in 1897. You can imagine the editorial strictures on manuscripts with any juice to them. One critic noted, without a hint of irony: publishing in Canada was a profession for “gentlemen, preferably gentlemen with English or Scots accents.” In 1951, the groundbreaking Royal Commission on National Development in the Arts, Letters, and Sciences, now known as the Massey Commission, began with the question, “Is it true, then, that we are a people without a literature?” Alas, the answer to the question was a resounding Yes.

Is it true, then, that we are a people without a literature? Alas, the answer to the question was a resounding Yes.

With publishing executives who had gone off to war returning and rejoining their companies, and a growing optimism beginning to declare itself, by the late 1940s and early 1950s new energy was being unleashed. The economy was booming, and rapidly rising school enrolments were kickstarting the sales of “schoolbooks,” thereby strengthening the economic bases of the established companies. Some of this growing largesse was begrudgingly channelled into trade publishing. A few houses led the way, in each case run by a bookman committed to Canadian writers and their stories. Let me single out three: John Gray at Macmillan, Marsh Jenneret at the University of Toronto Press, and Jack McClelland at McClelland & Stewart. These men were passionate about books, and about Canada, and were given the necessary support to take risks, either because they (or their families) owned their companies, or they had sympathetic Boards.

Being close to the University of Toronto campus, John Gray was able to sign books from such scholars as Donald Creighton, J.M.S. Careless, George Stanley, William Kilbourn and Ramsay Cook. He also tracked down a young, iconoclastic Montreal lawyer, Pierre Elliot Trudeau, from whom he extracted *Federalism and the French Canadians*. In 1963, he even published his own *Lord Selkirk of Red River*, which won the UBC Medal for best Canadian biography that year. For someone who had once suggested that “a decision to publish a Canadian trade book equalled a decision to lose money,” he didn’t do badly, also publishing many of Canada’s important fiction writers of the time — Morley Callaghan, Hugh MacLennan, Ethel Wilson, W.O. Mitchell and Robertson Davies. I met John in the mid-1960s, and even though I had turned down his offer of a job, he was gracious. While I eventually chose the chaotic charm of Jack McClelland, the depth and calibre of the Macmillan list was impressive. And it had been primarily shaped by the passions of one key figure, a real publisher. Gray was once asked why he had chosen book publishing as a career. He answered: “That is the only business I would consider being in.”

Until the 1950s, scholarly publishing inhabited the shadows in Canada. Important academic research required being published in the US or the UK, which virtually eliminated Canadian stories. Reputation lay outside the country. Harold

Innis’s groundbreaking *The Fur Trade* in Canada was published by Yale; Donald Creighton’s first book had been financed by the Carnegie Foundation; and even Northrop Frye had been first published by Oxford and Princeton. The Massey Commission had lamented that “Canadian publishers cannot as a rule bear the inevitable losses” entailed by the very small Canadian scholarly market. This only began to change with the foundation of the Canada Council in 1957.

While the University of Toronto Press had been established in 1901, its core mandate had remained the publishing of a few academic journals. Marsh Jenneret, along with his strong-willed accomplice Frances Halpenny, usurped the agenda. Moving to the UTP from the primarily educational publisher Copp Clark in early 1953, Jenneret felt that he had been given a clear publishing mandate, and he most certainly acted like it. The program which resulted was exceptional and included R. MacGregor Dawson’s *William Lyon Mackenzie King*; Jack Pickersgill’s edition of the diaries, *The Mackenzie King Record*; Lester Pearson’s three volumes of memoirs; Marshall McLuhan’s *The Gutenberg Galaxy*, which in 1962 sold 60,000 copies; John Porter’s *The Vertical Mosaic*; Russell Harper’s *Painting in Canada*; and Yousef Karsh’s *Portraits of Greatness* amongst them. Ambitious scholarly projects remained the cornerstone, such as *The Dictionary of Canadian Biography*; *The Economic Atlas of Ontario*; and the *Collected Works of Erasmus*, now almost complete 50 years after the first of its 86 volumes appeared. Jenneret also found time to advise the federal government on copyright law, helped establish the Canadian presence at the Frankfurt Book Fair, and held the pen on the 1973 final report of the Ontario Royal Commission on Book Publishing. He could rightly be given credit as the founder of effective Canadian scholarly publishing.

I have left my words about the third of this trio, Jack McClelland, until last, since I am biased in his favour. My formative years in Canadian publishing were spent with McClelland & Stewart in Toronto, and that terrific cauldron of energy shaped my views. M&S embodied new-school publishing, an environment where Jack’s mantra, “We publish authors, not books” ruled the roost. And what a roost it was! The M&S list was a virtual Who’s Who of the Canadian literary canon: Margaret Atwood, Pierre Berton, Margaret Laurence, Leonard Cohen, Irving Layton, Farley Mowat, Peter Newman and Gabrielle Roy, to name but a few. M&S was not the only company publishing Canadian authors but its ‘stable’ was the broadest and most impressive. Jack had returned from the War a hero, and joined what was then still a family company co-founded by his father and a business partner in 1906. When Jack took command in 1952, at age 30, the company was still driven by the old distribution model. By 1961, M&S was still only publishing 38 new titles annually, but the next year it adopted as its tagline “The Canadian Publisher.” The intent was clear. In 1965, the company dumped 23 of its 28 agency lines to focus on Canadian publishing, a huge and counterintuitive risk for the time. Two years later, when I arrived there as a wide-eyed kid from the West, there were 81 new Canadian books on the program, and chaos reigned supreme...

While charismatic, driven and absolutely committed to Canadian writers, Jack had an ironic side: “I am ideally equipped for publishing because I know a little bit—very little, almost nothing in fact—about almost everything.” Irony or not, there

was no mistaking Jack's passion for his writers. What was less appreciated was how editorially hands-on he was. He wrote brilliant letters (remember, this was long before the internet), often working until midnight in an office above the garage of his Forest Hill home. When we compared notes once, he casually mentioned that he averaged some 30 letters a night. And they were not short notes. His editorial cheerleading was enthusiastic, but always tempered by a shrewd, instinctive and sometimes very blunt editorial perspective. The outpouring of energy and promotional charisma which characterized M&S attracted, and maintained, a growing stable of talented writers. And they shared a loyalty to Jack personally, in spite of the administrative chaos and financial pressures which so often afflicted the company. Those of us there at the time understood that we were somehow part of an extraordinary moment in Canadian history — the forging of a national literary culture.

Those of us there at the time understood that we were somehow part of an extraordinary moment in Canadian history — the forging of a national literary culture.

The authors M&S 'built' are legion, but what is less widely recognized now is the breadth of the additional publishing risks M&S was taking. To single out just a few of them: the New Canadian Library, a reprint series of literary 'classics'; an Illustrated Book Division, which launched the Canadian Centennial Library in partnership with *Weekend Magazine*, headed by Pierre Berton and headquartered downtown on Simcoe Street because Berton refused to drive out to Hollinger House, located in an eastern suburb; the Canadian Centenary Series, a history of Canada in 17 volumes from the country's most distinguished historians; the Canadian Best-Seller Library, an early attempt to enter the mass paperback market; and the Carlton Library, a scholarly series undertaken in partnership with Carlton University. Later, a start-up affiliate for which significant new financing had been arranged, Natural Science of Canada, produced the 15-volume Canadian Heritage Series and a library of eight richly illustrated natural history guides to the geographic regions of Canada. Given the sponsorship of this lecture, it seems appropriate to mention that J.V. Clyne was an investor in that program.

The downside of this explosive energy was that Jack's ideas and drive outpaced an always fickle Canadian market and the company's financial resources. Cash flow crises were frequent. Eventually, after many ups and downs and last minute reprieves, the company was sold to Avie Bennett, a wealthy real estate developer, in 1985. Avie once boasted to Peter Newman that he had made a fortune in Canadian publishing: M&S was losing so much money — between \$1 and \$2 million a year — that he sold his shopping centres at what turned out to be the very top of the real estate market! Jack McClelland transformed what was possible in Canadian publishing, always pushing boundaries, while always on the edge of oblivion. Leonard Cohen best summed

up his authors' views of Jack: "You were the real Prime Minister of Canada. You still are. And even though it's all gone down the tubes, the country that you govern will never fall apart".

Expo 67 had unleashed an outpouring of cultural energy in Canada, and publishing was caught up in that.

Expo 67 had unleashed an outpouring of cultural energy in Canada, and publishing was caught up in that. Independent bookstores were opening across the country—notably Hurtig in Edmonton in 1956 and Duthie Books in Vancouver in 1957; libraries and universities were beginning to accept that the public wanted Canadian books; and media coverage of writers and books was frequent and intense. What we used to refer to as an "M&S Special"—a national tour by authors such as Pierre Berton and Farley Mowat where every day was a different town, and included eight to ten media appearances and sometimes several autographing parties—hugely expanded the cachet enjoyed by Canadian books. Sales responded accordingly. Canadian books were sexy.

By the 1970s, there were even stores selling exclusively Canadian-authored books: Longhouse in Toronto, Double Hook in Montreal, and Books Canada in Ottawa. A new generation was coming of age. In the late 1960s and early 1970s, a collection of small, idealistic startups, fuelled more by energy and political passion than by expertise or financial resources, began popping up in all parts of the country. Amongst them were Coach House Press, House of Anansi, New Press, Arsenal Pulp, Harbour, Lester & Orpen (later Lester & Orpen Dennys), Goose Lane, Talon Books, Tundra, Hurtig, Key Porter and even Douglas & McIntyre. Many were run by writers and intellectuals, where 'working capital' was almost a dirty phrase. But the market was still tiny.

One important outcome of this fresh energy was the politicization of the business, which tended to borrow rhetoric from the New Left in the US. There were 'branch plants' (foreign owned publishers), and 'Canadian' publishers, who, as a given, were doing noble, if mostly invisible, work. This new agenda, with its more aggressive tactics, began to impact public policy. To leverage their strength, a number of the small houses joined together in 1971 to form the Independent Publishers' Association, which in 1976 morphed into the Association of Canadian Publishers (as it still is today). The primary purpose was to lobby government for support measures to 'level the playing field' so that Canadian companies dedicated to publishing Canadian authors could compete with the resources of the much larger old-line houses, which clung together in the old-school Canadian Book Publishers' Council, which was dominated by multinationals and educational publishers. At one time, the Association of Canadian Publishers was considered the most effective cultural lobby in Ottawa, which speaks loudly about the energy with which the new publishers were addressing the issues. And government was listening: writers and their books were considered essential to the national interest.

So what about the actual publishing? One of the important characteristics of the smaller houses was that risk was in their DNA, and as literary agents were still playing a relatively minor role in Canada, royalty advances were negligible. Coach House was an author-driven co-op, and most of the other small houses existed on a wing and a prayer. But their authors were voices we now treasure: Michael Ondaatje, Margaret Atwood, bp Nichol, Graham Gibson, Heather Robertson, Dennis Lee, Roch Carrier, Dave Godfrey and Matt Cohen, amongst them. And their books changed the game, becoming symbols of a new country, with new possibilities. There was also irreverence. For example,

Coach House had a device printed in the blank stomach of a beaver inserted in the margins of its books. The message read: "Made in Canada by mindless acid freaks."

Coach House, which set type for other publishers to help fund its publishing program, had a device printed in the blank stomach of a beaver inserted in the margins of its books. The message read: "Made in Canada by mindless acid freaks." It was not so amusing when I showed first proofs of Sandra Kolber's *Bitter Sweet Lemons and Love* to her husband Leo Kolber, a major fundraiser for the Liberal Party and until recently a Canadian Senator, in his expansive office on the top floor of Place Ville Marie in Montreal. He didn't get the joke, and I didn't stick around to explain it.

Mel Hurtig took the extraordinary step of persuading the Province of Alberta to commit substantial seed funding to what was to become the Canadian Encyclopedia, now in digital form through the Canadian Heritage Foundation. This was superb, daring publishing. Mel's reward was that the first edition 3-volume set, published in 1984, sold out of an astounding 150,000 sets. Choosing to invest the profits into additional idealistic projects, Mel eventually went a bridge too far with a children's version of the encyclopedia, and saw his business destroyed by the predatory tactics of Coles and Chapters. Live by scale; die by scale. That is all too often the lesson of adventuresome publishing.

Lester & Orpen opened its doors in 1973, to be joined by Louise Dennys a few years later. With Malcom Lester handling nonfiction and Louise leveraging her stellar literary connections (she is Graham Greene's niece), the program began to punch far above its weight. In 1980, they launched an International Fiction List, which was a bold venture. As Louise once said, with great frustration, of trying to split territorial rights for Canada away from large US and UK houses, "We were a bone caught between two dogs." Their list grew to include Josef Skvorecky, Italo Calvino, Kazuo Ishiguro, Graham Greene and William Trevor, as well as Canadians Joy Kogawa, Marie-Claire Blais, Antonine Maillet and Alberto Manguel. It was a superb dare, the creation of two people of conviction and connections. Alas, as was so often to be the case in Canada, publishing skills alone weren't sufficient, and the company eventually floundered for

lack of working capital. Malcolm carried on as a publisher in his own eponymous firm for some years. Louise, who had very much wanted to find a new Canadian home, ultimately became the publisher of Knopf Canada, a perfect match between a skillful editorial eye and a prestigious program backed by adequate resources.

Before closing, I must say a word or two about Anna Porter, one of my closest friends in publishing, and no stranger here at Green College. Key Porter started a few years after Douglas & McIntyre, in the late 1970s, and launched with a big bang: Anna had talked Jean Chretien into doing a book just after he lost the Liberal leadership to John Turner. And what a book it turned out to be: *Straight From the Heart* went on to sell 120,000 copies in hardcover, catapulting Key Porter to national attention as the new 'hot' house. Once again, the mark of an aggressive publisher: tempting fate. Key Porter and D&M followed parallel, often highly competitive, paths, and at one time we seriously looked at putting our two companies together. There was investment on the table and, in retrospect, I wish we had. We shared a view that Canada needed one or two independents of scale. I've only singled out a fraction of the books published by the small and what became medium-sized presses.

The important thing is that these publishing houses carved out significant space for Canadian writers, in every region of the country.

I've left D&M, and what became the largest art book and environmental studies programs in Canadian publishing, out of the story. The important thing is that these publishing houses carved out significant space for Canadian writers, in every region of the country. Unfortunately, all too often the smaller houses became farm teams for the multinationals, who with their deeper pockets were beginning to respond to the growing international reputations of Canadian writers, particularly fiction writers, and to the demands of their ever-more-powerful literary agents. But that, too, is a story for another day.



Scott McIntyre





GAZETTE

Distinguished Visiting Fellows of Green College are academics and others with an outstanding record of intellectual or artistic achievement, who may already have an association with the College (for example, as Cecil H. and Ida Green Visiting Professors, J.V. Clyne Lecturers, Visiting Scholars or Writers in Residence, or Members of Common Room) and who, at the time of their appointment, normally reside outside of British Columbia. The fellowship is reserved for those who are likely to visit Vancouver from time to time, and it is expected that they will then be willing to share their thoughts on topics of scientific and public interest with members of the College community.

The same principles apply for the appointment of **Distinguished Indigenous Fellows** and **Distinguished BC Fellows** of Green College, with the difference that the former are appointed without reference to their place or places of residence and that the latter reside at the time of their appointment in British Columbia.

The title of Distinguished Fellow is conferred by the Green College Advisory Board, following a nomination by a member of the Board or by the Principal. Appointment is for five years, renewable once at the pleasure of both parties. The total number of Fellows across the three categories shall not exceed 20 at any time. Members of the College wishing to suggest nominees are invited to contact the Principal or a member of the Advisory Board.

For a full list of Distinguished Fellows, see p. 84. The following individuals were appointed by the Advisory Board in 2019-21, for a five-year term that (because of the pandemic) has been re-set to begin on July 1, 2022:

DISTINGUISHED INDIGENOUS FELLOW



Michelle Good

Michelle Good is of Cree ancestry, a descendent of the Battle River Cree and a member of the Red Pheasant Cree Nation. She has worked with Indigenous organizations since she was a teenager and at the age of forty decided to approach that work in a different way, obtaining her law degree from UBC three years later. She has practised law in the public and private sector, primarily advocating for Residential School Survivors. In 2014, she graduated from UBC with a Master of Fine Arts degree in Creative Writing, which was when her novel *Five Little Indians* (Harper Perennial, 2020) started taking shape. The novel won the 2020 Governor General's Literary Award for Fiction and the 2021 Amazon First Novel Award, was a finalist for Scotiabank Giller Prize and the Atwood Gibson Writers Trust Prize, and was named a CBC Best Book of the Year and a *Globe and Mail* Top 100 Book of the Year. Her poetry has also appeared in anthologies of the *Best Canadian Poetry*. She was J.V. Clyne Lecturer (virtually) in Residence at Green College in 2021. See pp. 50 and 56–57.

DISTINGUISHED BC FELLOW



Matthew White

Matthew White spent his early career as a solo countertenor, performing with opera companies and symphonies around the world. In 2012 he became Artistic and Executive Director of Early Music Vancouver (EMV), a society devoted to historically and culturally informed musical performance. Under his leadership, EMV diversified its repertoire to include an ever-wider range of periods and cultures, at the same time doubling its administrative capacity and developing one of the most ambitious programs of its type anywhere in the world, presenting up to 50 concerts each year with internationally renowned artists. While at EMV he also established the Vancouver Bach Festival and the Pacific Baroque Series in Victoria, and coordinated the very popular recital series "Early Music Vancouver at Green College." In October 2020 he was appointed CEO of the Victoria Symphony.

DISTINGUISHED VISITING FELLOWS



Daniel Canty

Daniel Canty is a writer and artist living in Montréal. His directorial debut, in 1999, was an online adaptation of Alan Lightman's novel *Einstein's Dreams*. Since the end of the twentieth century, he has made books, films, interfaces and installations, been the dramaturg of numerous stage works and translator of diverse works of poetry and prose. His works of fiction and nonfiction include *Wigrum*, *The United States of Wind*, *VVV*, *Mappemonde*, *La Société des grands fonds* and the online serial *Costumes nationaux*. In addition to writing books, Daniel directs their shaping, or *mise en livre*. *Cité selon*, *La table des matières* and *Le livre de chevet* are collective books whose material and graphical form intimately reflect the themes and texts that course through them. He has taught literature and design at l'Université du Québec à Montréal and writing at the National Theatre School of Canada. In 2014, he was Artist in Residence at the Studio du Québec in London. See pp. 48 and 58–63.



Imogen Coe

Imogen R. Coe was the founding Dean of the Faculty of Science from 2012 to 2018 and is Professor of Chemistry and Biology at Toronto Metropolitan (formerly Ryerson) University. She is also an affiliate scientist at St Michael's Hospital, where her research group studies drug transport proteins. She has been the Vice-President of the Canadian Molecular Biosciences Society and sits on various boards, including those of the Michael Garron Hospital and the Canadian Mining Innovation Council. In addition to her work as a research scientist, Imogen Coe is internationally recognized as a Canadian thought leader in the area of equity, diversity and inclusion (EDI) in science, technology, engineering and math (STEM). She has advised academia, government and industry on best practices and approaches to improve EDI and has contributed to national dialogue about these issues through various platforms. She was invited to Green College by Resident Members in the fall of 2019 as a Cecil H. and Ida Green Visiting Professor. See pp. 29, 49.



Robert Gibbs

Robert Gibbs is a professor in the Department of Philosophy and in the Department for the Study of Religion at the University of Toronto, and was the Inaugural Director of the Jackman Humanities Institute at the same university. His research is located on the borderlines of philosophy and religion, with a comparative and historical focus on law and ethics. He has published widely in Jewish philosophy and related fields of continental philosophy, including two books, *Correlations in Rosenzweig and Levinas* and *Why Ethics? Signs of Responsibilities*. He has served as a member of the International Advisory Board of the Consortium of Humanities Centers and Institutes, on the Governing Council of the Social Sciences and Humanities Research Council of Canada (SSHRC) and as Chair of its Programs and Quality Committee. He was J.V. Clyne Lecturer in Residence at Green College in early 2019, when he gave a series of lectures on "The Future of University Study: Ideas in Dialogue."



Denise Lievesley

Denise Lievesley is an Honorary Fellow and past Principal (2015-20) of Green Templeton College, Oxford, and a Fellow of University College London. She is a specialist in social statistics, with research interests in the quality of and trust in official data. She has been the Chief Executive of the English Health and Social Care Information Centre and Director of Statistics at UNESCO, and has served as President of the Royal Statistical Society, of the International Statistical Institute, and of the International Association for Official Statistics. She was appointed Commander of the Order of the British Empire (CBE) in the Queen's Birthday Honours in 2014 for services to social science. She is currently Visiting Professor in the Policy Institute in the Faculty of Social Science & Public Policy at King's College London. Professor Lievesley was an ex officio member of the Green College Advisory Board during her time as Principal of Green Templeton College, Oxford, and a Cecil H. and Ida Green Visiting Professor at the College in 2017.

The Board advises the Principal on all aspects of the College's organization, membership, programming and development. The Principal of Green Templeton College, Oxford University, and the Principal of Massey College at the University of Toronto have traditionally served ex officio on the Board. The President of the University of British Columbia is also an ex officio member, as are the Provost and Vice-President Academic and the Dean and Vice-Provost, Graduate and Postdoctoral Studies. Resident Members of the College are represented by the Co-Chairs or two other delegates of the Council of Resident Members. Other appointments—in the three categories of Members at Large, Green College Society Members (i.e. former Resident Members) and UBC Faculty Members of Common Room—are made at the invitation of the Chair of the Board and the Principal, on the recommendation of the Nominating Committee of the Board, and are for a 4-year term, renewable once. In 2019-21, the following persons served on the Advisory Board:

BOARD CHAIR:

John Diggins

EX OFFICIO MEMBERS:

Denise Lievesley CBE

Principal, Green Templeton College, Oxford

Nathalie Des Rosiers

Principal, Massey College at the University of Toronto

Santa Ono

President and Vice-Chancellor, UBC

Andrew Szeri

Provost and Vice-President Academic, UBC

Susan Porter

Dean and Vice-Provost, Graduate and Postdoctoral Studies, UBC

Emily Cadger

Co-Chair, Council of Resident Members (2019-20)

Mollie Holmberg

Co-Chair, Council of Resident Members (2019-20)

Aishwarya Ramachandran

Co-Chair, Council of Resident Members (2020-21)

Rodney Stehr

Co-Chair, Council of Resident Members (2020-21)

MEMBERS AT LARGE:

Scott McIntyre CM OBC

Co-founder and former CEO, Douglas & McIntyre Publishers

Kathleen Woodward

Director, Simpson Center for the Humanities, and Lockwood Professor of the Humanities, and English, University of Washington

Beverley McLachlin PC CC

Formerly Chief Justice of the Supreme Court of Canada; Foundation Fellow of the College

Frances Picherak

Senior governance and policy advisor

GREEN COLLEGE SOCIETY MEMBERS:

Airini

Provost and Vice President Academic, University of Saskatchewan

Arnab (Arnie) Guha

Partner, Phase 5 Consulting Group Inc. (Toronto)

Nicola Hodges

Professor and Associate Director of Graduate Affairs, Kinesiology, and Director, Motor Skills Laboratory, UBC

Darlene Seto

Senior Policy Analyst, Government of BC

FACULTY MEMBERS OF COMMON ROOM:

Agnes d'Entremont

Associate Professor of Teaching, Mechanical Engineering, UBC

John Gilbert CM

Principal Emeritus of the College of Health Disciplines; Foundation Fellow of the College

Judith Hall OC

Emeritus Professor and Head of Pediatrics; Foundation Fellow of the College

Mark Turin

Associate Professor, Institute for Critical Indigenous Studies, and Anthropology, UBC

Graeme Wynn

Professor Emeritus, Geography, UBC

STANDING COMMITTEES

The Standing Committees are the primary decision-making bodies for the College and are advisory to the Principal.

ACADEMIC PROGRAM COMMITTEE

The Academic Program Committee has general oversight of the College's academic programming, and special responsibility for the appointment of Cecil H. and Ida Green Visiting Professors nominated by Resident Members and for the selection of Green College Leading Scholars. Resident Members of the College may be either balloted or co-opted onto the committee. Others serve on it at the invitation of the Principal. The members for 2019-20 were:

Emily Cadger

Art History, Visual Art
and Theory

Stephen Chignell

Resource Management and
Environmental Studies

Hannah-Ruth Engelbrecht

Genome Science and Theory

Mollie Holmberg

Geography

Patrick Klaiber

Psychology

Emily Logan

Music

Patara McKeen

Sociology

Noor Shaikh

Biomedical Engineering

Azhar Tyabji

Community and Regional Planning

Donald Fisher

Educational Studies (Vice-
Principal and Faculty Member
of Common Room)

*Due to the impact of
COVID-19 on academic
programs at the College,
no Academic Program
Committee was formed in
2020-21.*

HEALTH AND SAFETY COMMITTEE

The core duties of the Health and Safety Committee each year are to update the fire and safety plans of the College, assign floor/fire wardens in each building, conduct the fire drill, and work on additional health and safety improvements as needed. The committee is chaired by the Assistant Principal who co-opts volunteers on a task-by-task basis. In this role, the Assistant Principal also provides support to the Green Lanterns and, when requested, to the resident-run Wellness Committee (see p. 79).

MEMBERSHIP COMMITTEE

The Membership Committee is responsible for selecting new Resident Members of the College. Current Resident Members are balloted onto the committee and others may be invited to serve on it by the Principal. The committee meets monthly as needed, the main business of the year falling between March and July.

2019-20:

Paul Boniface Akaabre

Community and Regional Planning

Hannah-Ruth Engelbrecht

Genome Science and Theory

Rosalie Gunawan

Anthropology

Guy Leckenby

Physics and Astronomy

Zoe Panchen

Geography

Andrew Schuldt

Geography

Adeerya Johnson

Gender, Race, Sexuality
and Social Justice

Gabriel Landstedt

Music

Rodney Stehr

Interdisciplinary Studies

Sarika Bose

English (Faculty Member
of Common Room)

André Mazawi

Educational Studies (Faculty
Member of Common Room)

Rhea Tregebov

Creative Writing (Faculty
Member of Common Room)

2020-21:

Joseph Burkhart

Archaeology

Stephen Chignell

Resources, Environment and
Sustainability

James (Jake) Collie

Economics

Evgeny Kuznetsov

Language and Literacy Education

Yingxiang Li

Business Administration

Riku Mizuta

Physics and Astronomy

Elahe Shenasa

Interdisciplinary Oncology

Rodney Stehr

Interdisciplinary Studies

Cheuk Him (Ryan) Sun

History

Walker Williams

Music



RESIDENT COMMITTEES

Green College is home to many informal resident groups and committees, some of them relatively stable, others changing with the years and the interests of Resident Members. In 2019-21, the Resident Committees were:

COUNCIL OF RESIDENT MEMBERS (RESIDENTS' COUNCIL)

The Council of Resident Members (informally, Residents' Council) is a coordinating committee consisting of the chairs of the Resident Committees, the President of the Green College Dining Society, and one Resident Member from each of the College Standing Committees chosen by the resident caucuses of those committees. If there is no Postdoctoral Scholar among these ex officio appointees, a postdoctoral Resident Member will be added to the Council, chosen by the Postdoctoral Scholars. The Council may also co-opt members at large from within the resident community. The Council appoints its own Chair or Co-Chairs. Its role is to assure liaison between resident groups and communication between Resident Members and the Principal (and hence with the College Office). It usually meets monthly between September and April.

2019-20:

Hannah Barnard-Chumik
Emily Cadger (Co-Chair)
Stephen Chignell
Adrian Christ
Emily Dotson
Hila Graf
Mollie Holmberg (Co-Chair)

Gabriel Landstedt
Bronwyn McIlroy-Young
Jill Morris
Zoe Panchen
Aishwarya Ramachandran
Alejandro Luis Rojas-Bernal
Yotam Ronen

Kristin Simmons
Hasna Syed
Jonathan Turcotte-Summers
Alicia Urquidi Diaz
Noga Vieman
Jamie Wood
Julie Zhang

2020-21:

Stephen Chignell
James (Jake) Collie
Felicity Collins
Alexandre Duval
Hallah Kassem
Evgeny Kuznetsov
Riku Mizuta

Julia Nakamura
Aishwarya Ramachandran (Co-Chair)
Rodney Stehr (Co-Chair)
Elahe Shenasa
Alison Stevens
Walker Williams

*Special Message
 from the Co-Chairs*

We want to thank all of our fellow Greenies for their support and adaptability during the COVID-19 pandemic. We could not have asked for a more empathetic and hardworking cohort during this crisis. Thank you, Greenies!



OUTREACH COMMITTEE

The goals of the 2019-20 Outreach Committee were varied and ambitious, and the team managed to pull together in order to accomplish them. The first major project was a winter accessory drive for MOSAIC, a Vancouver-based organisation that assists refugees and other immigrants to the city. Over 280 items were collected throughout November and then delivered to MOSAIC in early December. This project was a direct follow-up from the 2018-19 toiletry drive.

The next event, unfortunately cancelled due to COVID-19 restrictions, was to have been a panel discussion on sex work in the Greater Vancouver area, dealing with policy, social issues, politics and voices from activists. It is the hope of Outreach Committee members that this initiative will be revisited as soon as possible.

The committee did not form in 2020-21.

INTERCOLLEGIATE AFFAIRS COMMITTEE

After the 2018-19 revival of the Wreck-Tower Cup, 2019-20 saw the Intercollegiate Affairs Committee continue to foster relationships between the two graduate colleges at UBC. We arranged several events between Green College and St. John's in the first term, including pub nights and board game nights. While plans were well underway for the next contest for the Wreck-Tower Cup, we unfortunately had to postpone that event because of COVID-19.

We want to thank our friends and colleagues at St John's College for their generous support during the COVID-19 crisis.

The Intercollegiate Affairs Committee was co-chaired in 2019-20 by Emily Cadger and Aishwarya Ramachandran. Due to the ongoing impact of COVID-19 and the requirement for physical distancing, the Committee did not form for 2020-21.

SUSTAINABILITY COMMITTEE

The Sustainability Committee in 2019-20 initiated a "sustainability tip of the week" to encourage Greenies to be more green, and organized a field trip to the recycling centre that processes the College's waste. Committee members also spearheaded a successful initiative to eliminate single-use plastics from the Servedy. A clothes swap was held in September and another was scheduled for March but, along with the paint-a-plant-pot activity scheduled for April, had to be cancelled due to the pandemic. The committee and residents have been very active cultivating the raised beds in the garden with a full crop of vegetables harvested last summer and autumn and new and exciting vegetables planted this spring. In 2019-20, the Sustainability Committee was co-chaired by Steve Chignell and Zoe Panchen.

2020-21 was unlike other years, to say the least, but the Sustainability Committee grew to 12 members and focused on ways of making Green College yet more green. Due to the uncertainty of the pandemic, most effort went into brainstorming post-COVID ideas. Still, the committee was able to organize and fund College members' attendance at virtual workshops on mushroom farming and kombucha brewing, offered by the UBC Farm. We also continued to care for the raised-bed garden, and a crop of cucumbers, tomatillos, tomatoes and celtuce—among other veggies—is growing nicely in the summer sun. The 2020-21 Sustainability Committee was co-chaired by Steve Chignell and Evgeny Kuznetsov (who switched into a new role as Green College Dining Society Vice President in November 2020).

2SLGBTQ+ COMMITTEE

Newly formed in 2020-21, this committee was chaired by Rodney Stehr.



READING ROOM COMMITTEE

The 2019-20 Reading Room Committee (RRC) was co-chaired by Jamie Wood and Kristin Simmons.

In 2020-21, the COVID-19 pandemic led to the closing of the Reading Room for resident use. A book return plan was developed so that books could be returned safely. Early in the first term, the RRC conducted a survey to understand the needs for journal subscriptions of the current Green College community. Given the restrictions regarding the use of the Reading Room during the pandemic, however, we decided to cancel all the previous year's subscriptions. Also impacted was event planning, as in-person meetings were restricted in UBC residences.

During this time, the RRC began cataloguing the books in the Reading Room so that the Green College community can access an online database, and the RRC keep track of book check-outs and check-ins. The RRC also agreed to take the lead in managing the communal printer, including purchasing supplies and creating a user's guide. Lastly, our goal of sharing the love of books was promoted by the publication of a RRC newsletter in June 2021, featuring reading recommendations and reviews.

For the future, we are trying to establish a space for holding meeting minutes and notes on activity planning and succession planning, to pass on to the next (co-)chairs. Given the loosening of the health restrictions, we are also planning social events like a book club and movie nights. The Reading Room Committee in 2020-21 was co-chaired by Felicity Collins and Riku Mizuta.

WELCOME COMMITTEE

In 2019-20, new and returning residents joined in the fun in Green's month-long orientation as the College was taken over by the Ninja Turtles. Teams Donatello, Leonardo, Michelangelo and Raphael were led by returning residents, who welcomed new Greenies in a month of fun activities that fostered friendship and community. The Wellness Garden Party, Pub Crawl, Camping Trip to Garibaldi Park, Clothing Swap and the annual Green Fest were some of the popular activities that were organized by the Committee. This year we also brought back some old favorites—like the Pancake Breakfast hosted by the CK Committee—and added some new initiatives, such as a new appendix to the welcome package, aimed at international graduate students. The 2019-20 Welcome Committee was co-chaired by Emily Cadger and Hasna Syed.

In 2020-21, the Welcome Committee was co-chaired by Elahe Shenasa and Walker Williams. Despite a relatively small population at the College and the extreme limitations imposed by COVID, the Committee hosted a variety of outdoor activities and virtual gatherings aimed at fostering friendships between new and returning Resident Members.



Resident Members and their guests gathered in the Great Hall for the Founders' Dinner, 2022

SOCIAL AND SPORTS COMMITTEES

Because of the unique challenges of the pandemic in 2020-21, the Social Committee (which included Aishwarya Ramachandran, Elahe Shenasa, Alex Duval and Evgeny Kuznetsov) and Sports Committee (consisting entirely of Jake Collie, organizing alone for three people) often worked together to bring Greenies opportunities to feel connected while still adhering to health regulations.

We began the academic year with a number of small events throughout Welcome Month, including socially distanced speed-friending on the patio, a movie night, and a hike to Norvan Falls, where we serendipitously met a group of Greenies from the previous year and had a lot of fun catching up, without ever planning this meeting.

Right at the end of October was our last in-person party. Knowing we wouldn't be able to have a traditional Gala, the Social Committee gave its all to an outdoors Halloween event, getting help from the Arts Committee to decorate our patio with all things spooky, and celebrating with hot cocoa and some murder trivia at the end of the night. Following

this success, in November our Sports Committee ingeniously turned itself into an Esports Committee and hosted a night of online games.

We finished the year with a Winter Holiday party in Gathertown, where we recreated Green College online so that we could all spend time together in Graham House without breaking physical distancing requirements. The greatest benefit of this medium was that even some Greenies who weren't Resident Members this year could join! We played many games and talked-talked-talked.

After that we continued meeting socially online, while coming up with ways to stay connected and keep up our communal spirit. To help with this, the Sports Committee made sure that our indoor and outdoor sports equipment was up-to-date. In April, after a month of preparation, Greenies participated in the Vancouver Sun Run (held virtually this year), and then when the summer finally started and the restrictions eased up we went on a big trip to the beach to celebrate all the hard work that went into making this year a triumph despite the challenges.

ARTS COMMITTEE

In 2019-20, Emily² (Dotson and Cadger) had the pleasure of co-chairing the Arts Committee. The Committee started this year off with a beach-themed coffee house to send departing Greenies on their way, before hosting our Welcome Coffee House for all of our new Greenies. Residents gathered in the winter months for a joint event with the Social Committee to celebrate the holiday season. A Vienna New Year's concert performed by our talented resident Judith Valerie Engel started 2020 off in fine style, while crafting nights became a weekly event for our artistic residents to chat and create together. Emily Dotson also hosted a number of trips to UBC Theatre performances.

In 2020-21, the Arts Committee was co-chaired by Elahe Shenasa and Alison Stevens.

WELLNESS COMMITTEE

In 2020-21, the Wellness Committee organized many activities aiming to foster physical and mental health amongst Green College residents during the pandemic. Following COVID-19 guidelines, the Wellness Committee organized some safe outdoor activities, including outdoor walks and runs. The Committee also organized several activities over Zoom (e.g., biweekly meditation sessions, weekly yoga videos). Finally, during the exam period, the Wellness Committee simulated in-person study halls by providing study snacks and creating virtual spaces to study with other Greenies (e.g., on Gathertown). The Wellness Committee was co-chaired by Hallah Kassem and Julia Nakamura.

GREEN LANTERNS

The Green Lanterns are a peer-selected group of volunteer Resident Members who are committed to providing social and emotional support and problem-solving assistance for fellow residents. As peers, their role is to be a resource to Resident Members and to help promote a safe and supported community that is conducive to academic pursuits and personal growth. In addition, Green Lanterns are able to make appropriate referrals to other UBC resources as needed. In 2019-20, the Green Lanterns were Hannah Barnard-Chumik, Matt Dietrich, Julian (Jay) Pahre, Yotam Ronen and Julie Zhang. In 2020-21, the Green Lanterns were Matt Dietrich, Evgeny Kuznetsov and Rodney Stehr.



Principal Mark Vessey (right) with Advisory Board Member Arnie Guha, Founders' Dinner 2020



Resident Members Pegah Shahbaz, Rodney Stehr and Hannah-Ruth Engelbrecht (left to right) at the Founders' Dinner, 2020



COMMON KITCHEN COMMITTEE

In 2019-20, the Committee began the year with orientation sessions and a pancake breakfast to acquaint new residents with how to cook and clean in the shared kitchen space. During the year, the Committee went digital with a new automated email system to remind Resident Members who were assigned to help with cleaning. We worked hard to create new measures to keep the CK running during the COVID-19 lockdown. The Common Kitchen Committee was co-chaired in 2019-20 by Noga Vieman and Adrian Christ.

The CK was one of the main areas affected by the COVID-19 lockdown at Green College. Committee co-chairs Noga and Adrian consulted with the College Office about how to respond to the lockdown. Initially, a plan was developed that would limit CK use to set groups of Resident Members at particular times of day. After Resident Members expressed significant concerns about this system, we shifted to a different system. This new system entailed more frequent CK cleaning with morning and afternoon shifts, the opening of the Coach House as a second space for heating and preparing food, and a maximum capacity of six people in the CK at one time. This routine was working well and Resident Members were following the guidelines reliably, but after a week or so Student Housing shut down the CK stoves and ovens to align the College more closely with public health protocols. After that shutdown, UBC Student Housing and Community Services sanitized the CK twice daily, and the CK Committee essentially suspended its activities until such time as the CK could operate more normally again.

In 2020-21, the Common Kitchen Committee was co-chaired by Walker Williams and Joseph Burkhart. The committee's primary achievement was keeping the Common Kitchen safely open and functioning during a pandemic.

GREEN COLLEGE PLAYERS

What a year 2019-20 was for the GC Players! The Green College Theatre Troupe was led by Hila Graf, a non-student Resident Member who is a theatre director and instructor. After several theatre workshops exploring improv, character and movement during the fall, the GC Players started working on their annual show—a devised-theatre piece exploring stories about friendships. From January to March, the group explored their own personal stories of friendships with writing, scene-making and movement, and were planning to perform their original piece in the Piano Lounge.

When COVID-19 struck, the Players decided to respond to the “new normal” and adapt the performance to Zoom. The show, *Hold My Hand* (a name picked before the pandemic, but that became ironic and resonant in light of it), was performed live on Zoom during a weekend in April (see above, pp. 14–15). The five actor-creators, Gabriel Landstedt, Hannah Barnard Chumik, Hannah-Ruth Engelbrecht, Matt Dietrich and Samuel Caleb Wee, were each located in a different space (some in a different province!), putting on a show that became an innovative exploration of memories of friendship in times of social distancing, loneliness and uncertainty, and was applauded by an audience from around the globe.

The co-chairs for 2019-20 were Hila Graf and Gabriel Landstedt. Due to the pandemic, the Green College Players did not form for 2020-21.



GREEN COLLEGE DINING SOCIETY

The Green College Dining Society (GCDS) is an independent society that provides meals to members of Green College and guests from the wider community, as well as catering for events held at the College. Resident Members of the College become members of the GCDS upon taking up residence. The GCDS is governed by a Board of Directors with Executive Officers elected annually by members of the Society, which operates a full-service kitchen in Graham House, managed by the Executive Chef.

EXECUTIVE OFFICERS

2019-20:

Andrew Schuldt
President

Brandon Hillier
Vice-President

Hannah-Ruth Engelbrecht
Secretary

Max Cohen
Treasurer

2020-21:

Henrik Jacobsen
President

Evgeny Kuznetsov
Vice-President

Sophie MacDonald
Secretary

Alison Stevens
Treasurer

DINING SOCIETY STAFF

Shawn Chen
Morning Chef

Joseph Collet
Executive Chef

Carolina Sartor
Second Cook

Gurmail Sohi
Kitchen Steward

Damien Terezakis
Sous Chef

Kelly Wolfe and Lynn Chiam
Bookkeepers

TIM AND ANN O'RIORDAN FELLOWSHIP IN SUSTAINABLE DEVELOPMENT

This fellowship, endowed in memory of his wife by Tim O'Riordan OBE DL FBA, Emeritus Professor of Environmental Sciences at the University of East Anglia (UK) and Distinguished Visiting Fellow of Green College, is awarded to an incoming doctoral student—or, at the discretion of the selection committee, divided between two or more students—working on sustainable development in a broad interdisciplinary perspective, ideally with some reference to British Columbia. It may be held for a maximum of four consecutive years. The award is made by the Faculty of Graduate and Postdoctoral Studies on a recommendation from the College. Holders have the status of Non-Resident Member(s) of Green College in virtue of the fellowship, unless they happen to be or to become resident at the College. It is a condition of the fellowship that the holder(s) make a public presentation on their research at the College in the final year of the award, for which additional resources may be available. The O'Riordan Fellowship was awarded for 2018-22 to:

Erica Gavenus

Resources, Environment and Sustainability

Sophie Nitoslawski

Forestry

R. HOWARD WEBSTER FOUNDATION FELLOWSHIP

These fellowships, endowed by the R. Howard Webster Foundation and the Province of British Columbia, are open to graduate students at UBC in academic programs within the scope of the Faculty of Graduate and Postdoctoral Studies who are Resident Members of Green College, and are awarded at the time of admission. The Webster Fellows for 2019-20 were:

2019-20:**Paul Boniface Akaabre**Community and
Regional Planning**Carmen Alvarez Debrot**

Journalism

Katharine Baldwin

Geography

Max Cohen

Geography

Jill Morris

Curriculum and Pedagogy

Adeerya JohnsonGender, Race, Sexuality
and Social Justice**Patrick Klaiber**

Psychology

Evgeny Kuznetsov

Language and Literacy Education

Guy Leckenby

Physics and Astronomy

Caleb Marshall

Mathematics

J. Ockenden

Journalism

Sadia Tasleem

Interdisciplinary Studies

Jaye Sudweeks

Mathematics

Rodney Stehr

Interdisciplinary Studies

Walker Williams

Music

2020-21:**Yoonseok Choi**

Psychology

Felicity CollinsArchival and Library
Information Studies**Adriana DiSilvestro**

Geography

Sophie MacDonald

Mathematics

Riku Mizuta

Physics and Astronomy

Sofie McComb

Forestry

Elizabeth (Liz) MeshelClassical, Near Eastern
and Religious Studies**Julia Nakamura**

Psychology

Jennifer Payne

Architecture

Avery Qurashi

English Language and Literatures

NORMAN H. BENSON AWARD

This award, funded by an endowment established by the second Principal of the College, Dr. Keith Benson (Bengtsson), in memory of his father, is made to an international student who is a Resident Member of Green College. The recipient for 2019-20 was:

Judith Valerie Engel

Music

WILLIAM C. GIBSON CITATION

The William C. Gibson Citation recognizes Resident Members of the College who, in the opinion of their fellow Resident Members, have made outstanding contributions to the life of the College in a given year. It is named after William C. Gibson (1913-2009), one of the founders and original Foundation Fellows of the College.

2019-20:**Emily Cadger**

Art History, Visual Art
and Theory

Hannah-Ruth Engelbrecht

Genome Science and Theory

Jia Tong (Julie) Zhang

Public Policy and Global Affairs

Mairi Hill

English Language and Literatures

Matthew Dietrich

Computer Science

Rodney Stehr

Interdisciplinary Studies

2020-21:**Joseph Burkhart**

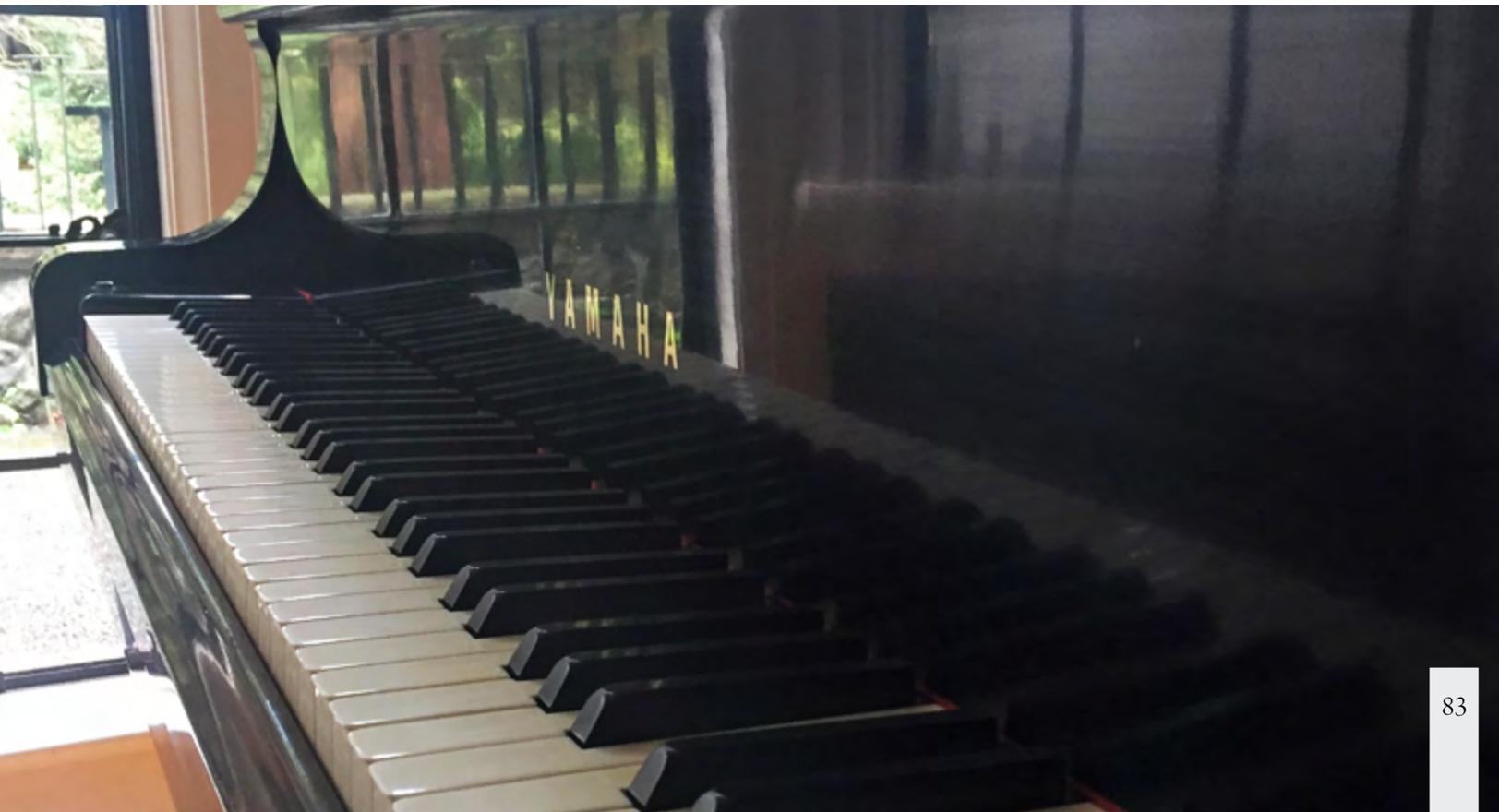
Archaeology

Alison Stevens

Music

Jane Willsie

English Language and Literatures



FOUNDATION FELLOWS

The title of Foundation Fellow is conferred in recognition of a historic contribution to the College.

Dianna Ericson, author of *Green College, UBC: Its Architecture and History*; widow of Richard V. Ericson, Founding Principal of Green College (1993–2003)

†John Grace OC, Emeritus Dean of Graduate Studies and Professor of Chemical and Biological Engineering, UBC

John Gilbert CM, Emeritus Principal of the College of Health Disciplines and Professor of Audiology and Speech Sciences, UBC

†The Hon. William C. Graham PC QC

Judith Hall OC, Emerita Head and Professor of Pediatrics, UBC and BC Children's Hospital

Graham Kelsey, Professor Emeritus of Educational Studies, UBC

The Right Hon. Beverley McLachlin PC CC CStJ, Chief Justice of the Supreme Court of Canada (2000-17)

Paul M. Merrick, Merrick Architecture, architect of Green College

Peter Suedfeld OC, Emeritus Dean of Graduate Studies and Professor of Psychology, UBC

Ellis Ripley Trafford, great-grandniece of Alice Lily Lefevre, original owner of the mansion that became Graham House at Green College

HONORARY LIFE FELLOWS

John Fraser CM, formerly Master of Massey College, University of Toronto

Larry Grant, Elder of the Musqueam Nation

DISTINGUISHED INDIGENOUS FELLOWS

For terms of appointment, see p. 70.

2018-23

Jisgang Nika Collison (Haida), Executive Director and Curator, Haida Heritage Centre at Kay Llnagaay

2022-27

Michelle Good (Cree), writer

DISTINGUISHED VISITING FELLOWS

For terms of appointment, see p. 70.

2017-22

Patricia Churchland, UC President's Professor Emerita, University of California, San Diego

John Krige, Kranzberg Professor Emeritus in the School of History, Technology and Society, Georgia Institute of Technology

Erin Moure, poet, essayist, translator (Montréal)

Marc Parlange, Provost and Senior Vice-President, Monash University, Melbourne

Karla Pollmann, Dean of Arts, University of Bristol

Thomas D. Sisk, Olajos-Goslow Professor of Environmental Science and Policy, and Director of the Landscape Conservation Initiative, Northern Arizona University

Stephen J. Toope OC, Vice-Chancellor of the University of Cambridge
2018-23

Tim O'Riordan OBE, Emeritus Professor of Environmental Sciences, University of East Anglia

Ruth Phillips, Professor of Art History, Carleton University
2019-24

Andrei Barvinsky, Theory Department, Lebedev Physics Institute, Moscow

Corey Cerovsek, musician

Anne Simpson, writer

Alison Wearing, writer

2022-27

Daniel Canty, writer and artist (Montréal)

Imogen Coe, Professor of Chemistry and Biology, Toronto Metropolitan University

Robert Gibbs, Professor, Department of Philosophy and Department for the Study of Religion, University of Toronto

Denise Lievesley CBE, Honorary Fellow and past Principal (2015-20) of Green Templeton College, Oxford; Fellow of University College London; Visiting Professor, Faculty of Social Science & Public Policy, King's College London

DISTINGUISHED BRITISH COLUMBIAN FELLOWS

For terms of appointment, see p. 70.

2018-23

The Borealis String Quartet:

Patricia Shih (violin)

Yuel Yawney (violin)

Nikita Pogrebnoy (viola)

Sungyong Lim (cello)

Robert Bringhurst, writer

Gary Geddes, writer

Ronald Wright, writer

Jan Zwicky, writer and philosopher

2022-27

Matthew White, CEO, Victoria Symphony

PRINCIPAL

Mark Vessey

VICE-PRINCIPAL

Donald Fisher

ADMINISTRATIVE STAFF

Tania Astorino, Academic Program Manager

Alan Gumboc, Academic Program Lead

Refano Lumempouw, Receptionist

Clark Lundeen, Assistant Principal

Lyn Pedro, Membership and Accommodations Coordinator

Anna Tam, Finance and Administrative Assistant

CUSTODIAN-IN-CHIEF

Danny Courschesne

MEMBERS OF COMMON ROOM

Membership of the Common Room of Green College is open to faculty members (including emeriti) and staff of UBC and its affiliated institutions, to visiting professors, and to other members of the local and regional community at large. It is expected that such individuals will establish some voluntary connection with the College before being invited to become a Member of Common Room. The invitation to become a Member of Common Room is made by the Principal. The initial period of Membership of the Common Room is two years, and may be extended or renewed. At the end of their appointed terms, former Members of Common Room become Society Members of the College.

Members of Common Room at Large

Airini

Stephen Bath

John Diggins

Greg FitzGerald

Erin Garrity

The Hon. Christopher Grauer

Scott McIntyre

Frances Picherak

Hal Wake

Matthew White

Maya Yazigi

Wendy Yip

UBC Faculty Members of Common Room

Muhammad Abdul-Mageed, iSchool

Erez Aloni, Law

Jonathan Beasley-Murray, French, Hispanic and Italian Studies

Robinder Bedi, Educational and Counselling Psychology and Special Education

Aaron Boley, Physics and Astronomy

Sarika Bose, English Language and Literatures

Katherine Bowers, Central, Eastern and Northern European Studies

Julia Bullard, iSchool

Michael Byers, Political Science

Fionn Byrne, Architecture and Landscape Architecture

Trevor Campbell, Statistics (Green College Leading Scholar)

Luisa Canuto, French, Hispanic and Italian Studies (Green College Leading Scholar)

Yankai Cao, Chemical and Biological Engineering (Green College Leading Scholar)

Kenneth Carty, Political Science

Anna Casas, French, Hispanic and Italian Studies

John Paul (JP) Catungal, Social Justice Institute

David Clough, Sauder School of Business (Green College Leading Scholar)

Lisa Coulthard, Theatre and Film

Agnes d'Entremont, Mechanical Engineering

Ruth Derksen, Civil Engineering

Julen Etxabe, Law (Green College Leading Scholar)

Donald Fisher, Centre for Policy Studies in Higher Education and Training

Alexandra Flynn, Law (Green College Leading Scholar)

Hu Fu, Computer Science

Makoto Fujiwara, TRIUMF

David Gaertner, First Nations and Indigenous Studies

Florian Gassner, Central, Eastern and Northern European Studies

Vincent G  linas-Lemaire, French, Hispanic and Italian Studies (Green College Leading Scholar)

Carolyn Gilbert, Audiology and Speech Sciences

John Gilbert, Audiology and Speech Sciences (Foundation Fellow of Green College)

Cynthia Glidden-Tracey, Educational and Counselling Psychology, and Special Education

Sima Godfrey, French, Hispanic and Italian Studies

Toby Goldbach, Law (Green College Leading Scholar)

Kevin Golovin, Engineering, UBC-O

†John Grace, Chemical and Biological Engineering

Sherrill Grace, English Language and Literatures

Judith Hall, Pediatrics (Foundation Fellow of Green College)

Bethany Hastie, Law

Sarah Hedtrich, Pharmaceutical Sciences (Green College Leading Scholar)

Nicola Hodges, Kinesiology

Suzanne Huot, Occupational Science and Occupational Therapy

Thomas Hutton, Community and Regional Planning

Richard Johnston, Political Science

Harry Karlinsky, Psychiatry

Anthony Keddie, Classical, Near Eastern and Religious Studies

Graham Kelsey, Education, Foundation Fellow of Green College

Emily Huddart Kennedy, Sociology

Ateya Khorakiwala, Art History, Visual Art and Theory (Green College Leading Scholar)

Nadja Kunz, Public Policy and Global Affairs (Green College Leading Scholar)

Merje Kuus, Geography

Elizabeth Lagresa-Gonz  lez, French, Hispanic and Italian Studies (Green College Leading Scholar)

Nicola Levell, Anthropology
 Kevin Leyton-Brown, Computer Science
 Leah Macfadyen, Educational Technology Program
 Harry Maier, Vancouver School of Theology
 Ervin Malakaj, Central, Eastern and Northern European Studies
 Katie Marshall, Zoology (Green College Leading Scholar)
 Anne Martin-Matthews, Sociology
 Ralph Matthews, Sociology
 André Mazawi, Educational Studies
 Matthew McCarty, Classical, Near Eastern and Religious Studies
 Patricia Merivale, English Language and Literatures
 Tamara Mitchell, French, Hispanic and Italian Studies (Green College Leading Scholar)
 Carlos Molina Hutt, Civil Engineering
 Patrick Moran, French, Hispanic and Italian Studies
 David Morton, History
 Anne Murphy, Asian Studies
 Lorien Nesbitt, Forestry (Green College Leading Scholar)
 Judith Paltin, English Language and Literatures
 Katherine Plewes, Medicine
 Ève Poudrier, Music
 Paula Pryce, Anthropology
 Ramana, M.V. Liu Institute for Global Issues
 Graham Reynolds, Law
 Patrick Rizzotti, Theatre and Film (Green College Leading Scholar)
 Rena Sharon, Music
 Farah Shroff, Family Practice
 Anthony Shelton, Art History, Visual Art and Theory, and MOA
 Anubhav Pratap Singh, Land and Food Systems
 Sara Stevens, Architecture and Landscape Architecture
 Sharon Stein, Educational Studies (Green College Leading Scholar)
 Peter Suedfeld, Psychology (Foundation Fellow of Green College)
 Omar Swei, Civil Engineering
 Terence Tracey, Educational and Counselling Psychology, and Special Education
 Michelle Tseng, Botany and Zoology
 Mark Turin, Anthropology
 Ilan Vertinsky, Business
 Patricia Vertinsky, Kinesiology
 Jude Walker, Educational Studies
 Shannon Walsh, Theatre and Film
 Kerry Wilbur, Pharmaceutical Sciences

Ian Williams, Creative Writing
 Alison Wylie, Philosophy
 Graeme Wynn, Geography
 Gaoheng Zhang, French, Hispanic and Italian Studies
 Jiaying Zhao, Psychology

RESIDENT MEMBERS

Graduate students, visiting graduate students, postdoctoral scholars, and visiting scholars at UBC can apply for resident membership. Their applications are reviewed by the College's Membership Committee and the Principal. On approval, applicants receive a membership offer together with an initial housing contract. With the approval of the Membership Committee, residents' partners, without current UBC affiliation, may also be admitted as Resident Members (and are listed below without mention of academic program). At the end of their residency, Resident Members become Society Members of the College. The following list also includes Resident Members by invitation and appointment.

Resident Members in 2019-20:

Writer in Residence

Daniel Canty

Visiting Scholars in Residence

Eric Helleiner, Political Science and Balsillie School of International Affairs, University of Waterloo
 Uzoma Odera Okoye, Social Work, University of Nigeria (Nsukka);
 Dick Splane Social Development Visiting Lecturer in the School of Social Work at UBC

Postdoctoral Scholars

Thomasina Verity Ball, Mathematics
 Madelaine Gierc, Kinesiology
 Mohamed Oudah, Physics and Astronomy
 Zoe Panchen, Biology
 Pegah Shahbaz, Asian Studies

Graduate Students (and Partners)

Paul Boniface Akaabre, Community and Regional Planning
 Andrew Alexander, Psychology
 Katharine Baldwin, Geography
 Hannah Barnard-Chumik, Resource Management and Environmental Studies
 Matthew Billet, Psychology
 Natalie Brown, Psychology
 Joseph Burkhart, Archaeology
 Emily Cadger, Art History, Visual Art and Theory
 Stephen Chignell, Resource Management and Environmental Studies
 Adrian Christ, Law
 Max Cohen, Geography
 Alice Correa Fortes, Anthropology

- Bruno Arderucio Costa, Physics and Astronomy
 Carmen Alvarez Debrot, Journalism
 Anne-Cecile Delaisse, Rehabilitation Sciences
 Matthew Dietrich, Computer Science
 Emily Dotson, Theatre and Film
 Judith Valerie Engel, Music
 Hannah-Ruth Engelbrecht, Genome Science and Theory
 Dunigan Folk, Psychology
 Hila Graf
 Lara Grevstad, Geography
 Rosalie Gunawan, Anthropology
 Mikaela Hallett, Economics
 Brenna Hay, Biochemistry and Molecular Biology
 Mairi Hill, English Language and Literatures
 Brandon Hillier, Geography
 Mollie Holmberg, Geography
 Kelsey Huus, Microbiology and Immunology
 Junbum Im, Interdisciplinary Oncology
 Henrik Jacobsen, Political Science
 Tamara Jacod, Educational Studies
 Adeerya Johnson, Gender, Race, Sexuality and Social Justice
 Aigul Kassimova, Civil Engineering
 Allison Kerkhoff, Economics
 Dinoba Kirupanathan, Public Policy and Global Affairs
 Patrick Klaiber, Psychology
 Helena Koniar, Medical Physics
 Anurag Krishna, Civil Engineering
 Evgeny Kuznetsov, Language and Literacy Education
 Gabriel Landstedt, Music
 Veronika Larsen, English Language and Literatures
 Guy Leckenby, Physics and Astronomy
 Yingxiang Li, Business Administration
 Weiyu Lin, Asian Studies
 Daphne Ling, Neuroscience
 Jayden Lloyd, Archaeology
 Emily Logan, Music
 Caleb Marshall, Mathematics
 Bronwyn McIlroy-Young, Resources, Environment and Sustainability
 Patara McKeen, Sociology
 Austin McWhirter, Economics
 Wajiha Mehdi, Gender, Race, Sexuality and Social Justice
 Amir Michalovich, Language and Literacy Education
 Victor Miglo, Business Administration
 Jill Morris, Curriculum and Pedagogy
 †Jordan Naterer, Electrical and Computer Engineering
 Arwa Nemir, Pharmaceutical Science
 Cheryl Ng, Forestry
 Gregor Novak, Public Policy and Global Affairs
 J. Ockenden, Journalism
 Anna Offenwanger, Computer Science
 Saori Ogura, Forestry
 Eseohe Ojo, Public Policy and Global Affairs
 Aspen Ono, Resources, Environment and Sustainability
 Julian (Jay) Pahre, Art History, Visual and Art Theory
 Gabriella Poncet, Architecture
 Aishwarya Ramachandran, Kinesology
 Gabriel Rincon, Law
 Alessia Rodriguez, Public Policy and Global Affairs
 Luis Alejandro Rojas-Bernal, Economics
 Yotam Ronen, Educational Studies
 Caroline Running Wolf, Anthropology
 Andrew Schuldt, Geography
 Noor Shaikh, Biomedical Engineering
 Elaheh Shenasa, Interdisciplinary Oncology
 Kristin Simmons, Library, Archival and Information Studies
 Rodney Stehr, Interdisciplinary Studies
 Alison Stevens, Music
 Jaye Sudweeks, Mathematics
 Cheuk Him (Ryan) Sun, History
 Hasna Syed, Law
 Sadia Tasleem, Interdisciplinary Studies
 Astitwa Thapa, Law
 Jonathan Turcotte-Summers, Educational Studies
 Azhar Tyabji, Community and Regional Planning
 Alicia Urquidi Diaz, Library, Archival and Information Studies
 Kyrie Vermette, Asian Studies
 Noga Vieman
 Ting Han Samuel Wee, English Language and Literatures
 Walker Williams, Music
 Jamie Wood, Library, Archival and Information Studies
 Anna Wright, Music
 Ling Fan (Jessie) Yao, Library, Archival and Information Studies
 Jia Tong (Julie) Zhang, Public Policy and Global Affairs

Non-Resident Graduate Student Members*(O'Riordan Fellows: see p. 82)*

Erica Gavenus, Resources, Environment and Sustainability

Sophie Nitoslawski, Forestry

Resident Members in 2020-21:**Postdoctoral Scholars**

Alexandre Duval, Philosophy

Aaron Henry, Psychology

Graduate Students (and Partners)

Matthew Billet, Psychology

Joseph Burkhart, Archaeology

Stephen Chignell, Resource Management and Environmental Studies

Yoonseok Choi, Psychology

James (Jake) Collie, Economics

Felicity Collins, Library, Archival and Information Studies

Bruno Arderucio Costa, Physics and Astronomy

Matthew Dietrich, Computer Science

Adriana DiSilvestro, Geography

Logan (Linden) Ferguson, Library, Archival and Information Studies

Anika Garlick, Law

Jacob Graham, Economics

Henrik Jacobsen, Political Science

Hallah Kassem, Public Policy and Global Affairs

Monika Korczewski, Community and Regional Planning

Evgeny Kuznetsov, Language and Literacy Education

Yingxiang Li, Business Administration

Sophie MacDonald, Mathematics

Sofie McComb, Forestry

Patara McKeen, Sociology

Elizabeth (Liz) Meshel, Classical, Near Eastern and Religious Studies

Riku Mizuta, Physics and Astronomy

Julia Nakamura, Psychology

Aditi Nagaraj Nallan, Bioinformatics

Arwa Nemir, Pharmaceutical Sciences

Jennifer Payne, Architecture

Avery Qurashi, English Language and Literatures

Aishwarya Ramachandran, Kinesiology

Reem Salameh, Resources Management and Environmental Studies

Noor Shaikh, Biomedical Engineering

Elaheh (Elahe) Shenasa, Interdisciplinary Oncology

Kristin Simmons, Library, Archival and Information Studies

Debadri Som, Civil Engineering

Rodney Stehr, Interdisciplinary Studies

Alison Stevens, Music

Cheuk Him (Ryan) Sun, History

Omar Tariq, Biomedical Engineering

Azhar Tyabji, Community and Regional Planning

Astitwa Thapa, Law

Walker Williams, Music

Jane Willsie, English Language and Literatures

Xinyi (Angela) Zhao, Psychology

Non-Resident Graduate Student Members*(O'Riordan Fellows: see p. 82)*

Erica Gavenus, Resources, Environment and Sustainability

Sophie Nitoslawski, Forestry



Development and Alumni Engagement

give UBC • Support the exchange of new ideas at Green College



Green College is a community committed to advanced interdisciplinary inquiry, which also extends an invitation to non-residents from all walks of life to join in the passionate pursuit of ideas.

The College was founded in 1993, thanks to a gift from Dr. Cecil H. Green, and has formal ties with Green Templeton College, a sibling institution at Oxford University also endowed by Cecil Green, and with Massey College at the University of Toronto. Dr. Green's vision was to create an environment hospitable to constructive thinking, where new ideas and friendship are nurtured, and where the wider community engages with all that UBC has to offer. To that end, the College offers a wide array of public lectures and events, in a setting ideally suited to free convivial interchange.

If you wish to continue in this tradition of generous gift-giving in support of Green College, please visit:

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First Row (L-R): Bronwyn McIlroy-Young, Hannah Barnard-Chumik, Gabriel Landstedt, Yotam Ronen and Noga Vieman, Samuel Wee, Emily Dotson, Guy Leckenby, Rosalie Gunawan; **Second Row (L-R):** Anna Offenwanger, Astitwa Thapa, Walker Williams, Bruno Arderucio Costa, Patara McKeen and Judith Valerie Engel, Jayden Lloyd, Jordan Naterer, Lara Grevstad; **Third Row (L-R):** Zoe Panchen, Rodney Stehr, Jay Pahre, Emily Cadger, Julie Zhang, Azhar Tyabji, Tamara Jacod, Cheryl Ng ; **Fourth Row (L-R):** Kyrie Vermette, Alison Stevens, Austin McWhirter, Mikaela Hallett and Alejandro Rojas, Patrick Klaiber, Gregor Novak, Amir Michalovich and Hila Graf, Jaye Sudweeks; **Fifth Row (L-R):** Matt Dietrich, Elahe Shenasa, Aspen Ono, Kelsey Huus, Kristin Simmons, Noor Shaikh, Anna Wright, Alicia Urquidi; **Sixth Row (L-R):** Mairi Stirling Hill and Adrian Christ, Jonathan Turcotte-Summers, Victor Miglos, Brenna Hay, Ryan Sun, Helena Koniar, Max Cohen, Joseph Burkhart; **Seventh Row (L-R):** Dinoba Kirupanathan, Hasna Syed, Hannah-Ruth Englebrect and Daphne Ling, Veronika Larsen, Paul Boniface, Milos Milic, Allie Kerkhoff, Eseohe Ojo



RESIDENT MEMBERS JUNE 2021

The 2021 Green College Spring Gala was cancelled due to the ongoing COVID-19 pandemic. Resident Members of the College were instead invited to pose for a professional photographer for individual portraits.



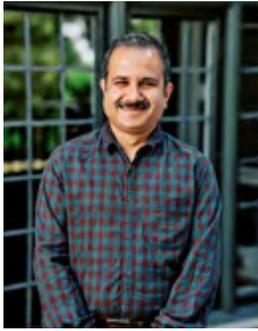
Aditi Nagaj Nallan



Aishwarya Ramachandran



Arwa Nemir



Azhar Tyabji



Elaheh Shenasa



Felicity Collins



Hallah Kassem



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James Collie



Evgeny Kuznetsov



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Sofie McComb



Stephen Chignell



Walker Williams



Yingxiang Li



Yoonseok Choi

