

29<sup>th</sup> & 30<sup>th</sup>  
YEARS



# ANNUAL REPORT



## SOCIETY MAGAZINE 2021-23



— The —  
**THIRTIETH  
ANNIVERSARY**  
— Issue —



THE UNIVERSITY OF BRITISH COLUMBIA

GREEN COLLEGE  
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**G**REEN 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  $x^w m \theta k^w \dot{a} y \dot{a} m$  (Musqueam) people.

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Photo taken by Sarah Ng, Development and Society  
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Interim Principal Don Fisher,  
photo courtesy of Emily Fister

## WELCOME TO THE NEW PRINCIPAL!

I am delighted to welcome Emma into her new role. The College is indeed fortunate to have a leader who is a distinguished scholar with an international reputation and someone who extends her work beyond the academic boundary as an exemplary public intellectual.

Dr Emma Cunliffe is a Professor in the Allard School of Law and served as the Director of Research and Policy for the joint Federal-Nova Scotia Mass Casualty Commission. She will be the fourth Principal of Green College, starting in that role on July 1, 2024 while remaining cross-appointed to the Faculty of Law. Dr Cunliffe will also gradually transition into the full-time role from the beginning of 2024.

In her academic work, Dr Cunliffe studies how courts decide the facts of contested cases. She is interested in expert evidence, the operation of implicit bias and legal processes regarding gendered and racialized violence, particularly those regarding Indigenous people. Dr Cunliffe is a member of the evidence-based forensic initiative, which is based at the University of New South Wales (where she is a Senior Visiting Fellow). Her 2011 monograph *Murder, Medicine and Motherhood* (2011) provided a comprehensive evaluation of the wrongful conviction of Australian mother Kathleen Folbigg. This book led to a review of Ms Folbigg's case and eventually, contributed to her receiving a free pardon in June 2023.

With funding from SSHRCC, Dr Cunliffe is presently analyzing how facts are "found" in Canadian trials, inquests and commissions of inquiry that engage with gendered and racialized violence. She is particularly investigating whether expert knowledge (such as forensic medicine and psychiatric testing) operates as a Trojan horse by which discriminatory knowledge and beliefs reinforce

implicit and structural biases within the legal system. She is also studying examples of legal processes in which discriminatory beliefs are successfully countered. Her major work in progress is a monograph, *Judging Experts*. This book will explore examples of judicial engagement with expert evidence to assess how effectively Canadian legal processes ensure that expert witnesses provide independent and reliable testimony. Dr Cunliffe's work is predicated on a careful analysis of trial transcripts and court records such as expert reports. She also compares experts' work in legal cases against the research base of fields such as forensic pathology.

At the Mass Casualty Commission, Dr Cunliffe and her team were responsible for all research and policy aspects of the Commission's work, including commissioning expert reports, planning and facilitating policy roundtables, consulting with differentially affected communities and producing an environmental scan of past inquiry reports and recommendations on matters within the Commission's mandate. She also played an integral role in the preparation of the Commission's Final Report.

Dr Cunliffe's contributions to research and teaching have been recognized, including in the Courage in Law Award (2016) given by the Indigenous Law Students Association at UBC, a UBC Killam Research Fellowship (2014), the Killam Award for Teaching Excellence (2010) and the George Curtis Memorial Award for Teaching (2010).

While the above achievements are without question impressive, there is for me another reason why we as a community should be thrilled to have her as Principal. Emma is the first Greenie to be appointed to this role. In addition, Emma met her partner while they were both residents at Green. Ian Greig was a postdoc in chemistry at the time, having obtained his PhD at Cambridge.

Last but not least, when Emma and Ian move into the Principal's residence they will bring with them the second Green College dog. Banjo (after Patterson) is a golden retriever/poodle mix.



Principal Elect Emma Cunliffe

Stephen Toope presents the J. V. Clyne Lectures, "A Rule of Law for Our New Age of Anxiety," in September 2021, subsequently published by Cambridge University Press (see pp. 39, 54-56)

Sara Barackzay, Afghani visual artist, is John Grace Memorial Animator in Residence in 2022, inaugurating the John Grace Memorial Residencies Program (see pp. 45, 62-64)

Margaret Christakos, 18th Writer in Residence and inaugural Meredith and Peter Quartermain Poet in Residence, hosts "Distance as a Keeping" in 2022 (see pp. 42, 57-59)

Ajay Agrawal, Society Member, recently appointed a Member of the Order of Canada, presents the Richard V. Ericson Lecture for 2022 on "Power and Prediction: The Disruptive Economics of Artificial Intelligence" (see pp. 40, 60-61)

Janice (Jan) Haaken, academic and activist, is John Grace Memorial Filmmaker in Residence in 2022 (see p. 46)

Nataliia Ivchuk (Rivne State University, Ukraine) is John Grace Memorial Holocaust Historian in Residence in 2022-23 (see p. 47)

Andrea Reid (Nisga'a Nation and UBC's Institute for the Oceans and Fisheries) becomes Yosef Wosk Indigenous Fisheries Scientist in Residence in the fall of 2022 (see p. 50)

Colleen Murphy, playwright, 19th Writer in Residence, hosts the series "Cancers of the Imagination" in early 2023 (see pp. 43, 84-88)

Bridget Whearty (Binghamton University) is John Grace Memorial Book Historian in Residence in March 2023, presenting work on digital humanities, media history, and queer and trans presences in medieval literature and book culture (see pp. 47, 82-83)

The Green College Leading Scholars Program welcomes 35 recently appointed UBC Faculty Members in 2021 and 38 in 2022 (see pp. 15-32)

Rea Beaumont, Society Member and internationally recognized pianist and composer returns to the College in summer 2023 as John Grace Memorial Composer in Residence (see pp. 48-49)

The College hosts interdisciplinary and cross-sectorial series on "Intergenerational Effects of Psychological Trauma," "Animating Archives: Memory, Community, Creation," "China Power," "Democratizing Research and Teaching: Models for Action," "Disciplines Over Time: Making, Keeping and Breaking the Boundaries of Knowledge," "Growing Reparative Justice in Vancouver," "Moving On: New Research on Migration, Borders and Health," and "Ways of Seeing Byzantine Art and Material Culture," and nearly 100 other presentations by Resident Members, UBC Faculty Members and invited visitors during 2021-23.

Heather Muckart, formerly Academic Program Manager, is appointed Assistant Principal (Programs), in 2022

Mark Vessey completes his tenure as Principal of Green College in June 2023, becoming Principal Emeritus and Foundation Fellow

Donald Fisher, formerly Vice Principal, becomes a Foundation Fellow and is appointed Interim Principal for 2023-24

Emma Cunliffe, Society Member and Professor in the Allard School of Law, is selected as the fourth Principal of Green College, and her tenure will begin in July 2024 (see p. 2)



## GALLERY











# Pa tch wo rks

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

**Episode 1:** Kelani Reyes

**Episode 2:** Renisa Mawani

**Episode 3:** Mary Kitagawa

**Episode 4:** Jason Cyrus

**Episode 5:** Patsy George

**Episode 6:** Xine Yao

**Episode 7:** Michelle Good

**Episode 8:** Kai Cheng Thom



The background of the page is a photograph showing a building with a window and several bare, brown tree branches in the foreground, creating a textured, organic feel.

# 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, the John Grace Memorial Visitors 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 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 • 2021-22

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 other academic programming at the College, these talks are usually open to the local community at large. The convenors of the series in 2021-22 were Stephen Chignell and Aishwarya Ramachandran.

**Experiences of Queer Youth Navigating Substance Use during Overlapping Public Health Crises**

Rodney Stehr, Interdisciplinary Studies

**Medical Assistance in Dying and Religious Freedom**

Gabriel Rincon, Law

**The Future of Remote Work: A Differential Analysis on Working from Home During the Pandemic**

Jacob Graham, Economics

**Cellulose or Spirit: The Challenges of Reconciling the Economic and Spiritual Views of Nature**

Matthew Billet, Psychology

**The Theory of General Relativity: The Largescale Structure of the Universe**

Pedro Villalba González, Physics and Astronomy

**Rethinking God's Greatness**

Davide Andrea Zappulli, Philosophy

**Caribou Extinction, Fossil Fuel Subsidies and Environmental Knowledge Production in a Political Economy of Extraction**

Adriana DiSilvestro, Geography

**Reconstruction and Erasure in Colonial Archaeology**

Joseph Burkhart, Classical, Near Eastern and Religious Studies

**Switching from Horizontal to Vertical: How to Integrate Schools into High-Rises**

Meena Chowdhury, Architecture

**Dark Matter and Dark Energy: The Universe Beyond the Standard Model of Physics**

Riku Mizuta, Physics and Astronomy

**The Underappreciated Force of Informal Help in People's Lives**

Julia Nakamura, Health Psychology

**Challenging 'Regimes of Truth' around the Body: Fatness, Freedom and Health(ism)**

Kaila Bonnell, Health, Outdoor and Physical Education; and Lindsey Nkem, Gender, Race, Sexuality and Social Justice

**An Introduction to Neoliberalism**

Lewis Page, Science and Technology

**Partisanship, Ideology and Civic Autonomy: An Adjusted Framework for Measuring Autonomy in Canadian Cities**

Katelynn Kowalchuk, Political Science

**The Risk-Averse Generation: What Restrictions to Children's Risk-Taking May Mean for Their Development**

Michelle Bauer, Pediatrics

**Deep Evening: Music That Improvises Itself**

Walker Williams, Musical Arts in Composition

**Nuclear Fusion: Possibility of a Great Energy Revolution?**

Merlin Pelz, Applied Mathematics

### RESIDENT MEMBERS' SERIES • 2022-23

The convenors of the series in 2022-23 were Yoonseok Choi and Pedro Villalba González.

**From the Past to the Future: Wood Construction**

Meena Chowdhury, Architecture

**Staring at the 'Baby Picture' of Our Universe: The Cosmic Microwave Background**

Pedro Villalba González, Physics and Astronomy

**Using the Body's Own Immune System against Tumours: Could Immunotherapy Cure Cancer?**

Elaheh (Elahe) Shenasa, Interdisciplinary Oncology

**Language as Colonialism in Hawai'i, British Columbia and Abroad**

Mitchi (Michelle) Kamigaki-Baron, Linguistics

**The History of Dark Matter Research and Where It Takes Us**

Riku Mizuta, Physics and Astronomy

**Language Ideologies in Language Education and Beyond: Social Perspectives**

Serikbolsyn Tastanbek, Teaching English as a Second Language



## RESIDENT MEMBERS' SERIES (continued)

**Empowering Conservation Management with Open-Access Data: Understanding Seabird and Fisheries Interaction Risk in a High Seas Marine Protected Area Using Global Fishing Watch**

Jaya Scott, Law

**The Hard Problem of Consciousness: A Contemporary Philosophical Debate**

Davide Andrea Zappulli, Philosophy

**The Sixth Mass Extinction: A Crisis for Biodiversity and Humankind**

Aaron Skinner, Zoology

**Lessons from Crisis: Provincial Responses to the Covid-19 Pandemic**

Katelynn Kowalchuk, Political Science

**Creativity and Its Intersections: On Poetry, Film and Asian-Canadian Identity**

Vivian (Xiao Wen) Li, Creative Writing

**Social Ecology and Responsible Environmental Discourse in the Anthropocene**

Samuel Bundenthal, Science and Technology

**Lights Up: Storytelling, the Stage and Human Rights Dialogue**

Zachary Couture, Law

**Genres of Mathematical Texts: A Proposal for a Sincere Math for Humanities Course**

Sophie MacDonald, Mathematics

**Exploring the Microbial Universe**

Beth Davenport, Microbiology and Immunology

**For the Record(ed): Frameworks for Human-Centred Archival Practice**

Michael Carelse, Archival Studies, and Library and Information Studies

**The Self in the World with Others: A Phenomenological Understanding of Self-Consciousness**

Angela Xinyi Zhao, Philosophy

**We Do Not Have to Live This Way: The Salience of Black Life and Resistance to Understanding the World (As We Know It) and Bringing an End to It**

Lindsey Nkem, Gender, Race, Sexuality and Social Justice

**Racist, Electric and Innocuous Shapes**

Joseph Burkhart, Archaeologist

**Last Mile Sustainability: Exploring the Contradictory Spaces of Green Municipal Bonds**

Nico Jimenez, Geography

**Can Multinational Organizations Solve the Climate Crisis?**

Zachary Nanji, Public Policy and Global Affairs

**Park Vitality: A Novel Conceptual Framework to Identify Urban Parks with High and Low Vitality**

Asim Khanal, Forestry

**Earth Tones: Science Communication through Music**

Walker Williams, Musical Arts in Composition; with Patrick Pata, Oceanography

**Bodies, Birth, Death, Machines: Contemporary Art and Curatorial Practice**

Ellinee Rae Nelson, Critical and Curatorial Studies

**On the Emergence of Multicellularity: Mathematical Foundations**

Merlin Pelz, Applied Mathematics



## SPECIAL LECTURES • 2021-22

### **Getting China Right: The Challenge for Research Universities**

Paul Evans, Public Policy and Global Affairs; John Krige, Georgia Institute of Technology; Distinguished Visiting Fellow of Green College

*Brenda and David McLean Lectures in Canadian Studies (1)*

### **Climate Warnings: The Power of Canadian Environmental Art, Literature and Creative Activism**

Laura Moss, English Language and Literatures

*Brenda and David McLean Lectures in Canadian Studies (2)*

### **A Panel Discussion with Laura Moss, Warren Cariou, Stephen Collis and Rita Wong on Art, Activism and Climate Change**

Laura Moss, English Language and Literatures; Warren Cariou, English, Theatre, Film and Media, University of Manitoba; Stephen Collis, English, Simon Fraser University; Rita Wong, Critical and Cultural Studies, Emily Carr University

*In partnership with the Social Justice Institute Graduate Student Association*

### **When Things Fall Apart: Conflict, Crisis and Collective Healing in Activist Movements**

Kai Cheng Thom, writer, performance artist and community healer

## SPECIAL LECTURES • 2022-23

### **The Patchworks Podcast: Telling Stories of IBPOC Resistance and Dreaming at Green College**

Rodney Stehr, Green College Society Member

### **Curriculum Work and Social Justice Leadership**

Allan Michel Jales Coutinho, Curriculum and Pedagogy, Green College Resident Member

### **Fighting Words: A Cure for War Fever**

George Elliott Clarke, poet; and Gary Geddes, poet

### **Barcelona: Tourism and Its Discontents**

Anna Casas Aguilar, French, Hispanic and Italian Studies

### **Preserved in Wax: Catacomb Martyrs, Piety and Politics in Post-Revolutionary France**

Bonnie Effros, History

### **The Good Kings: Absolute Power in Ancient Egypt and the Modern World**

Kara Cooney, Near Eastern Languages and Cultures, UCLA

### **Against Infidelism**

Imran Aijaz, Philosophy, University of Michigan-Dearborn

### **Challenge, Stress, Trauma: Pathogenesis and Salutogenesis**

Peter Suedfeld, Psychology, Green College Foundation Fellow

### **Rhythmic Cognitive Restructuring: Therapeutic Interplay of Rhythm Cognition and Mindful Action**

Cindi Glidden-Tracey, psychologist, Counseling Center, University of South Florida, and Green College Society Member; with Sara Pun, registered clinical counselor and certified music therapist

### **The Ancient Lyre: A Special Concert and Workshop with Luthieros**

Evagoras Bekiaris, composer and musician, and Theodore Koumartzis, musician and curator



## INTERGENERATIONAL EFFECTS OF PSYCHOLOGICAL TRAUMA • 2021-22

*In partnership with UBC Emeritus College*

Presentations in this series reflected a broad range of populations and social-cultural contexts in which a traumatic injury is intergenerationally transmitted to descendants of the person(s) originally injured. The aim of the series was to make a broad comparison of cases and perspectives from different settings so that researchers can learn from each other and discover what kinds of support systems are most likely to help recovery and restore resilience for those affected. The series was convened and hosted by Marv Westwood, Counseling Psychology; Judith Hall, Pediatrics and Medical Genetics, and Foundation Fellow of Green College; and Richard Vedan, Social Work.

### **Epigenetics: How Nature and Nurture Together Shape Our Offspring**

Moshe Szyf, Pharmacology and Therapeutics, McGill University; with a response by Judith Hall, Pediatrics and Medical Genetics

### **British ‘Home Children’ in Canada: The Untold Story**

Grant Charles, Social Work

### **The Challenges of Getting to Okay in the Telling of Forbidden Stories: Intergenerational, Multiracial, Complex Trauma**

Richard Vedan, Social Work

### **The Immigration Transition: Challenges and Changes Experienced by New Canadians, and Their Second-Generation Implications**

Mari Pighini, Education, UBC; Alejandra Sánchez Alvarez, Early Childhood Care and Education, Capilano University

### **A Narrative Study of Intergenerational Trauma and the Chinese Diaspora: Parental Experiences of Trauma**

Fred Chou, Educational Psychology and Leadership Studies, University of Victoria

### **Bringing Generations Together: Commonality, Difference and Resilience—Where Do We Go from Here?**

A Panel Discussion with Alejandra Sanchez Alvarez, Grant Charles, Fred Chou, Judith Hall, Mari Piglini and Richard Vedan; moderated by Marv Westwood, Counseling Psychology

### **Releasing the Trauma Effects of War: Healing through the Integration of Music with Therapeutic Approaches to Trauma Recovery**

Nancy Hermiston, Music, with Richard Vedan and Marv Westwood; and with a performance of the “Sleep” Chorus from *Silent Night* by UBC Music students and veteran students



## DISCIPLINES OVER TIME: MAKING, KEEPING AND BREAKING THE BOUNDARIES OF KNOWLEDGE • 2022-23

*In partnership with UBC Emeritus College*

This series brought together scholars who inhabit the same academic discipline or field of study but are at different stages of their careers, to talk about how the boundaries separating their field of specialization from other fields have changed over time. Participants were invited to talks about cross-disciplinary influences and interdisciplinary trends, changes in the cognitive strength of sub-disciplines, and the rise and fall of disciplinary paradigms. The intent of the series was to identify underlying reasons for the observed changes and perhaps even draw some conclusions about mechanisms of disciplinary interaction and development. The convenors and hosts were Donald Fisher, Educational Studies; and Mark Vessey, English Language and Literatures, and Principal of Green College.

(Exceptionally, information on participants in this series includes indications of their academic rank and status.)

### **Geography Over Time: An Intellectual Kaleidoscope**

Graeme Wynn, Member of Common Room at Green College and Professor Emeritus of Geography; Marwan Hassan, Professor of Geography; and Stephen Chignell, Resident Member of Green College and PhD Candidate, Institute for Resources, Environment and Sustainability

### **English Over Time: Changing Vocations of Literature**

Sherrill Grace, OC, FRSC and University Killam Professor Emerita, English Language and Literatures; Judith Paltin, Member of Common Room, former Green College Leading Scholar and Associate Professor, English Language and Literatures; and Serena Klumpenhower, Resident Member of Green College and PhD Student, English Language and Literatures

### **Nursing Over Time: Broadening Horizons**

Wendy Hall, Professor Emerita, Nursing; Lydia Wytenbroek, Green College Leading Scholar and Assistant Professor, Nursing; and Elizabeth Straus, Green College Society Member and Postdoctoral Fellow, Re•Vision: The Centre for Art and Social Justice, University of Guelph

### **Economics Over Time: Its Expanding Scope and Growing Awareness**

Mukesh Eswaran, Professor Emeritus, Economics; David Green, Professor, Economics; and Idaliya Grigoryeva, Green College Society Member and PhD Student, Economics, University of California, San Diego

### **Molecular Biology Over Time: Doing Biochemistry Without a Licence**

George Mackie, Professor Emeritus, Biochemistry and Molecular Biology; Anna Blakney, Green College Leading Scholar and Assistant Professor, Biomedical Engineering; Annie Ciernia, Green College Leading Scholar and Assistant Professor, Biochemistry and Molecular Biology; and Beth Davenport, Resident Member of Green College and PhD Student, Microbiology and Immunology

### **Indigenous Studies**

Jo-ann Archibald Q'um Q'um Xiiem, Professor Emerita, Educational Studies; hagwil hayetsk (Charles Menzies), Professor, Anthropology; and Caroline Running Wolf (Apsáalooke), Green College Society Member and PhD Student, Anthropology





## WAYS OF SEEING BYZANTINE ART AND MATERIAL CULTURE • 2022-23

*In partnership with Art History, Visual Art and Theory, and the SNF Centre for Hellenic Studies, SFU*

What can we learn from the study of a distant premodern culture today? Where does the Roman polity that we call Byzantium stand within the wider medieval world, and how does its place in our imagination shape the way we study Byzantine monuments, objects and sites? This thematic lecture series provided a venue for presenting cutting-edge and innovative research by scholars of Byzantine art, archaeology and material culture. Series convenors were Dimitris Krallis, Humanities, and Centre for Hellenic Studies, Simon Fraser University; and Georgios Makris, Art History, Visual Art and Theory (UBC).

*Co-hosted with Early Music Vancouver*

### **Eastern Art Music: Secular Songs and Melodies of the Early Ottoman Empire from Post-Byzantine Musical Manuscripts**

Kyriakos Kalaitzides, composer and musician; with Nikos Andrikos, musician

### **Masked Dancers and Praises for Mother Mary: A Nubian Wall Painting and Its Implications for Byzantine Art History**

Andrea Achi, Assistant Curator, The Metropolitan Museum of Art

### **Icons Between Art and Matter in Byzantine Ritual**

Evan Freeman, Postdoctoral Research Fellow, University of Regensburg

*Cecil H. and Ida Green Visiting Professor (see p. 35)*

### **Lighten Our Darkness: Light, Space and Mosaics**

Liz James, History of Art, University of Sussex

### **A Monument of Unageing Intellect: Hagia Sophia and the Politics of Preservation**

Holger A. Klein, Art History and Archaeology, Columbia University

### **City Making and City Makers in Byzantine Athens**

Fotini Kondyli, Art, University of Virginia

## CHINA POWER • 2022-23

*In partnership with the Centre for Chinese Research*

With China's rise as a major player on the global stage, understanding the nature of Chinese power and how it is exercised has become increasingly important. This series brought together experts from a diverse range of fields to illuminate how power operates internally within Chinese society, and externally in its relations with the rest of the world. The series explored how social relations (or *guanxi*) operate in Chinese society today, the role of cultural practices in reproducing and contesting state power in authoritarian China, the impact of a rising China on the established global order and the projection of China's soft power overseas. In examining the multiple dimensions of Chinese power—political, economic, cultural, social—the presenters sought to deepen our understanding of power in China and how it is exercised. The convenors were Timothy Cheek, History; Kristen Hopewell, Public Policy and Global Affairs; and Renren Yang, Asian Studies.

### **Macro-Institutional Change and *Guanxi* Dynamics in China**

Yanjie Bian, Sociology, University of Minnesota

### **Partner or Predator? China and the Global Land Grab**

Juliet Lu, Forestry, and Public Policy and Global Affairs

### **Chinese Soft Power in Africa: Production of Ambivalent Solidarities**

Maria Repnikova, Global Communication, Georgia State University

*Cecil H. and Ida Green Visiting Professor (see p. 37):*

### **Texts in Motion: World Literature during the Chinese Revolution**

Lena Henningsen, Institute of Sinology, University of Freiburg

## EARLY MUSIC VANCOUVER AT GREEN COLLEGE: CULTURES OF PERFORMANCE

Early Music Vancouver presents music of the past in ways that are attentive to and inspired by styles, conventions and conditions that existed when the music was first conceived.

*Co-hosted with Ways of Seeing Byzantine  
Art and Material Culture*

### **Eastern Art Music: Secular Songs and Melodies of the Early Ottoman Empire From Post-Byzantine Musical Manuscripts**

Kyriakos Kalaitzides, composer and musician;  
with Nikos Andrikos, musician

### **Expanding the Early Cello Repertoire: Elinor Frey's Performances and Research**

Elinor Frey, cellist, with special guest Natalie Mackie, cellist

*For interdisciplinary series presented by Green College Leadings Scholars, see the following section.*





## 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 Assistant Professors 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. After an interruption in recruitment caused by the pandemic in 2020-21, an eighth, supersized cohort of Green College Leading Scholars was appointed for 2021-23 (below), and another for 2022-24 (see pp. 26-29).

### PROFILES OF 2021-23 LEADING SCHOLARS



**Kimberly Bain • English Language and Literatures**

*"In my scholarly and critical-creative work, my most pressing and urgent concerns have consolidated around questions of the history, theory, and philosophy of Blackness. I am currently at work on two scholarly monographs. The first, entitled On Black Breath traces a genealogy of breathing, Blackness, and racial capitalism in the United States. My second book, Dirt: Soil and Other Dark Matter, turns to dirt for understanding how Blackness has shaped global considerations of the Anthropocene and refused the extractive relations of racial capitalism."*



**Samuel Beswick • Law**

*"I am a private law scholar with primary research interests in the areas of torts, unjust enrichment, limitations, remedies and privacy. My current research concerns the temporal scope of judicial changes in the law. Does, and should, new 'judge-made law' serve as precedent to past circumstances? I am also the editor of an open-access coursebook Tort Law: Cases and Commentaries (2021 CanLIIDocs 1859), which explores the law of civil wrongdoing through the themes of the rule of law (equality of officials and ordinary people under law) and comparativism (common law development through judicial conversations over time within and between jurisdictions)."*



**Anna Blakney • Biomedical Engineering**

*"My laboratory is a multidisciplinary group of engineers, immunologists and molecular biologists seeking to engineer the next generation of RNA vaccines and therapies. We seek to gain a deeper understanding of how the components of gene delivery formulations interact with the immune system to improve potency and enable clinical translation. We use a type of RNA called 'self-amplifying RNA,' which is able to replicate upon delivery to a cell and requires a ~100 times lower dose than normal messenger RNA."*



**Marie-Eve Bouchard • French, Hispanic and Italian Studies**

*"I am an anthropologically oriented sociolinguist, and I tend to enjoy the blurred space between these two fields. In the past few years, my main research project investigated the emerging variety of Portuguese spoken in São Tomé and Príncipe. But since I am at UBC, my new research projects focus on different varieties of Canadian French. Social justice is at the core of my work. I'm interested in understanding how we unconsciously discriminate, racialize and exclude individuals based on language. My main research interests include language attitudes and ideologies, language variation, language contact, and language and identity."* Green College Leading Scholar for 2021-22.

## GREEN COLLEGE 2021-23 LEADING SCHOLARS (continued)



### **Benjamin Bryce • History**

*"I am a historian of migration in the Americas. At UBC, I teach courses on the Americas and global history. I am working on two SSHRC-funded projects. Healing the Nation examines the role of immigrant-run hospitals and mutual aid societies in providing healthcare in Buenos Aires. Grounds for Exclusion highlights the many ways that bureaucrats, politicians and nationalist agitators in Argentina developed both formal and informal methods to exclude a range of groups based on race, gender, health and ability. I am also a co-editor of the Journal of the Canadian Historical Association."*



### **Annie Ciernia • Biochemistry and Molecular Biology**

*"My research focuses on understanding the molecules and processes that control how our brains develop during childhood and what goes wrong in the cases of brain disorders such as Autism. I specifically focus on immune cells in the brain and how they interact with the rest of our body and environment. We use mouse models to test how genetics combine with early life experience to shape brain function and our behaviour. The ultimate goal is to understand these mechanisms and leverage them to develop new therapeutics for brain disorders."*



### **James Connolly • Community and Regional Planning**

*"I am an urban planner specializing in the intersection between environmental planning and social justice. Broadly, my work asks how cities can be made greener and more socially just at the same time, without forcing one goal to be traded off for the other. My published works thus far explore this topic through a highly interdisciplinary and decidedly mixed methods approach with a focus on contemporary cities. I examine the issues at stake within several topics including urban climate planning; green gentrification; urban environmental stewardship; urban social-ecological justice; urban greening policies; and critical urban sustainability and resilience politics."*



### **Megan Daniels • Ancient Mediterranean and Near Eastern Studies**

*"I research social, political and religious developments in the eastern Mediterranean world in the Late Bronze and Iron Ages (1500-500 BCE) through ancient texts and iconography. My current book project explores the long-term ideologies that undergirded divine kingship in this region to articulate the religious mechanisms behind the emergence of the Greek city-states. More generally, I research the social functions of religion in human societies. I also have interests in ancient migration across Eurasia and in particular the historiography of migration studies in archaeology."*



### **Igor Drljaca • Theatre and Film**

*"I am a Film Production Assistant Professor in the Department of Theatre and Film. My work deals with memory, diaspora, trauma, ideology and dystopias. My award-winning films have been screened at hundreds of festivals including Berlinale, Locarno, Toronto, Telluride and Rotterdam. My recent work includes the feature documentary The Stone Speakers (2018), which examines the intersection of ideology and post-war tourism in Bosnia-Herzegovina, and the short The Archivists (2020), a sci-fi dystopian musical. The White Fortress (2021), my most recent feature is the first co-production between Canada and Bosnia-Herzegovina and had its world premiere at the 71st Berlinale. It is also Bosnia-Herzegovina's selection in the 2022 International Feature Film Oscar race. I am currently developing a VR project about the Canadian citizenship ceremony, The Oath, and a docufiction film, Park Europa, about Bosnia-Herzegovina's future admission into the European Union."*





**Olivia Michiko Gagnon • Theatre and Film**

*"I work at the intersections of performance studies, critical race theory, feminist and queer theory, and critical Indigenous studies—with additional specific interests in archives, experimental form and performative writing. I'm currently working on a book manuscript about closeness as a minoritarian method of doing history otherwise, through art and performance and beyond archival stricture. My next project takes on a more experimental (at-times dialogic) form, and explores the weave of (classroom) pedagogy, performance (studies) and critical questions of race, gender and sexuality."*



**Friedrich Martin Götz • Psychology**

*"I am a social-personality and geographical psychologist, pursuing an interdisciplinary Big Data approach to investigate the causes and consequences of spatial differences in psychological characteristics (e.g., personality traits and values). Applying classic interactionist theories from social and personality psychology to real-world settings, I adopt two integrated streams of research: On the micro-level, I study how distinct regional psychological profiles emerge and shape individual cognitions, behaviours and emotions (e.g., personal spending and well-being). On the macro-level, I research how regional psychological profiles shape an area's social, political and economic climate and affect relevant macro-level outcomes (e.g., suicide prevalence, election results and start-up rates)."*



**Ayasha Guerin • English Language and Literatures**

*"I research Black social life and ecology in New York City's floodplain, and I write about how abolitionist activism on urban waterfronts has been shaped by diasporic relationships and inter-species entanglements. As an artist, I am invested in art practices that are also forms of activism, and believe a responsibility of the research profession is to make knowledge accessible through public actions and exhibitions. My second research project is focused on transnational Black feminism and arts activism in Berlin, Germany, where I have ongoing collective work with CCC (Curating through Conflict with Care) and Black Art Action Berlin."*



**Kristen Haase • Nursing**

*"My research program centres on supporting older adults as they manage cancer, chronic disease and well-being, in domains of symptom science, self-management and technology-enabled interventions. I am committed to conducting my research with people with lived experience (often called patients, but not necessarily always accurate). I aim to partner with community groups that play an integral but often overlooked role in supporting seniors' well-being. While my research is health-focused, I am also interested in how older adults manage well-being and socialization as they age. I aim to leverage all the tools available to support older adults—not just healthcare resources but technologies and community services."*



**Nina Hewitt • Geography**

*"I am a biogeographer specializing in plant dispersal, migration and disturbance ecology in temperate forests and alpine ecosystems, with research in Ontario, BC and the Karakoram-Himalaya. I am interested in human impacts associated with ecosystem fragmentation, altered disturbance regimes, introduced invasive species and climate change, and how to manage these impacts. I also research and develop digital tools for experiential field learning, including virtual and augmented reality tours of alpine, forest and other ecosystems that bring the field to the student (virtual reality) or the student to the field (augmented reality) and complement my own ecological research."*



**Edward Kroc • Educational and Counselling Psychology, and Special Education**

*"I am a statistician who specializes in the study of measurement and the disconnect between current and best research practices across the social, health and natural sciences. Much of my theoretical work is devoted to constructing a statistical framework that can accommodate subjective uncertainty in a data-generating process, like when you are asked to answer a multiple-choice question but are not totally sure of the correct response. I also have a particular passion for urban wildlife, and study the ecology of urban-resident gulls of the Salish Sea using a mixture of drone technology, field surveys and novel measurement techniques." Green College Leading Scholar for 2021-22.*

## GREEN COLLEGE 2021-23 LEADING SCHOLARS (continued)



### **Manu Madhav • Biomedical Engineering**

*"My work investigates how the brains of animals, including humans, create maps of the external world and represent them as neural activity, how we use these 'cognitive maps' to navigate, and how this ability to represent and navigate degrades due to neurodegenerative diseases such as Alzheimer's. Our lab (NC4) designs and builds experiments where rats or humans navigate physical or virtual-reality environments. We record neural activity from rats and behavioural responses from both rats and humans. Using analysis techniques from control theory, robotics and machine learning, we extract structures hidden within neural and behavioural data."*



### **Matias Margulis • Public Policy and Global Affairs**

*"My research centres on the global governance and politics of food security. Food is recognized by the United Nations as a fundamental human right, yet nearly one billion people suffer from hunger and that number is rising. The impacts of climate change on food production, a new global land rush and the rising use of foodstuffs to produce renewable energy are all transforming the global food economy and creating new challenges for ensuring equitable access to food. I seek to understand the role of global economic and political institutions in facilitating food insecurity as well as providing potential solutions."*



### **Kelly McCormick • History**

*"I am a historian of modern Japanese visual and material culture. My book project, The Cameraman in a Skirt, traces pivotal women who broke into the highly gendered sphere of the photography world to understand the changing relationship between Japanese women and the camera from the 1930s through the 1970s. I am the lead investigator on 'Behind the Camera: Gender, Power, and Politics in the History of Japanese Photography,' a collaborative digital humanities project on the history of Japanese women in photography from the mid-nineteenth century to today."*



### **Leora Morris • Theatre and Film**

*"As a theatre practitioner, my research focuses on the role of the director in creating new works of performance, and is rooted in my view of theatre as a social practice in which the director serves as a kind of 'societal acupuncturist.' In addition to developing and directing new texts with playwrights, I direct adaptations, musicals, devised works and theatre for young audiences at theatres across Canada and the US. Most recently, I have begun to create sensory works for children under five and their caregivers, an emerging practice known as Performance for Early Years (PEY)."*



### **Priti Narayan • Geography**

*"My research and teaching interests centre around urban processes and politics, particularly in South Asia. In my primary research project, I use ethnographic and archival methods to investigate how residents negotiate with local politicians, bureaucrats and activists to preserve citizenship in urban landscapes marked by violent, large-scale slum evictions. All aspects of my academic work are informed by my decade-long association and work with Pennurimai Iyakkam ('Women's Rights Movement'), a 40-year-old organization that mobilizes female residents of urban poor settlements around the rights to land and housing, and access to basic services in Tamil Nadu state, India."*



### **Anaïs Orsi • Earth, Ocean and Atmospheric Sciences**

*"I am a polar climate scientist, or perhaps I should say a climate detective. Today, the Arctic is the region that is warming the most in the whole planet, but we do not have direct measurements of what the preindustrial climate was in vast areas of this largely uninhabited region. My work is about finding clues in the natural environment to reconstruct past climates so that we can understand what polar environments looked like before the recent warming period. The tools can be esoteric but the aim is clear: What is the baseline that we measure climate 'change' from?"*





**Chris Patterson • Gender, Race, Sexuality and Social Justice**

*"My friends call me Kris. I'm a gender/genre fuzzy dad, a taro-and-potato mash of Filipino and white, and the agnostic grandson of two fervent Christian preachers. My research on race, literature, queer erotics and video games manifested in the books *Transitive Cultures: Anglophone Literature of the Transpacific* (2018) and *Open World Empire: Race, Erotics, and the Global Rise of Video Games* (2020). I also write creative works under my matrilineal name, Kawika Guillermo, like the novels *Stamped* (2018) and *All Flowers Bloom* (2020). I've lived in Las Vegas, Seattle, Gimhae, Nanjing, Hong Kong, and now I'm here."*



**Julia Schmidt • Occupational Science and Occupational Therapy**

*"My research aims to understand and improve everyday life for people after a brain injury. I am focused on areas including self-awareness, identity, roles and resiliency. I hope to develop health delivery methods and programs to improve the experience and quality of life after brain injury, and build knowledge of the factors that facilitate engagement in life after brain injury."*



**Elise Stickles • English Language and Literatures**

*"I am a cognitive linguist specializing in metaphor analysis; in particular, I study variation in metaphoric usage across linguistic varieties and genres by applying methods from corpus and computational linguistics. Currently, I am focusing on a comparative analysis of metaphors for cancer and Covid-19 in American and Canadian Englishes. I maintain the MetaNet metaphor database, which documents metaphors used in American English and Spanish, and I am now expanding it to include Canadian English and French. I obtained my MA and PhD in Linguistics from the University of California, Berkeley and then completed a postdoctoral teaching fellowship at Stanford University before joining UBC as an Assistant Professor in 2019."*



**Bronwen Tate • Creative Writing**

*"My areas of interest and accomplishment include poetry, literary criticism, creative nonfiction and scholarship on the teaching and learning of creative writing. I'm currently at work on a book of creative nonfiction that explores the power and traps of stories and storytelling against the backdrop of the final years of an experimental college in crisis. As faculty in UBC's Educational Leadership stream, I'm also investigating teaching strategies that invite students to experience the deep process and sustained attention necessary for art-making, which are often in tension with social pressures towards efficiency and distraction."*



**Ori Tenenboim • Journalism, Writing and Media**

*"I am an Assistant Professor in the School of Journalism, Writing and Media. My main areas of interest include digital journalism, political communication and media economics. I investigate how journalists and news organizations blend older and newer norms, behaviours and forms on different platforms, and what elicits user engagement with the news. I also seek to better understand how news organizations can connect with communities to promote shared benefits, such as knowledge gains and increased trust."*



**Hannah Turner • Information**

*"I am an Assistant Professor in the School of Information, where I research the connection between cultural heritage and technology. I examine systems of classification and categorization in museum ethnographic collections, and experiment with how emerging technologies are used to represent cultural heritage."*

## GREEN COLLEGE 2021-23 LEADING SCHOLARS (continued)



### **Chester Upham • Chemical and Biological Engineering**

*"I am an Assistant Professor in the Chemical and Biological Engineering department. My academic history took me from McGill to UC Santa Barbara and then Stanford. My research focuses on catalyst development for the sustainable production of fuels and chemicals. Current projects are related to hydrogen production, conversion of CO<sub>2</sub> into fuels and decarbonization of natural gas by developing new catalysts that incorporate separation and reaction. As an experimentalist, I build custom reactors and use in-situ spectroscopy in conjunction with kinetic and process modeling to understand mechanisms to enhance the impact of the work for use in commercial processes."* Green College Leading Scholar for 2021-22.



### **Daniel Vigo • Psychiatry; Population and Public Health**

*"I am a psychiatrist, clinical psychologist and public health specialist originally from Argentina. I am an Assistant Professor at UBC, a Lecturer at Harvard Medical School, an Advisor to the PAHO and the WHO, as well as the Editor in Chief of the International Journal of Mental Health Systems. I have worked in clinical, research, teaching and leadership positions across the public and private sector, in Buenos Aires, Boston and Vancouver. My expertise is in public health, health systems, global mental health, psychiatric epidemiology, psychopharmacology, psychotherapy and e-mental health. I currently work closely with Health Authorities, the BC Ministry of Health and Health Canada to deliver evidence-based mental health and substance use services, with a focus on the most severely ill population with concurrent disorders."*



### **Meike Wernicke • Language and Literacy Education**

*"I am a settler scholar in the Department of Language and Literacy Education at UBC. My research is situated at the intersection of teacher education and language learning and teaching. In my work, I focus on the ideological and discursive workings of language, culture and educational policy, and the impact of these on the identities and practices of language learners and teachers. My work involves drawing on critical perspectives and decolonizing approaches to examine how we can prioritize equitable language practices in both initial teacher education and teacher professional learning."*



### **Lydia Wytenbroek • Nursing**

*"Health and medicine is a lens through which I analyze the global circulation of medical knowledge and power. My research explores American women surgeons and nurse missionaries in 20th-century Iran and I argue that mission nurses' efforts to promote American nursing in Iran intersected with Reza Shah's modernizing initiatives in a way that served Iranian nationalism and state-building. My work is locally grounded, but I use transnational medical encounters in Iran to explore larger issues of global migration, nursing imperialism, the often false dichotomy between religion and professionalization, gender liberation and the power and politics of global health initiatives."*



### **Renren Yang • Asian Studies**

*"I do research on 20th and 21st-century Chinese literature, film and popular culture, with a focus on the intersection between critical literary and media studies. My work centres on celebrity authorship, interface design, time-travel imagination and surveillance cinema in modern China."*



### **Ayaka Yoshimizu • Asian Studies**

*"I am an Assistant Professor of Teaching in the Department of Asian Studies, and I also teach arts courses for the UBC-Ritsumeikan Academic Exchange Programs. My research is concerned with transpacific migration and cultures, memories and senses, and performance ethnography. I teach Japanese studies in Asian Studies, and Canadian and transpacific studies in the UBC-Rits Programs. My position makes my curriculum development work uniquely multidisciplinary, as I constantly move across national borders as I teach two distinct audiences in the two programs. My pedagogical projects are centred around decolonizing teaching and learning and promoting social justice in and beyond the classroom."*



## ACADEMIC APPETIZER HOUR WITH THE 2021-23 GC LEADING SCHOLARS

In normal circumstances, members of this cohort would have spent their first year in the program getting to know each other, before going on to make public presentations in the second year (see pp. 22-25). Since pandemic restrictions made that impossible in 2021-22, they met instead online for a series of “academic appetizer hours” hosted by Principal Mark Vessey, in each of which several of them served up bite-sized presentations on their research.

**Judicial Law-Making** Samuel Beswick, Law • **Language and Racial Attitudes toward French Varieties** Marie-Eve Bouchard, French, Italian and Hispanic Studies • **How Your Genes and Environment Shape Who You Are** Annie Ciernia, Biochemistry and Molecular Biology • **The Creation of the Film *Park Europa*: Imaging Alternative Realities Through Docufiction** Igor Drljaca, Theatre and Film • **The Green City and Social Injustice** James Connolly, Community and Regional Planning • **How to Measure What We Cannot See** Edward Kroc, Educational and Counselling Psychology, and Special Education • **Nursing (Inter)Nationalism in Iran** Lydia Wytenbroek, Nursing • **Student-Centred Embodied Inter-Referencing as Antiracist Pedagogy** Ayaka Yoshimizu, Asian Studies • **How Places Differ Psychologically and Why It Matters** Friedrich Martin Götz, Psychology • **How the United Nations’ Agencies Shape the Rules of the World Trade Organization** Matias Margulis, Public Policy and Global Affairs • **Of Floating Isles** Chris Patterson, Gender, Race, Sexuality and Social Justice • **The Last Three Years of an Experimental College** Bronwen Tate, Creative Writing • **New Histories and Methods for Making Them Accessible: Women Photographers in Japan** Kelly McCormick, History • **Doing, Being, Belonging after Brain Injury** Julia Schmidt, Occupational Science and Occupational Therapy • **Cataloguing Culture!** Hannah Turner, Information • **Centring Multilingualisms in Teacher Education** Meike Wernicke, Language and Literacy Education • **Integrating Biogeographic Research and Teaching with Digital Technologies** Nina Hewitt, Geography • **Rats, Robots and Roamers** Manu Madhav, Biomedical Engineering • **What is the Baseline That We Measure Climate Change Against?** Anaïs Orsi, Earth, Ocean and Atmospheric Science • **Metaphor is Not Just the Cherry on Top of the Literary Sundae** Elise Stickles, English Language and Literatures • **On Black Breath** Kimberly Bain, English Language and Literatures • **CO<sub>2</sub>-Free Fuel and Chemical Production Using Liquid Heterogeneous Catalysts** Chester Upham, Chemical and Biological Engineering • **A Picture Book of Psychiatric Epidemiology** Daniel Vigo, Psychiatry; Population and Public Health • **Vernacular Interfaces in Modern Chinese Popular Culture** Renren Yang, Asian Studies • **Next-Generation RNA Vaccines** Anna Blakney, Biomedical Engineering • **Beyond ‘East and West’ in the Ancient Mediterranean** Megan Daniels, Ancient Mediterranean and Near Eastern Studies • **Minoritarian Performance (Studies)** Olivia Michiko Gagnon, Theatre and Film • **Grounds for Exclusion: Race, Health and Ability in Argentina, 1890-1930** Benjamin Bryce, History • **Performance for Early Years** Leora Morris, Theatre and Film • **Collaborative Oral Histories as Urban History** Priti Narayan, Geography • **Matter and Memory** Ayasha Guerin, English Language and Literatures • **When Journalism Meets Theatre** Ori Tenenboim, Journalism, Writing and Media



## ANIMATING ARCHIVES: MEMORY, COMMUNITY, CREATION

What and where is “the archive”? What does an archive do? And how can an archive be animated and activated in ways that both address its complex power structures and oft-times embeddedness in colonial, imperial or otherwise hegemonic epistemologies and modes of capture, and search for creative responses to and refusals of its defining absences and thefts? How do scholars, artists, archivists, librarians and activists differently engage with various archives in order to think through questions of history and (individual and collective) memory, embodiment and materiality, loss and recovery, absence and presence, violence and healing, theft and repatriation, silence and testimony? And how might these archival engagements serve as powerful starting points for creative acts, community actions and political interventions—including ones that turn toward other ways of knowing, remembering and telling? This series began with a roundtable conversation that approached the question and the problem of the archive from multiple disciplinary perspectives. The following sessions took the form of critical duets, in which artists, activists, librarians and archivists entered into dialogue about the ways in which their research, art-making and/or practice engages with, responds to, resists, revises, disrupts or abandons the archive. The convenors were Olivia Michiko Gagnon, Theatre and Film; Kelly McCormick, History; Leora Morris, Theatre and Film; and Ori Tenenboim, Journalism, Writing and Media.

### **In Conversation with Nya Lewis and Ryan Tacata**

Nya Lewis, director and curator; and Ryan Tacata, Performance, Simon Fraser University

### **Indigenous Archival Futurisms**

Kristin Kozar, Hwilitsum First Nation, and Indian Residential School History and Dialogue Centre; and Kim Lawson, Heiltsuk Nation, and Indian Residential School History and Dialogue Centre





## DEMOCRATIZING RESEARCH AND TEACHING: MODELS FOR ACTION

Much of research and teaching is designed and determined by a small group of people who are located within academic institutions. Ironically, that accessing and engaging in academic knowledge is a privilege afforded to only a few, when the overall goal is that research and teaching should be transformative for all of society. Participatory research and teaching take us a step closer to challenging the status quo by decentring the role of the academic expert and democratizing knowledge production. How can we engage with students and community members in knowledge creation and dissemination? What role should learners and community members play in generating knowledge and research that informs curriculum and our understanding of the world? This series considered the practical and ethical aspects of community engagement as we research and teach matters of community interest. The organizers explored the intricacies of participatory research and teaching in three sessions engaging researchers, community members and people with lived experience, with the goal of stimulating conversation and new ideas for research and teaching. The convenors were Sam Beswick, Law; Kristen Haase, Nursing; Priti Narayan, Geography; Julia Schmidt, Occupational Science and Occupational Therapy; and Renren Yang, Asian Studies.

### **Opening Up Our Coursework and Coursebooks**

Samuel Beswick, Law; and Renren Yang, Asian Studies; with Zachary Couture, Green College Resident Member and Law; and Alisa Zeng, English Language and Literatures, and Asia Area Studies

### **The Joys and Complications of Participatory Research**

Kix Citton, Nanaimo Brain Injury Society; Kristen Hasse, Nursing; Bonnie Leung, Nursing; Priti Narayan, Geography; and Julia Schmidt, Occupational Science and Occupational Therapy

### **Participatory Action Research: The Right to Remain, Vancouver**

Aaron Bailey, Eastside Illicit Drinkers Group for Education, The Right to Remain Research Collective, and Kinesiology, Queen's University; Nicholas Blomley, Geography, Simon Fraser University; and Marina Chavez, Geography, Simon Fraser University



## GROWING REPARATIVE JUSTICE IN VANCOUVER

The city of Vancouver is often celebrated for its environmentalism and high quality of life for residents, but closer inspection reveals—combined with and compounding the harm of settler colonial influences on this land—deep-seated problems of cultural exclusion, environmental extraction and animal exploitation, real estate speculation and housing unaffordability, and social resistance to engagement with antiracist critique. This series spotlighted local activists and cultural practitioners who are creating counter-institutional mechanisms to confront the violence of settler colonialism and the unfettered extraction of environmental resources that has accompanied it. The term “reparative justice” is meant to connote a range of activist practices approaching reparations, restitution and healing through cultural work and re-planning. This series featured conversations exploring how the crumbling of social and material infrastructures can make space to build new systems and relationships with more ethical structures that address harms instead of ignoring them. Series convenors were Kimberly Bain, English Language and Literatures; James Connolly, Community and Regional Planning; Igor Drljaca, Theatre and Film; Ayasha Guerin, English Language and Literatures; Chris Patterson, Gender, Race, Sexuality and Social Justice; Bronwen Tate, Creative Writing; and Hannah Turner, Information.

### **Rehearsals for Living: Shared Reading and Responses**

James Connolly, Community and Regional Planning; Igor Drljaca, Theatre and Film; Ayasha Guerin, English Language and Literatures; Bronwen Tate, Creative Writing; and Hannah Turner, Information

### **On Being Situated**

Sharon Fortney, Museum of Vancouver; Tyler Hagan, Experimental Forest Films; and Wilson Mendes, x̣ṃəθḳʷəỵəm: Indigenous Health Research and Education Garden at UBC Farms

### **Curation As Place-Based Practice**

Bopha Chhay, curator, writer and editor; and Krystal Paraboo, curator, art historian, writer and public art planner

## UNSTANDARDIZING STANDARDS: BASELINES, MEMORIES AND CONNECTIONS IN THE HUMAN AND OTHER NATURAL SCIENCES

This series considered baselines, how they may be shaped by or inform memories and how they relate to disciplinary standards. The discussion focused on how these baselines can restore or revitalize our environment and ways of knowing, enhance our understanding of diversity (ecological, linguistic, etc.) and provide a means to confront and heal memory interruptions through research and education. Each session presented a story that spanned different perspectives in order to engage with concepts across disciplines. The convenors were Nina Hewitt, Geography; Anaïs Orsi, Earth, Ocean and Atmospheric Sciences; and Meike Wernicke, Language and Literacy Education.

### **Rethinking Our Planetary Baselines Across Disciplines**

Daniel Pauly, Institute for the Oceans and Fisheries; with Alec Blair, Geography; Kendra Chritz, Earth, Ocean and Atmospheric Sciences; Nina Hewitt, Geography; and Margaryta Pustova, Geography

### **From Baselines to Decolonizing Standards: What Does Language Have to Do with It?**

Belinda Daniels, Indigenous Education, University of Victoria; with Aracely Aguilera, Language and Literacy Education; Courtney Collins, Biodiversity Research Centre; Nina Hewitt, Geography; Anaïs Orsi, Earth, Ocean and Atmospheric Science; Serikbolsyn Tastanbek, Teaching English as a Second Language; and Meike Wernicke, Language and Literacy Education



## MOVING ON: NEW RESEARCH ON MIGRATION, BORDERS AND HEALTH

Humanity has never been more mobile than it is today. Migration comes in many different shapes and forms, and it impacts those who move and those who stay put in multiple ways. Across roundtable and panel discussions, keynote talks and an edited book presentation, this series adopted perspectives from cultural studies, medicine, history, linguistics, neuroscience, psychology, political science and bioengineering to dissect and explore the meaning of fast-moving people in a fast-moving world and its implications for our personal, societal, physical and mental well-being. Series convenors were Anna Blakney, Biomedical Engineering; Benjamin Bryce, History; Annie Ciernia, Biochemistry and Molecular Biology; Megan Daniels, Ancient Mediterranean and Near Eastern Studies; Friedrich Götz, Psychology; Manu Madhav, Biomedical Engineering; Matias Margulis, Public Policy and Global Affairs; Elise Stickles, English Language and Literatures; Daniel Vigo, Psychiatry, and Population and Public Health; Lydia Wytenbroek, Nursing; and Ayaka Yoshimizu, Asian Studies.

### **Flow: People, Ideas and Technologies**

Anna Blakney, Biomedical Engineering; Matias Margulis, Public Policy and Global Affairs; and Lydia Wytenbroek, Nursing

### **On the Move: From Global Migration to Molecular Impacts**

Annie Ciernia, Biochemistry and Molecular Biology; Friedrich Martin Götz, Psychology; and Daniel Vigo, Psychiatry and Population and Public Health

### **Finding Our Way: How Movement Shapes Cognition**

Manu Madhav, Biomedical Engineering; and Elise Stickles, English and Language Literatures; with Teresa Liu-Ambrose, Canada Research Chair, Physical Activity, Mobility and Cognitive Neuroscience; and Physical Therapy

### ***Cecil H. and Ida Green Visiting Professor (see p. 36)***

#### **Mental Health and Psychosocial Support of People Displaced in Humanitarian Settings: Lessons Learned**

Mark Van Ommeren, Head, Mental Health Unit, Mental Health and Substance Use, World Health Organization (WHO), and Green College Society Member

### **Indigenous Migrants and Indigenous-Migrant Relations**

Benjamin Bryce, History; Pasang Sherpa, Critical Indigenous Studies, Asian Studies; and Ayaka Yoshimizu, Asian Studies

### **Rethinking Migration and Mobility in Human History (Book Launch)**

Megan Daniels, Ancient Mediterranean and Near Eastern Studies; with Aurora Camaño, Hellenic Studies, Simon Fraser University; Franco De Angelis, Ancient Mediterranean and Near Eastern Studies; and Greg Woolf, History, UCLA, and Cecil H. and Ida Green Visiting Professor (see p. 37)



## PROFILES OF 2022-24 LEADING SCHOLARS



### **Abdul-Fatawu Abdulai • Nursing**

*"My program of research is on health informatics, human-computer interaction and the design and evaluation of digital health technologies. Specifically, I seek to explore how digital health technologies and trauma-informed user-centred design approaches can be leveraged to address inequities in sexual and reproductive health access for marginalized populations. Primarily, I conduct informatics-related research on endometriosis-associated sexual pains, sexually transmitted infections and reproductive health. I apply user-centred design and integrated knowledge translation approaches by engaging patients and healthcare professionals in my program of research."*



### **Hassan Ahmad • Law**

*"I am a legal scholar, advocate and activist interested in how governments and courts devise laws that concern human rights and environmental harm on the part of multinational corporations. How do dispute resolution laws mimic global economic forces? In my work, I analyze legal doctrines and, at times, employ comparative and historical methods to understand how dispute resolution laws have interacted with the global economy across time and space. Currently, I am working on two projects: a monograph entitled The New Corporate Immunity: Law, Sovereignty, and Human Rights in the Third World and a project around climate change litigation."*



### **Anwar Ahmed • Language and Literacy Education**

*"My current research investigates if contemporary approaches to teaching argumentative writing are supportive of democratic disposition and citizenship. My key objective is to find out if pedagogies of argumentative writing encourage students to take a combative and hegemonic approach to knowledge creation and to ignore cognitive biases while exerting their rhetorical skills to win an argument. If this is the case, then I will explore ways to de-emphasize the combative approach to academic writing and promote the idea of argument as a dialogical social practice in which the primary goal is to understand, rather than defeat, the Other."*



### **Dominic Alford-Duguid • Philosophy**

*"I am a philosopher of mind and language, with a strong side interest in the philosophy of law. Much of my research concerns the relationship between perception and thought. Among the other things it allows us to do, perception enables us to think about the observable properties of objects (e.g., their colour, their shape, their size, etc.). I investigate what this fact should lead us to say about perception and thought, especially perception's ability to inform us about the outside world. In philosophy of law, by contrast, I write on the nature of law, as well as informational privacy."*



### **Fatema Amijee • Philosophy**

*"A primary focus of my work is the Principle of Sufficient Reason (roughly: 'Everything has an explanation'). The principle was a prime tenet of early modern rationalism, and thus much of my work in the history of early modern philosophy concerns metaphysical themes in Leibniz, Spinoza, Du Châtelet and other early modern rationalists. I also spend a lot of my time thinking about the Principle of Sufficient Reason as a thesis within contemporary metaphysics. Aside from metaphysics and early modern philosophy, I also work at the intersection of feminist philosophy and Islamic studies, with a particular focus in Quranic interpretation."*



### **Irem Ayan • French, Hispanic and Italian Studies**

*"As a trained conference interpreter, I work at the intersections of feminist standpoint theory, settler colonialism and theories of resistance to investigate how the implications of dominant ideologies of gender, class and racialization affect the way interpreters perform and/or resist their task of becoming the voice of the speaker. I explore the dark side of being a marginalized interpreter, looking at the various ways in which interpreters are sexualized, harassed, discriminated against and treated as non-persons, drawing also on frameworks that analyze emotional labour and worker exploitation. My current ethnographic research explores the experiences of Indigenous interpreters in British Columbia."*





**Alifa Zafirah Bandali • Gender, Race, Sexuality and Social Justice**

*"My research and teaching prioritize social justice issues and approaches—in particular the importance of an intersectional framework. I draw on my own life histories and positionality to explore and highlight Muslim women's representations in the media. I am interested in how artists (among others) challenge and resist dominant tropes and stereotypes that depict Muslim women as powerless, as suspects and as victims of religious oppression. I am committed to research and teaching that focuses on: creative activism; women, work and care primarily in Southeast Asia; emotional labour; feminist and anti-racist pedagogies."*



**Ignacio Barbeito • Forest Resources Management**

*"I am a forest scientist interested in how to balance multiple—and sometimes contradictory—objectives such as wood production, wildlife habitat management, biodiversity conservation and carbon sequestration in the context of climate change. Promoting mixed-species forests could be part of the solution, as they can improve forest resilience to increasing forest fires, droughts and pest outbreaks. I use hands-on and data-driven methods involving countless measurements of tree girth and height; core samples that cut through tree rings; as well as sifting through stacks of data collected over the years. My ultimate goal is to provide forest managers guidance and tools to support their decisions."*



**Nadine Borduas-Dedekind, Chemistry**

*"I am an atmospheric chemist interested in the fate of molecules in the atmosphere. My group strives to bring a molecular perspective to atmospheric processes to address issues of air quality and climate. We use gas phase and aerosol instruments to study the emissions of wildfire smoke and indoor personal care products and to study the fate of molecules in clouds and in biogeochemical cycling."*



**William Brown, Theatre and Film**

*"My work straddles theory and practice, focusing primarily at the present time on film as a medium for allowing us to see, hear, think and feel beyond the human. While this means that there is in my work an 'ecological' engagement with the non-human world of animals, plants and matter, it also involves an investigation into how film historically has helped to construct the human in white, heteropatriarchal terms, and the ways in which to look 'beyond the human' must of necessity engage with issues of race, gender, sexuality, ability, class, nationality and other technologies of (de)humanisation."*



**Stephen Kwame Dadugblor • Journalism, Writing and Media**

*"My research is at the intersection of democratic deliberation, culture and rhetoric. I study the ways in which postcolonial African societies draw upon cultural deliberative resources to refashion and decolonize their social worlds in the aftermath of colonialism. Currently, I am at work on two major projects. The first, 'Deliberating Electoral Disputes,' investigates citizen deliberations surrounding electoral politics in Ghana. The second, 'Forging Peace, Cultivating Citizenship' attends to the rhetorical processes by which the Ghanaian nation-state fosters an ethos of peace and non-violence across ethnolinguistic and religious differences to cultivate citizenship following military interventions in the country's politics."*



**Tamara Robin Etmanski • Civil Engineering**

*"The 'Educational Leadership' research I am interested in is connected to exploring ways to broaden engineering education by exposing students to real-world problems and multidisciplinary teams. This includes work connected to experiential and community learning practices. In parallel with this work, I am also a Co-Director of the Environmental Engineering undergraduate program and am continuing to conduct some more technical engineering research exploring the viability of up-cycling arsenic-ridden sludge (a by-product from the use of drinking-water filters) and building a business case to improve the negative impacts associated with the use of such widespread technologies."*

## PROFILES OF 2022-24 LEADING SCHOLARS continued



### **Tim Frandy • Central, Eastern, and Northern European Studies**

*"I am a Sámi American, born and raised on Anishinaabe Aki on the south shore of Gitchi-Gami (Lake Superior) amidst the region's thousands of lakes and deep pine forests. My research involves traditional culture, decolonization, environments, education and cultural revitalization, and I've worked with culture keepers, harvesters, ceremonial leaders, artists and activists. My translation of Inari Sámi Folklore (2019) is the first polyvocal anthology of Sámi oral tradition published in English, and my co-edited volume with B. Marcus Cederström, Culture Work: Folklore for the Public Good (2022), explores public arts and humanities projects today in theory and in praxis."*



### **Christopher Hammerly • Linguistics**

*"I am a linguist and descendent of the White Earth Nation of mixed Anishinaabe-Norwegian heritage. Much of my work focuses on documenting and understanding my ancestral language Anishinaabemowin (Ojibwe). I use a variety of methods to understand the cognitive representations and processes underpinning human knowledge of syntax (sentence structure) and morphology (word structure), including formal theories, fieldwork, computational models and experimental tasks. I am especially interested in what patterns of eye movements can reveal about our limits and aptitudes for learning and processing language. Recently, I have also been involved in building (psycho)linguistically-informed language technology for Anishinaabemowin learners."*



### **Julia Henderson • Occupational Science and Occupational Therapy**

*"I have a background as an occupational therapist and a professional actor. My research employs critical age studies and occupational justice approaches to investigate representations of aging and older age, with a focus on strategies that redress ageism in North American culture. I use qualitative and mostly arts-based methods, especially theatre, to work with older adults on projects that range from collaborative creative engagement with people with lived experience of dementia, to older adult activism, to develop creative accessibility strategies for older adult theatre artists and audiences."*



### **Sara Jacobs • Architecture and Landscape Architecture**

*"I research how socio-ecological relations become legible through landscape to work toward just land futures. I primarily study how attending to interconnected histories of land, racialization and settler-colonialism allows for reinterpreting contemporary environmental knowledge. As a transdisciplinary scholar of design, environmental history and geography, I do this work by writing and drawing about how practices of care shape ideas of nature toward life-affirming relations. I often focus on infrastructural or extractive landscapes shaped by social and environmental injustices to show how entanglements between people, water and more-than-human life refuse the ordering logic of extractive capitalism to create caring relations."*



### **Sara Ann Knutson • History**

*"I am a historical scholar working at the intersection of global history, archaeology and museum anthropology with expertise in the Islamic World and its global interactions across premodern Afro-Eurasia. My teaching, research and educational leadership bridge the premodern-modern divide in the historical discipline by exploring the enduring influence that the Afro-Eurasian past holds in contemporary constructions of cultural heritage and in practices of collection, not least in museums and archives. My current work centres the Islamic World's role in global history as well as the contemporary communities who are important stakeholders in the construction of this past."*



### **Jillian Lerner • Art History, Visual Art and Theory**

*"I am a historian of modern visual culture with research interests in photography, media theory and social justice pedagogies. I study the ways that art-forms and technologies of seeing shape human experience and the lifeworld. My current project considers how photographic practices perpetuate or contest imperialist modes of extraction and appropriation. Investigating diverse strategies of sense-making, storytelling and historical retrieval, I explore how media artifacts and histories can be developed as tools for perceiving, relating and imagining otherwise. How do we foster responsibility for the worlds (communities, ecologies, stories, futures) we create and destroy?"*





**Jasmin Ma • Kinesiology**

*"I am a Kinesiologist specializing in helping people with diverse physical abilities to be physically active. My educational leadership activities involve the development and implementation of experiential learning opportunities in community-based exercise settings. My research focuses on supporting strength training behaviour change and developing methods for tailored physical activity interventions among people with chronic disease and disability. Meaningfully engaging community and clinician partners throughout the research process is at the core of my lab's research approach, with the intention to help ensure that our work gives back to those whom the research is intended for."*



**Alexis McGee • Journalism, Writing and Media**

*"Driven by Black studies, history of composition and rhetoric, cultural rhetorics and Black feminist rhetorical theory, my research intentionally brings historical moments in conversation with contemporary Black expressions of being. Largely, my scholarly activities investigate ways Black women's rhetorical, sonic ecologies document survival, agency and resistance so that Black women and girls may apply it to our everyday realities across time, place and media. My first monograph, From Blues to Beyoncé: A Century of Black Women's Sonic Rhetoric (forthcoming with SUNY Press) examines how Black women operationalize language, voice and rhetoric across media as generational strategies for survival." Green College Leading Scholar for 2022-23.*



**Keunhyun Park • Forest Resources Management**

*"With an interdisciplinary background in urban planning and design and landscape architecture, I conduct behavioural research in urban nature through the use of spatial data analytics and digital technologies. My Urban Nature Design Research (UNDER) lab examines 1) urban nature design and planning and its social, behavioural and health outcomes and 2) technology-driven research for public space monitoring (e.g., sensors, drones, smartphone-based big data). Ultimately, my research aims to understand how to design healthy, just and resilient cities through urban nature. These projects require interdisciplinary collaboration with experts from forestry, geography, transportation engineering, computer science and more."*



**Thomas Pasquier • Computer Science**

*"I work on computer systems constructed broadly. My main research focus is to devise means to observe computer systems and to act on the collected information. Applications include security, accountability and transparency. For example, I work on applying machine-learning techniques to automatically detect anomalous behaviours that indicate that a computer system is under attack. I also work on techniques to automate and facilitate the reproducibility of scientific computational results. Finally, I have worked for several years on questions at the intersection of computer science and law."*



**Ethan Raker • Sociology**

*"I am a sociologist-demographer studying the consequences of climate change for community and individual well-being. I focus particular attention to the role of social contexts and political institutions in creating the conditions for disasters and responding or changing in ways that exacerbate inequality. My work often relies upon the application of novel administrative and climate data to address theoretical questions about the relationship between the environment and society." Green College Leading Scholar for 2022-23.*



**Andrea Reid • Oceans and Fisheries**

*"My name is Andrea Reid, and I am a Nisga'a citizen who was raised on Epekwitk (PEI). I now live in Nisga'a Territory, and work both remotely and in-person as an Assistant Professor in the UBC Institute for the Oceans and Fisheries. With a wonderful team, I am helping to launch and lead the Centre for Indigenous Fisheries, committed to the study and protection of culturally significant fish and fisheries. In strong and equitable partnership with Indigenous Peoples and organizations, the Centre undertakes interdisciplinary research, collaborative teaching and youth-centred outreach that responds to partner-identified needs and priorities."*

## PROFILES OF 2022-24 LEADING SCHOLARS continued



### **Elif Sari • Anthropology**

*"I am a queer feminist anthropologist, an uninvited immigrant on the unceded Coast Salish territories of the xʷməθkʷəy̓əm (Musqueam) First Nation and a new faculty member in the UBC Department of Anthropology. Currently, I am working on my first book manuscript, which offers an engaged ethnography of LGBTQ asylum from the Middle East to North America by focusing on the experiences of Iranian queer and trans refugees waiting in Turkey. I am also excited to start two new research projects, one focusing on private refugee sponsorship programs in Canada and one exploring the connections between migration, sexuality and art (particularly drag)."*



### **Mohammad Shahrads • Electrical and Computer Engineering**

*"I am broadly interested in improving the efficiency of cloud computing systems and have worked across the computing stack toward this goal. So far, this has included building novel scheduling solutions for cloud systems, modeling user-provider interactions to propose new pricing models and building a new processor for efficient off-chip scalability of cloud workloads. I lead the Cloud Infrastructure Research for Reliability, Usability, and Scalability (CIRRUS) Lab at UBC. My team is currently working on a range of projects to improve the performance and cost efficiency of emerging cloud services."*



### **Rosanne Sia • Gender, Race, Sexuality and Social Justice**

*"I do historical research at the intersection of performance studies, critical race theory, and gender and sexuality studies. My first book project, Fantasy in Motion: Performing Racial Imaginaries in the Early Cold War, looks at women of Asian and Latinx descent who danced and sang on early Cold War nightclub circuits. I was lucky enough to meet a number of former nightclub entertainers who were in their eighties and nineties. I felt an urgent need to share what I had learned about lives that I found so extraordinary, daring and brave in the face of racism and sexism. My book draws on both oral histories and archival research to explore how entertainers crossed boundaries of genre, nation, language, race and sexuality that exceeded Cold War narratives of racial integration."*



### **J. Logan Smilges • English Language and Literatures**

*"With commitments to trans feminism and disability justice, I understand my work in queer and trans disability studies, rhetorical studies and the history of medicine as a means to advocate for gender-expansive equity and anti-ableism. I am particularly interested in writing genealogies that reveal how ideas related to sexuality, gender and disability are mutually entwined. For example, my first book Queer Silence: On Disability and Rhetorical Absence (2022) charts the foundational role of disability in the field of queer studies, and my current book project Neurotrans Intimacies dials in on the cultural and political entanglements of transness and mental disability."*



### **Giulia Toti • Computer Science**

*"I am an Assistant Professor of Teaching in the Computer Science Department. I have a variegated background (a Master's degree in Biomedical Engineering and a PhD in Computer Science, specifically in Machine Learning), but now my focus is on computer science education. I am currently designing a new course on responsible use of data science: given its wide applicability and popularity, I believe it is important for students to understand their role not only as technical experts, but as future decision-makers. I am also interested in alternative grading systems, such as Mastery Learning."*



### **Desiree Valadares • Geography**

*"My research theorizes repair in the context of landscape preservation. I study the aftermath of redress movements that coalesce around the preservation and stewardship of Second World War confinement landscapes in Hawai'i, Alaska and British Columbia. I work alongside community organizations, cultural heritage professionals and policymakers and draw insights from archival research and place-based methods including architectural drawing, photography and participant-action research. Broadly, my research contributes to ongoing debates on war reparations, Asian-Indigenous relations, land tenure in settler colonial contexts and infrastructural and environmental histories of Second World War prison camps in former US territories and in western Canada."*





**Katherine Wagner • Economics**

*"My work focuses primarily on Environmental and Energy Economics. I study how economic policy can prevent further climate change from occurring and encourage adaptation to its effects. On the first topic, I have ongoing work on the costs of delayed action on carbon pricing. We show that manufacturing plants that open when energy prices are low consume more energy throughout their lifetime, regardless of subsequent prices. On the second topic, I'm analyzing the equity implications of natural disaster insurance reform; my previous work studies why homeowners' willingness to pay in this market is puzzlingly low even when insurance benefits are high."*



**Tina E. Wilson • Social Work**

*"My work explores how scientific and social justice knowledges combine within helping professions and human welfare systems. On one hand, I am interested in broad cultural shifts in the enduring trifecta of need, help and who is to blame in relation to perceived social problems. On the other, I engage the 'new' for how it creates possibilities for change within established ways of life. My current research explores how the environmental turn challenges modern professions like social work to revisit our human-centric units of analysis and intervention, including how we imagine and attempt to enact social justice."*



**Kwang Moo Yi • Geography**

*"I work in the area of Computer Vision, with a focus on reconstructing and understanding the 3D geometry and the appearance of objects observed as 2D imagery. My methods often consist of novel deep learning methods/frameworks for this purpose."*



**Shoufu Yin • History**

*"I am a historian of Chinese and Inner Asian political cultures and thoughts in global historical contexts. I specialize in areas where social/institutional history meets literature and philosophy. My publications show that it is productive to engage the intellectual world of hitherto overlooked and marginalized groups, including peasant women who fought in wars, Manchu translators who processed imperial documents and anonymous typesetters behind the production of books. Ultimately, my scholarly passion lies in writing new kinds of global intellectual histories that foreground the theoretical contributions of both 'canonical' and 'everyday' thinkers of different traditions."*



**Keren Zaiontz • Theatre and Film**

*"I am a performance studies scholar committed to profiling oppositional art practices. My research focuses on contemporary performance, the spaces and places of artistic production—including the city and its sites of redevelopment—the politics of festivals and mega-events, and the global currents of art-activism online and in the streets. My current book project, Authoritarian Intimacies, is a cultural examination of global north authoritarian power from the perspective of its 'refuseniks'—dissident artists and satirists, independent reporters and oppositional proletariats—who risk everything and model perseverance in the face of repressive rule."*



**Helena Zeweri • Anthropology**

*"My scholarship lies at the intersection of global migration studies, the social impacts of policy and diasporic identity, with a focus on Australia, the Afghan diaspora and the US. Grounded in ethnographic methods, my first project examined how migrant sociality becomes an object of moral concern and legal intervention for the Australian state in the wake of increased maritime migration from post-war contexts. My current project looks at the political life of Afghan diasporas in the US and Australia since the Global War on Terror, with a focus on first and second-generation community leaders."*

## PROFILES OF 2022-24 LEADING SCHOLARS continued



**Lily Wenya Zhou • Neurology**

*"I am a stroke neurologist and do health services research looking at cost-benefit analysis in health care and stroke epidemiology. Currently, my main research focus is on using data generated during healthcare delivery on a population level (called administrative data) to study and predict health outcomes and to improve the cost-effectiveness of healthcare delivery. The use of administrative data allows us to study and improve the health of people previously under-represented in research, to track health outcomes over decades and to see how treatments work outside of clinical trials."*



**Mila Zuo • Theatre and Film**

*"I work on global film stardom, transnational Chinese and Asian cinemas, film-philosophy and critical studies of race, gender and sexuality. My book *Vulgar Beauty: Acting Chinese in the Global Sensorium* (2022) explores the ways in which Chinese women film stars perform oppositional stances against white supremacy, Chinese colonialism, heteropatriarchy, gender and sexual normativities, and capitalist work. My current and future research focuses on representations of ancient magical beliefs in global film and media, and cinema as a divinatory and spell-binding phenomenon."*





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, who come in most cases from outside the Province of British Columbia and make themselves accessible in more than one venue during their visit to UBC. Green Visiting Professors are invited to stay in the Guest House at Green College and sometimes take up residence for a more extended period at the College. Lectures and workshops associated with each professorship are listed in bold below.

2021-22:



**Amber Carpenter**  
Humanities (Philosophy),  
Yale-NUS University

Amber Carpenter (Yale-NUS College, Singapore) works in ancient Greek philosophy, Indian Buddhist philosophy and creates philosophical conversations between the two. She also leads an international research group in Buddhist-Platonist Dialogues. In pursuing questions in metaphysics, epistemology and mind, as they connect to ethical questions, she has held research fellowships at Yale University, The University of Melbourne and York University, and with the Einstein Forum (Potsdam) and the Templeton Religious Trust ("Ethical Ambitions and Their Formations of Character," part of the *Moral Beacon* project). Her co-edited collection of *Portraits of Integrity* appeared in 2020. She was hosted at Green College and UBC by Cat Prueitt, Philosophy.

**Knowledge and Goodness: A Buddhist-Platonic Alternative**

**Epistemic Ideals and Moral Transformation**



**Mark Fathi Massoud**  
Politics, UC Santa Cruz

Mark Fathi Massoud is a professor of politics and legal studies at UC Santa Cruz, where he directs the Legal Studies Program and serves as affiliated faculty with the Center for the Middle East and North Africa. He also holds an appointment as a Visiting Professor at the University of Oxford. He studies how people build and destroy nations, and why and how they create legal systems. His primary methods include historical and archival research, ethnographic fieldwork and interviews. He is the author of two books. *Shari'a, Inshallah* (2021) investigates how state officials and activists have used religion to build law and national identity in Somalia and Somaliland. *Law's Fragile State* (2013) shows how colonial officials, authoritarian regimes and international lawyers have used the rule of law to govern Sudan. He was hosted at Green College and UBC by Toby Goldbach, Law.

**God's Law: When Religious Faith Builds Peace, Protects Human Rights and Promotes the Rule of Law**

**The Price of Positionality: The Benefits and Burdens of Self-Identification in Socio-Legal Scholarship**

2022-23:



**Roderick Ferguson**

William Robertson Coe  
Professor of Women's,  
Gender and Sexuality Studies,  
and Professor of American  
Studies, Yale University

Roderick A. Ferguson is the author of *One-Dimensional Queer* (2019), *We Demand: The University and Student Protests* (2017), *The Reorder of Things: The University and Its Pedagogies of Minority Difference* (2012) and *Aberrations in Black: Toward a Queer of Color Critique* (2004). He is co-editor with Grace Hong of the anthology *Strange Affinities: The Gender and Sexual Politics of Comparative Racialization* (2011) and with Erica Edwards and Jeffrey Ogbar of *Keywords of African American Studies* (NYU, 2018). He is currently working on two monographs, *The Arts of Black Studies* and *The Bookshop of Black Queer Diaspora*. His teaching interests include the politics of culture, women of colour feminism, the study of race, critical university studies, queer social movements and social theory.

### **Coalition of Space as Inter-Generational Learning**

Professor Ferguson gave a public lecture in the Law Forum at Allard School of Law. During his stay, he also co-moderated (with Cecil H. and Ida Green Visiting Professor Gail Lewis) *Coalitional Possibilities*, hosted at Green College. This one-day workshop explored critical methods, political formations and psycho-affective orientations that create conditions for "coalitional possibilities." Across two panels, scholars from law, political theory, literature and geography explored practices—both historical and contemporary—that present a multitude of possibilities for resistance and refusal of institutional, structural and state forms of racialized-gendered violence and dispossession, and the revitalization of anti-colonial and liberatory spaces. Professor Ferguson was hosted at Green College and UBC by Brenna Bhandar, Law.



**Gail Lewis**

Visiting Senior Fellow,  
Gender Studies, London  
School of Economics, and  
Reader Emerita, Psychosocial  
Studies, Birkbeck College

Gail Lewis was born in London, UK, to a Caribbean father and English mother. She trained, first, as a Psychodynamic Psychotherapist and then as a Psychoanalytic Psychotherapist at the Tavistock Clinic. Her political subjectivity was formed in the intensities of Black feminist and anti-racist struggle and through a socialist, anti-imperialist lens. She was a member of the Brixton Black Women's Group and one of the founder members of the Organisation of Women of African and Asian Descent, Britain's first national organization for Black and other women of colour. She is currently writing a book on black feminism in Britain and has written on feminism, intersectionality, the welfare state and racialised-gendered experience. Her publications include *Race, Gender and Social Welfare: Encounters in a Postcolonial Society* (2000), *Citizenship: Personal Lives and Social Policy* (2004), *Birthing Racial Difference: Conversations with My Mother and Others* (2009), *Where Might I Find You: Popular Music and the Internal Space of the Father* (2012) *Psychoanalysis, Culture and Society: Questions of Presence* (2017) *Feminist Theory: Black Feminism and the Challenge of Object Use* (2020). She was a Visiting Professor at Yale University in the academic year 2021-22.

### **The Antagonisms between Bourgeois and Coalitional Formations**

Professor Lewis presented her work in the Law Forum at Allard School of Law. She also co-moderated (with Cecil H. and Ida Green Visiting Professor Roderick Ferguson) *Coalitional Possibilities*, hosted at Green College and discussed at greater length above. She was hosted at Green College and UBC by Brenna Bhandar, Law.



2022-23:

**Anita L. Allen**

Henry R. Silverman  
Professor of Law and  
Professor of Philosophy,  
University of Pennsylvania

A graduate of Harvard Law School with a PhD in Philosophy from the University of Michigan, Anita Allen is an expert on privacy and data protection law, bioethics and public philosophy. She holds an honorary doctorate from Tilburg University, Netherlands. In 2019, she was President of the Eastern Division of the American Philosophical Association. In 2021, she was awarded the Quinn Prize for service to philosophy and philosophers. In 2022, she was given the Founders Award for service to Bioethics by the Hastings Center and the Privacy Award of the Berkeley Center for Law and Technology. She is an elected member of the American Law Institute, the American Philosophical Society, the National Academy of Medicine and the American Academy of Arts and Sciences. She served under President Obama as a member of the National Commission for the Study of Bioethical Issues, and currently serves on the boards of the National Constitution Center, the Electronic Privacy Information Center and the Future of Privacy Forum. She has lectured on privacy in Canada, Europe, Japan, Taiwan and Israel; published five books and over 120 scholarly articles; contributed to and been featured in popular newspapers, magazines, podcasts and blogs; and appeared on numerous television and radio programs. At the University of Pennsylvania, she is a faculty affiliate of the Center for Technology, Innovation and Competition, the Warren Center for Network and Data Sciences and a Senior Fellow of the Leonard Davis Institute for Health Economics. In 2024, she will give the HLA Hart Memorial Lecture at the University of Oxford. She was hosted at Green College and UBC by Erez Aloni, Law.

### **Privacy Law and Racial Justice**

**Ann Blair**

Carl H. Pforzheimer  
University Professor, History,  
Harvard University

Ann Blair specializes in early modern European intellectual history and in book history. Her research focuses on methods of intellectual work among scholars and authors ca. 1500-1700, which she also compares with those of other times and places. Her publications include *The Theater of Nature: Jean Bodin and Renaissance Science* (1997), *Too Much To Know: Managing Scholarly Information Before the Modern Age* (2010) and *L'Entour du texte: la publication du livre savant à la Renaissance* (2021). She also contributed to and co-edited, with Paul Duguid, Anja-Silvia Goeing and Anthony Grafton, *Information: A Historical Companion* (2021). She was hosted at Green College and UBC by Erik Kwakkel, iSchool, and Principal Mark Vessey.

### **“He Not Having the Fate to Be Executor to His Own Writings ...”: Managing Posthumous Publication and Reputation Before Shakespeare (With a Glance at the First Folio Edition of Mr William Shakespeares Comedies, Histories & Tragedies [1623])**

**Liz James**

History of Art,  
University of Sussex

Liz James is a Byzantine art historian with a fascination for mosaics and a trainspotter mentality. She has a bucket list of medieval mosaics that she'd like to see. She has written on mosaics in the medieval world, on light and colour, on the relationships between art and texts, and on gender. Her motto is “I have no particular talent; I am merely extremely inquisitive.” At the moment, she is particularly interested in two issues: what makes a good mosaic, and what were mosaics for? As well as many chapters and articles, she has published eight books, the most recent being *Constantine of Rhodes: On Constantinople and the Church of the Holy Apostles* (2017) and *Mosaics in the Medieval World: From Late Antiquity to the Fifteenth Century* (2017). She was hosted at UBC by Dimitris Krallis, Humanities, and Centre for Hellenic Studies, SFU; and Georgios Makris, Art History, Visual Art and Theory, and gave a lecture at the College in the series “Ways of Seeing Byzantine Art and Material Culture” (see p. 13).

### **Lighten Our Darkness: Light, Space and Mosaics**

2022-23:



**Mark Van Ommeren**

Mental Health Unit, Mental Health and Substance Use World Health Organization (WHO), and Green College Society Member

Mark Van Ommeren, PhD, is Head of the Mental Health Unit within the WHO Department of Mental Health and Substance Use. The Unit covers a wide range of topics including suicide prevention, services across the life course, mental health education, psychological interventions, essential medicines and mental health in humanitarian emergencies and at the workplace. He coordinated the writing of the WHO (2022) *World Mental Health Report: Transforming Mental Health for All*.

Much of Mark's earlier work has focused on initiating and developing inter-agency mental health policy for humanitarian settings (e.g., Sphere standards, IASC guidelines, etc.) with linked implementation tools; developing, testing and disseminating a range of scalable psychological interventions; and "building back better" mental health services across different levels of the health system after major emergencies. As part of this work, he introduced the term "mental health and psychosocial support (MHPSS)" into the development of inter-agency humanitarian guidelines, which has resulted in improved collaboration across sectors in humanitarian settings around the world.

Born and raised in the Netherlands, he studied at the University of British Columbia (BSc in Statistics [1992] and MA in (Intercultural) Counselling Psychology [1995]) and received his doctorate (covering culture-informed epidemiology of mental disorders among refugees in Nepal) from the Vrije Universiteit in Amsterdam (2000). He was hosted at UBC by Daniel Vigo, Population and Public Health, and Psychiatry, and the organizers of the Leading Scholars series "Moving On: New Research on Migration, Borders and Health," of which his lecture formed a part (see p. 25).

### ***Mental Health and Psychosocial Support of People Displaced in Humanitarian Settings: Lessons Learned***



**Amir Issaa**

Rapper, record producer and activist

Amir Issaa was born in Rome in 1978 from an Italian mother and an Egyptian father. His passion for hip-hop culture dates back to the 1990s, and has become a medium to ease the emotional distress caused by his difficult childhood, and to help other kids improve their own situation. Together with his activity as a rapper, Amir Issaa has collaborated with several not-for-profit associations throughout his career. He has recorded seven albums and several EPs. In 2011, with the Italian band *The Caesars*, he worked on the soundtrack for Francesco Bruni's movie *Scialla!* He is the founder and artistic director of *Potere alle parole* ("Power to the Words," beats and rhymes against discriminations), a writing laboratory with the purpose of unpacking stereotypes and prejudices that lead to discrimination, created in collaboration with UNAR (National Anti-Racism Union) and the not-for-profit association *Il Razzismo è una brutta storia* ("Racism is a Nasty Business"). The workshop took place in public schools and involved rap artists such as Ghemon, Kiave, Madbuddy and Mistaman. In June 2017, Amir Issaa published his memoir, *Vivo per questo/ I Live For This*, and in 2021, he published his second book *Educazione Rap/Rap Education*. He was hosted at Green College and UBC by Luisa Canuto, French, Hispanic and Italian Studies, and Chiara Falangola, French, Hispanic and Italian Studies. Amir Issaa's visit to Green College was part of a cross-Canada university tour that included stops at Brock University, the University of Toronto and the University of British Columbia, and was co-organized with the Instituto Italiano di Cultura Toronto.

### ***Vivo Per Questo – Power to the Words – Canada Tour***



2022-23:

**Greg Woolf**

Ronald J. Mellor Distinguished  
Professor of Ancient  
History, History, UCLA

Greg Woolf is Ronald J. Mellor Distinguished Professor of Ancient History in the Departments of History and Classics at UCLA. Before moving to the US in 2021, he served as Director of the Institute of Classical Studies in the University of London and before that was Professor at the University of St Andrews in Scotland. He was educated and also taught at the Universities of Oxford and Cambridge. His interests range across the economic, social and cultural history of the Roman world and his most recent book is *The Life and Death of Ancient Cities: A Natural History* (2022). He has held visiting positions in Brazil, France, Germany, Italy and Spain. He is currently editor in chief of the *Journal of Roman Archaeology*. He was hosted at Green College and UBC by Harry Maier, Vancouver School of Theology, and Franco di Angelis, Ancient Mediterranean and Near Eastern Studies, and also participated in the Leading Scholars Series “Moving On” (see p. 25).

**Fake News is Old News: A Hostile Reading of the Emperor Augustus’s Last Words**

**Rethinking Migration and Mobility in Human History**

**The Annual Disconnect: Seasonality and the Roman Empire**

**Dia Dabby**

Sciences juridiques, Université  
du Québec à Montréal

Dia Dabby is an Associate Professor in the Département des sciences juridiques at the Université du Québec à Montréal (UQÀM), where her teaching and scholarship have focused on law, religion and institutions from a Canadian and comparative constitutional context. She is an active member of the CRIDAQ, an interdisciplinary research centre focusing on democracy and diversity. She is the author of *Religious Diversity in Canadian Public Schools: Rethinking the Role of Law* (2022) and co-editor of *Modération ou extrémisme? Regards critiques sur la loi 21* (2020). Her work has appeared in, amongst others, the *Supreme Court Law Review*, *Canadian Journal of Law and Society*, *Dalhousie Law Journal*, *Studies in Religion*, *Religion & Human Rights* as well as in *Nonreligious Imaginaries of World-Repairing* (2021), *Constitutions and Religion* (2020), and the *Research Handbook on Interdisciplinary Approaches to Law and Religion* (2019). She was hosted at Green College and UBC by Bethany Hastie, Law.

**Religious Diversity in Canadian Public Schools: Rethinking the Role of Law**

**Lena Henningsen**

Institute of Sinology,  
University of Freiburg

Lena Henningsen is the PI of the Freiburg-based and European Research Council (ERC)- funded project “The Politics of Reading in the People’s Republic of China,” and is currently a visiting researcher at the China Centre, Oxford. She has worked on Chinese popular literature and culture and published widely, including her most recent book *Cultural Revolution Manuscripts: Unofficial Entertainment Fiction from 1970s China* (2021) and translations of a number of Chinese lianhuanhua comics. From 2024-29, she will lead another ERC-funded project delving into “Comics Culture in the People’s Republic of China (ChinaComx).” She was hosted at Green College and UBC by the convenors of the series on “China Power” (see p. 13) and gave the second of the talks listed below in that series.

**Texts in Motion: World Literature during the Chinese Revolution**

**Unofficial Handwritten Entertainment Fiction from the Chinese Cultural Revolution**

**Lost in Adaptation? Lu Xun and His Works in Chinese Lianhuanhua 连环画**

2022-23:



**Ali Ahmad**

Climate Change Specialist,  
World Bank

Ali Ahmad works on issues at the intersection of international development, fragility and climate change in the World Bank's Sustainable Development Department. Prior to joining the World Bank, he was a research fellow at Harvard University's Kennedy School of Government, where he worked on assessing the impacts of climate change on energy systems' resilience and economics. Between 2016 and 2020 he served as Director of the Energy Policy Program at the American University of Beirut. He has a first degree in Physics from the Lebanese University, and a PhD in Engineering from Cambridge University. He was hosted at Green College and UBC by Resident Members of the College, including Yoonseok Choi, Aditi Nallan, Zachary Nanji, Ayumi Ono, Reem Salameh and Pedro Villalba González.

**Climate Action and Development in Fragile Economies: Insights from Iraq**



**Sereana Naepi**

Social Sciences, University  
of Auckland, and Green  
College Society Member

Sereana Naepi (Nakida/Naitasiri, Fiji, Palagi) completed her PhD at UBC in Educational Studies and conducts research into equity in higher education both nationally and internationally. As an emerging Pasifika researcher, she was the associate director of All My Relations, an Indigenous research centre at Thompson Rivers University (Canada) and co-founded the Indigenous research development program Knowledge Makers in Canada. She is a Senior Lecturer at the University of Auckland, a councillor on the Royal Society Te Apārangi and board member on the Science Board of the Ministry of Business Innovation and Employment. As a Rutherford Discovery Fellow she explores how neoliberalism and equity intersect in higher education. She has won international and national research grants and published in the fields of higher education and Pacific research methodologies (Masi Methodology). She is a Green College Society Member and was hosted on her return to the College and to UBC by fellow GC Society Member Rodney Stehr, who convened the special workshop in which she and he were joined by Airini, Provost and Vice President Academic, University of Saskatchewan, and Vice Principal of Green College, and by Alice Te Punga Somerville, English Language and Literatures (see pp. 51, 75-76).

**One Ocean, Many Currents: Three Perspectives on Pacific Research Methodologies**



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.

In the first week of classes in the fall of 2021, as members of the UBC community took their first, careful steps back to in-person meetings, the College had the honour of hosting a series of Clyne Lectures by a former President and Vice-Chancellor of UBC, Professor Stephen Toope. The lectures were given at the Allard School of Law and were based on a book that has since been published by Cambridge University Press (for an excerpt, see pp. 54-56). After the final lecture, UBC colleagues hosted a special dinner at Sage Bistro, following which Dr Toope was joined for a 'fireside chat' at the Peter Wall Institute by about 30 Resident Members of Green College, many of them newly arrived in Vancouver and/or attending an event of that kind for the first time since the onset of the pandemic.



**Stephen J. Toope**  
Vice-Chancellor, University  
of Cambridge

Stephen J. Toope OC, FRSC, LL.D. was 346th Vice-Chancellor of the University of Cambridge, the first non-UK national to hold the post. Before that, he was Director of the Munk School of Global Affairs at the University of Toronto, and President of the University of British Columbia. A former Dean of Law, McGill University and Founding President of the Pierre Eliot Trudeau Foundation, Professor Toope was also Chair of the United Nations Working Group on Enforced and Involuntary Disappearances. He publishes in global journals on human rights, international dispute resolution, international environmental law, the use of force, and international legal theory, and has lectured at universities around the world.

**“That a Beginning Be Made”: A Rule of Law for Our New Age of Anxiety**

**Lecture 1: Our Age of Anxiety**

**Lecture 2: The Fight to Recover What Has Been Lost**

**Lecture 3: A New Beginning for the Rule of Law**

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.

### 10th Annual Richard V. Ericson Lecture • 2021



**Mariana Valverde**

Criminology and Sociolegal  
Studies, University of Toronto

Mariana Valverde is a Fellow of the Royal Society of Canada and Professor in the Centre for Criminology and Sociolegal Studies at the University of Toronto. Her recent books include: *Chronotopes of Law: Scale, Jurisdiction, and Governance* (2014), *Michel Foucault* (2015), *Smart Cities in Canada: Digital Dreams, Corporate Designs* (2020, as co-editor with Alexandra Flynn), and *The Routledge Handbook of Law and Society* (2021, as editor). Her current work focuses on urban issues, including municipal bylaws, public-private infrastructure partnerships, and 'smart cities.' She came to Vancouver to meet with colleagues who were starting work on a three-university research project on universities as settler colonial landholders and also presented at the Allard School of Law. Professor Valverde was hosted at the College and UBC by Alexandra Flynn, Law.

#### **Infrastructure as a Keyword of Our Time: Law, Governance, Culture**

Professor Valverde's Ericson Lecture gave an overview of a new book of hers, subsequently published under the title *Infrastructure: New Trajectories in Law* (2022). The book is concerned mainly with the governance of infrastructure partnerships, and with the financial and legal tools used for such partnerships, but also pays attention to the cultural meanings of different modes of transportation and other infrastructure.

### 11th Annual Richard V. Ericson Lecture • 2022



**Ajay Agrawal**

Geoffrey Taber Chair in Entrepreneurship  
and Innovation, Rotman School of  
Management University of Toronto,  
and Green College Society Member

Besides his appointment at the Rotman School of Management at the University of Toronto, Ajay Agrawal is Research Associate at the National Bureau of Economic Research in Cambridge (USA), Faculty Affiliate at the Vector Institute for Artificial Intelligence in Toronto, and Board Member at Carnegie Mellon University's Block Center for Technology and Society in Pittsburgh. He has published many scholarly articles on the economics of innovation and is the co-author of *Prediction Machines: The Simple Economics of Artificial Intelligence* and co-editor of *The Economics of Artificial Intelligence: An Agenda*, both published in 2018. He serves on the editorial boards of *Management Science* and the *Strategic Management Journal*. He is the founder of the Creative Destruction Lab and co-founder of Next Canada, both of which are not-for-profit programs to support entrepreneurs. His PhD is from UBC and he is a Society Member of Green College and, since 2022, a member of its Advisory Board.

#### **Power and Prediction: The Disruptive Economics of Artificial Intelligence**

We make thousands of decisions every day. We have agency over our personal decisions. At the same time, companies, governments and not-for-profits are defined by their authority and influence over other decisions. The two key ingredients to decision-making are prediction and judgment. We perform both together in our minds, often without realizing it, every time we make a decision. The rise of AI is shifting one of those ingredients—prediction—from humans to machines. Decoupling prediction and judgment, and relieving humans of the cognitive load of prediction, while increasing the speed and accuracy of this function, is setting the stage for a flourishing of new decisions. That fact has profound implications for business and society. Decision-making confers power. Centralizing or decentralizing decision-making will consolidate or distribute power. Shifting who makes decisions will shift who wields power. In industry, power confers profits. In society, power confers control.



## 12th Annual Richard V. Ericson Lecture • 2023



**Mark Vessey**

English Language and Literatures;  
Principal of Green College

Mark Vessey has been a member of the UBC Department of English since 1990 and Principal of Green College since 2008. His research ranges between the Latin literature of late antiquity, writers of the Northern European 'renaissance' (especially Erasmus) and twentieth-century literary criticism and theory. Recent and forthcoming publications include *Erasmus on Literature* (2021) and an Epilogue to the *Cambridge History of Later Latin Literature*.

### Literature and the Disciplines: A Space of View

What is literature? That was the title question of a book of lectures by Jean-Paul Sartre, published in 1948. A year later it was echoed by the Canadian critic Northrop Frye (1912-1991) in an essay that subsequently formed the introduction to his *Anatomy of Criticism* (1957), for a while the most famous book ever published with 'criticism' in its title. Now that 'Literature' is no longer even the title of a section at Indigo-Chapters at Broadway and Granville, what could it still be (or ever have been) and what would we study it for? Questions like that have provoked a paroxysm of recent books by professors of English literature, including Terry Eagleton's *Critical Revolutionaries: Five Critics Who Changed the Way We Read* (2022) and John Guillory's *Professing Literature: Essays on the Organization of Literary Study* (2023). Stepping back from the disciplinary and institutional anxieties that make such reflection urgent, this Ericson Lecture proposed some pathways for thinking of literature as an undisciplinary project with a very particular history between the fifth and twentieth centuries of the not-so Common Era.



**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.

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.

### **18th Writer in Residence at Green College, and inaugural Meredith and Peter Quartermain Poet in Residence • spring 2022**

In accordance with the donors' wishes, the Meredith and Peter Quartermain Poet in Residence fund is used to support poets and others with an interest in poetry who are appointed as Writers in Residence at Green College. Preference is given to appointees from underrepresented communities, such as but not limited to persons who identify as women, people of colour, Indigenous or LGBTQ+. It is intended that, over time, appointees will come from a wide range of backgrounds. The role of Quartermain Poet in Residence at the College was inaugurated by Margaret Christakos.



**Margaret Christakos**

Margaret Christakos is attached to this earth. Born and raised in Sudbury, Canada of settler ancestry, she is a widely published poet, fiction writer, image-maker and innovative poetry mentor engaged since the late 1980s in an experimental lyric feminist poetics of relationality, direct and indirect address, social media and embodiment, voice and touch, constraint and improvisation, order and disorder, memory and public listening.

An award-winning author, Margaret Christakos has published eleven collections of poetry including the recent *Dear Birch* (2021), *charger* (2020), a multimodal memoir *Her Paraphernalia: On Motherlines, Sex/Blood/Loss & Selfies* (2016) and the novel *Charisma* (2000). Previous poetry collections include *Multitudes* (2013), *Welling* (2010), *What Stirs* (2008), *Sooner* (2005) and *Excessive Love Prostheses* (2002). Chapbooks include *Adult Video* (2006) and *Social Medea vs. Virtual Medusa* (2017). *Space Between Her Lips: The Poetry of Margaret Christakos* was published by the Laurier Poetry Series in 2017.

A Chalmers Arts Fellow, her work has been acclaimed with nominations for the Trillium Book Award and the Pat Lowther Memorial Award, and received the ReLit, ARC Magazine's Critic's Desk and the Bliss Carman Award. She holds a BFA in Visual Arts and an MA in Education. She has worked as an editor, production coordinator, event designer and instructor in creative writing for more than 20 years at numerous Canadian universities. She serves as associate faculty with the MFA creative writing program at University of Guelph-Humber, and was the creator and facilitator of the unique *Influency: A Toronto Poetry Salon* (2006–12). She has offered mentorship to many emerging writers in many contexts, and has served as Writer in Residence at the University of Windsor, Western University, London Public Library, University of Alberta and as a Distinguished Visitor at University College, University of Toronto.

#### **Plow & Flow: Words Close Together In Space/Place**

Margaret Christakos

#### **Multiplying Intimacies Across a Room**

(Including a repeat performance under a different name: "The Great Panorama")

Charlie Petch and Janice Jo Lee

#### **Astonishing Structures of Long Time**

R. Kolewe and Dianne Chisholm

#### **An Un/closing Reading with Open Mic**

Margaret Christakos and Resident Members of Green College

## 19th Writer in Residence at Green College • spring 2023

**Colleen Murphy**

Colleen Murphy is a two-time recipient of the Governor General's Literary Award for Drama, and of the Carol Bolt Award for Outstanding Play, for *Pig Girl* in 2016, and *The December Man / L'homme de décembre* in 2007. Other plays include *The Society for the Destitute Presents Titus Bouffonius* (winner of six Jessie Richardson Awards, including Outstanding Production and three Elizabeth Sterling Awards including Outstanding Production), *The Breathing Hole* (shortlisted for the Susan Smith Blackburn Prize in the US, and the Carol Bolt Award), *Armstrong's War*, *The Goodnight Bird*, *The Piper*, and *Beating Heart Cadaver* (shortlisted for the Governor General's Literary Award for Drama). Libretti include *Fantasma*, with composer Ian Cusson, for the Canadian Opera Company, *Oksana G*, with composer Aaron Gervais, for Tapestry Opera, and *My Mouth On Your Heart*, with composer August Murphy-King, for Toy Piano Composers and Bicycle Opera. Colleen Murphy is also an award-winning filmmaker and her films have played in festivals around the world.

She has been Playwright in Residence at Finborough Theatre in London (UK), Necessary Angel Theatre and Factory Theatre in Toronto, and at the University of Regina. She's been the Mabel Pugh Taylor Writer in Residence at McMaster University, Writer in Residence at the University of Guelph, Edna Staebler Laurier Writer in Residence at Wilfrid Laurier University, Lee Playwright in Residence at the University of Alberta and Writer in Residence at the University of New Brunswick. She teaches playwriting at Queen's University in Kingston, Ontario.

**Cancers of the Imagination** was the title given to the public program of Colleen Murphy's residency at Green College. From mid-January through mid-April, 2023, she curated and hosted a series of public events, presenting guest writers who read from their work and took part in discussions about how and why they create the characters and stories that they create. As a prologue to the series, she gave a talk about her own work.

**Rage and Love, or Being a Playwright in the 21st Century**

Colleen Murphy

**Whose Story? Whose Voice?**

Marcus Youssef, artistic director, playwright and author

**Nothing is Sacred?**

Kim Senklip Harvey, playwright and director

**Playing with Yourself: Lived Experience Versus Imagination**

Carmen Aguirre, author, actor and playwright; and Stephen Drover, director, dramaturge and teacher





Thanks to a gift from Patricia Merivale, Professor Emerita of English at UBC, in memory of John Grace (1943-2021), who as Dean of Graduate Studies oversaw the foundation of Green College, the College is able to support visiting scholars, writers, artists, musicians, journalists, social activists and other kinds of practitioners who take up residence at the College, sharing fully in the intellectual and social life of the community, for a period of at least four consecutive weeks.



**2021-23**  
**Sara Barackzay**

Animator and Illustrator

Sara Barackzay has spent much of her short life fighting to overcome the many obstacles faced by an Afghan girl. "Afghan women try so hard—maybe even harder than others—to reach their goals. It's one of the messages I want to communicate through my art," Sara said in a 2021 interview with *The Guardian*. "I always had big dreams but fighting for them was never easy. Afghan women continue to face many limitations, and gaining my own freedom is possibly the biggest challenge I've faced—it's a struggle that continues. I am still finding my way."

Born in 1999 under the savage rule of the Taliban, Sara was left deaf by a serious illness before the age of two. Too young to have mastered speech, she was imprisoned by a profound silence. War raged in the surrounding hills, and while Sara didn't hear the gunfire and bombs, she felt the ground shake and saw the fear in her parents' eyes. At five, Sara began following her older sister to a secret school where the village girls were taught to read and write. But Sara couldn't speak, and she knew she was different. She loved books and read the pictures in the same way she read the world around her, through the visual images of animals, insects, plants and people. She drew on her dolls, on pieces of wood, on stones. She spoke to the world with her art. That year, with patience and kindness, her father taught her how to also speak with words. In less than a year, she was talking, and at eight, Sara received hearing aids. At ten, she became a professional at painting and drawing, and started teaching art to other girls in her village.

Completing high school at fifteen, Sara received a full scholarship to study physics in Turkey. A passionate artist since she had first held a pencil, she switched her studies to animation and graduated with honours. While in university in Turkey, Sara created online and face-to-face animation courses for Afghan girls, returning to Herat each summer to teach. Despite threats from the Taliban and others, she established the Afghan Girls Animation Team during this time. In 2020 then-president Ashraf Ghani proposed that she move to Kabul to create a School of Animation. In early 2021, Sara fled to Iran after the Taliban threatened to kill her family if she continued to make art and teach girls. With the help of a dedicated group of supporters, Sara reached Canada in September 2021.

Sara's art has been exhibited around the world including in Afghanistan, Germany, Turkey, India, Australia, Canada and the US. She has illustrated children's books for UNICEF and private publishers, and her designs have been featured on Afghan clothing. She taught physics and art at the Afghan Turk Girls' School in Herat and was a mentor for the Afghan Girls' Robotics Team. Sara has been interviewed by *The Guardian*, *El Pais* and the *Khaleej Times*, and her art and story have appeared in over twenty international periodicals.

### **An Evening with Sara Barackzay, Afghanistan's First Female Animator and Illustrator**



*This artwork was given as a gift to the College and has been permanently put on display in the Reading Room, Graham House.*



**2022****Janice (Jan) Haaken**

Documentary filmmaker

Janice (Jan) Haaken is Professor Emerita of Psychology at Portland State University, a clinical psychologist and an award-winning documentary filmmaker. She received audience awards at major film festivals in 2019 for her previous documentary, *Our Bodies Our Doctors*. Her film *NECESSITY* was selected by the Doc Society NYC as part of the 2019 Inaugural Climate Story Lab, where Janice Haaken and co-director Samantha Praus joined the lab as fellows. Janice Haaken also taught visual methods in the social sciences and screened a number of her films as a Fulbright Scholar at University College Cork in Ireland in 2020.

Before *NECESSITY Part I: Oil, Water and Climate Resistance* and *NECESSITY Part II: Climate Justice and the Thin Green Line*, Janice Haaken directed six feature films, including *Our Bodies Our Doctors* (2019), *Milk Men: The Life and Times of Dairy Farmers* (2016), *Mind Zone: Therapists Behind the Front Lines* (2014), *Guilty Except for Insanity* (2008), *Queens of Heart: Community Therapists in Drag* (2006) and *Diamonds, Guns and Rice* (2005). Her films focus on social problems that stir public controversy and on stressful jobs performed in liminal spaces and on the social margins. From refugee camps, war zones, psychiatric hospitals and abortion clinics to dairy farms, drag bars and hip-hop clubs, her documentaries focus on people working in border zones and their insights on the world around them.

Janice Haaken has also published extensively in the areas of psychoanalysis and feminism, the history of psychiatric diagnosis, the psychology of storytelling, group responses to violence, the dynamics of social change and documentary methods. Her books include *Psychiatry, Politics and PTSD: Breaking Down* (2021), *Hard Knocks: Domestic Violence and the Psychology of Storytelling* (2010) and *Pillar of Salt: Gender, Memory and the Perils of Looking Back* (2000).

Janice Haaken's residency at Green College and UBC was co-hosted by Stepan Wood and colleagues at the Allard School of Law.

**Atomic Bamboozle: On the Promise of a Nuclear Renaissance**

***NECESSITY*: Documentary Screening and Discussion**

**Picturing Resistance: Documentary Filmmaking, Storytelling Rights and Climate Activism**



Jan Haaken and Sherill Grace, Professor Emerita, outside the College's Coach House





**2022-24**  
**Nataliia Ivchyk**  
 Holocaust historian

Nataliia Ivchyk is a Holocaust scholar active in the field of public history and memory politics. She is an Associate Professor in the Department of Political Sciences at Rivne State University for the Humanities in her hometown of Rivne, Ukraine. Together with Maksym Gon (a history professor currently serving in the Ukrainian Army) and Petro Dolhanov, Nataliia co-founded and is a project manager of NGO Mnemonic, an organization devoted to citizenship education and the memory of the multicultural history of the Rivne region. In 2022, NGO Mnemonics was awarded the History of National Socialism prize by the Munich Documentation Center for its work in documenting the violent history of the twentieth century.

Nataliia's research examines gender and children's experience during the Holocaust as well as memory politics in Ukraine and East Central Europe. She has held a number of international fellowships. Her recent research projects include "Disgraced Worlds: Jewish Families during the Holocaust" (European Holocaust Research Infrastructure, 2022), "Gender and Everyday Life in Volhynia and Podolia Jewish Ghettos" (Prague Civil Society Center and Charles University in Prague, Czech Republic and the Leibniz Institute for East and Southeast European Studies, Germany, 2021) "Life and Agony of the Jews in the Rivne Ghetto: Reconstructing Women's Experiences" (Yad Vashem, Israel, 2018) and "Ghettos in the General District of Volhynia and Podolia in Memories of Jewish Victims and Neighbors" (United States Holocaust Memorial Museum, 2017-18). Her recent publications include the monographs *Insulted Otherness: Ethno-Confessional Policy of the Russian Empire in Right-Bank Ukraine, 1850-1880* and (as co-author) *The Town of Memory—the Town of Oblivion: The Palimpsests of the Memorial Landscape of Rivne*, which addresses the gendered aspect of the symbolic space of Rivne.

Nataliia Ivchyk's residency at Green College was arranged in partnership with other UBC units and with the special involvement of Heidi Tworek and Richard Menkis, Department of History..

### **A Bridge Over the Chasm of Oblivion: Creating Spaces of Holocaust Remembrance in Modern Day Ukraine**



**2023**  
**Bridget Whearty**  
 Book historian

Bridget Whearty works at the intersection of literary, medieval, manuscript and information studies. Her research and teaching interests are wide-ranging and include late medieval death culture and the legacy of the poet Geoffrey Chaucer; manuscripts, digital humanities, media history and digitization; pedagogy and information literacy instruction; and queer and trans medieval literature and material culture.

Bridget is the author of *Digital Codicology: Medieval Books and Modern Labor* (2022). This case-study-rich book demystifies digitization, revealing what it's like to remake medieval books online and connecting modern digital manuscripts to their much longer media history, from print, to photography to the rise of the internet. She is also the creator of the Caswell Test which challenges humanities scholars writing about "the archive" to more rigorously and thoughtfully cite and collaborate with real archivists and librarians. She is co-PI, with Masha Raskolnikov, of the nascent digital project "Always Here: a Queer+Trans Global Medieval Sourcebook."

Bridget Whearty held a Council on Libraries and Information Resources Postdoctoral Fellowship in Data Curation for Medieval Studies at Stanford University, and her article "Chaucer's Death, Lydgate's Guild, and the Construction of Community in Fifteenth-Century English Literature" received the New Chaucer Society Early Career Essay Prize. Her work has been supported by a University of Glasgow Library Visiting Research Fellowship and a fellowship from the Institute for Advanced Study in the Humanities at Binghamton University. She is currently an Associate Professor in English, Rhetoric and General Literature at Binghamton University, in upstate New York, in the United States. Bridget Whearty's residency at Green College was arranged in partnership with Bronwen Tate, Creative Writing.

### **Queer Pasts, Digital Futures: The Case for Medieval Books**

**2023****Rea Beaumont**

Pianist and composer

Dr Rea Beaumont is an internationally recognized concert pianist and composer, known for her powerful performances, critically acclaimed albums and finely crafted compositions that frequently highlight important global issues including climate change. She is the recipient of the SOCAN Foundation / MusCan Award of Excellence for the Advancement of Research in Canadian Music. Rea studied at the University of Toronto, University of British Columbia, Royal Conservatory of Music, Eastman School of Music and The Banff Centre. She is an Adjunct Professor at the University of Toronto and also a Society Member of Green College, where she gave the Annual Richard V. Ericson Lecture in 2018.

During her time in residence, Rea worked on a composition for piano that would musically capture some of the moods of Green College, and she also premiered several of her own compositions from her fifth album *Awaken* at the “Planetary Life and the Re- Creative Arts: A Sustainability Roundtable” (see p. 51).

Rea Beaumont writes of her time at Green College:

As the 2023 John Grace Memorial Composer in Residence, I was presented with the opportunity to have a dedicated period of time to compose new works, explore creative directions and discover different sources of inspiration. I envisioned writing a composition that would become part of the living, breathing memory of the Green College community for past, present and future Resident Members.

Since the College's inception, I have had the privilege of knowing the Founding Dean, Dr John Grace and other founding Faculty Members, Resident Members, its first Principal Dr Richard Ericson, esteemed scholar Dr John Gilbert, C.M. who was assigned as my mentor when I lived at the College, and Founder Cecil Green. Dr Green was a true visionary. He was also approachable and, even with his busy schedule, took the time to know the Resident Members.

During my composer residency, the current Resident Members became aware that I had been at the College in its early days and they often asked me: “How has Green College changed since it first opened?” Prompted by this invitation to reminisce, I began to reflect on the College's history and how the experience had impacted me as an academic and an individual.

I can recall when the ever-popular pool table and oversized prairie-style chairs were added to the main level of Graham House. They are still there in the original layout, with the chairs purposefully facing each other in the Piano Lounge to encourage conversation in a space where ‘ideas and friendship’ are formed. The most active conversations take place at the ‘long tables’ in the Great Hall, which continues to be a social mainstay. The collective energy is strikingly similar to that of early Resident Members.

The lively social atmosphere is entirely different from the solitary work time that residents undertake due to their looming academic deadlines, particularly in the evening as the College becomes engulfed in darkness. These ideas intrigued me greatly and became a source of creative inspiration for my compositions.

The Founding and Resident Members share an appreciation for the natural beauty that defines the northern part of UBC campus. The adjacent dense forest is in stark contrast to the nearby beaches that open outward to the northern mountains. With heightened awareness, I started to observe my surroundings in greater detail, as musical themes and ideas began to take shape.

During my stay, current residents invited me to join in their conversations at the dining hall and participate in beach walks, birding and celebrations. I attended their entertaining and clever production of a Shakespearean play, updated for the new millennium. I realized that the unique combination of this welcoming and intellectually vibrant atmosphere, supported

by food, nature and beautiful workspaces, together create a unique environment that still makes Green College feel like home.

The compositions I wrote during my residency feature the piano because the instrument has always played an important role in the College's history, including the most recent concerts held in the John and Tierney Diggins Piano Lounge, named to acknowledge their longstanding support of music at Green College. Dr Diggins has attended almost every concert at Green College, including all of my piano recitals. Residents will have heard my new work gradually take shape in the Piano Lounge as I experimented with compositional techniques and developed ideas during the residency.

My composition is a tribute to the College and different from any other piece I have written.

I recorded the set of works in Toronto for release on my sixth album in spring 2024. The composition pays tribute to the social aspects of the College, drawing parallels with the natural surroundings and the city. Named "Green Pieces," a special version of my composition is available for Greenies as it opens with an unusual element that only Green College residents will fully appreciate.

This residency would not have been possible without the generosity of Dr Sherrill Grace in memory of her late husband, sponsor Dr Patricia Merivale, and former Principal Mark Vessey. Dr Vessey initiated and oversaw countless lectures, visiting scholars, events and cultural exchanges throughout his tenure. Most notably, he demonstrated a commitment to the arts and their role in this interdisciplinary community.

This experience was a gift to me and I would like to reciprocate by dedicating my composition to Green College.



*Rea Beaumont performs "Shattered Ice" during Founders' Week in 2022  
(photo courtesy of Arnie Guha)*



## YOSEF WOSK VISITOR IN RESIDENCE

Thanks to a gift from local scholar and philanthropist Dr Yosef Wosk, the College was able to support the following residency in 2022-23:



**Andrea Reid**

Indigenous fisheries scientist

Dr. Andrea Reid is a citizen of the Nisga'a Nation and an Assistant Professor with UBC's Institute for the Oceans and Fisheries. She has launched and is leading the Centre for Indigenous Fisheries, working to build an inclusive hub for the study and protection of culturally significant fish and fisheries. She is an Indigenous fisheries scientist who employs community-based approaches and Indigenous research methodologies. Her freshwater and coastal research creates space for fishers, knowledge keepers, youth and other community members to be full partners in the research process. Together, they investigate: leading threats to aquatic ecosystems and their interactive effects for fish, people and place; consequences of fisheries-related stressors for fish and methods to ameliorate survival; Two-Eyed Seeing approaches to assessing aquatic ecosystems and fish health, and evaluating associated changes through time and space; and Indigenous understandings and methodologies for effectively stewarding fish and waterways.

Andrea Reid completed her BSc and MSc at McGill University and her PhD at Carleton University, which centred on multiple stressor effects on wild Pacific salmon using tools and insights from Western and Indigenous sciences in tandem. This dissertation was recognized with the Governor General's Gold Medal and University Medal for Outstanding Graduate Work at the Doctoral Level in 2020. Reid is also a cofounder of Riparia, a Canadian charity that connects diverse young women with science on the water to grow the next generation of water protectors, a National Geographic Explorer and a Fellow of The Explorers Club.

### **Centring Indigenous Fisheries in Ways of Being, Knowing, Doing and Connecting**



**UBC Roundtable on Decolonization**

Dory Nason, Gender, Race, Sexuality and Social Justice, and Critical Indigenous Studies; Sharon Stein, Educational Studies; Cheyanne Connell, Anthropology; Gage Averill, Provost and Vice President Academic, and Music; Amy Perreault, Centre for Teaching and Learning Technologies; Rima Wilkes, Sociology; and Danielle Ignace, Forestry; with hagwil hayetsk (Charles Menzies), Anthropology

**Interdisciplinary Symposium on Music and Transformation in the Platonic Tradition**

Evagoras Bekiaris, composer and musician; Alexander Fisher, Music; Leonard George, Psychology, Capilano University; Michael Griffin, Ancient Mediterranean and Near Eastern Studies; Theodore Koumartzis, musician and curator; Rena Sharon, Music; and Cristalle Watson, Ancient Mediterranean and Near Eastern Studies

**Garnett Sedgewick Lecture of the Department of English Language and Literatures****Metaphor and Illness**

Elena Semino, Linguistics and English Language, Lancaster University

**One Ocean, Many Currents: Three Perspectives on Pacific Research Methodologies**

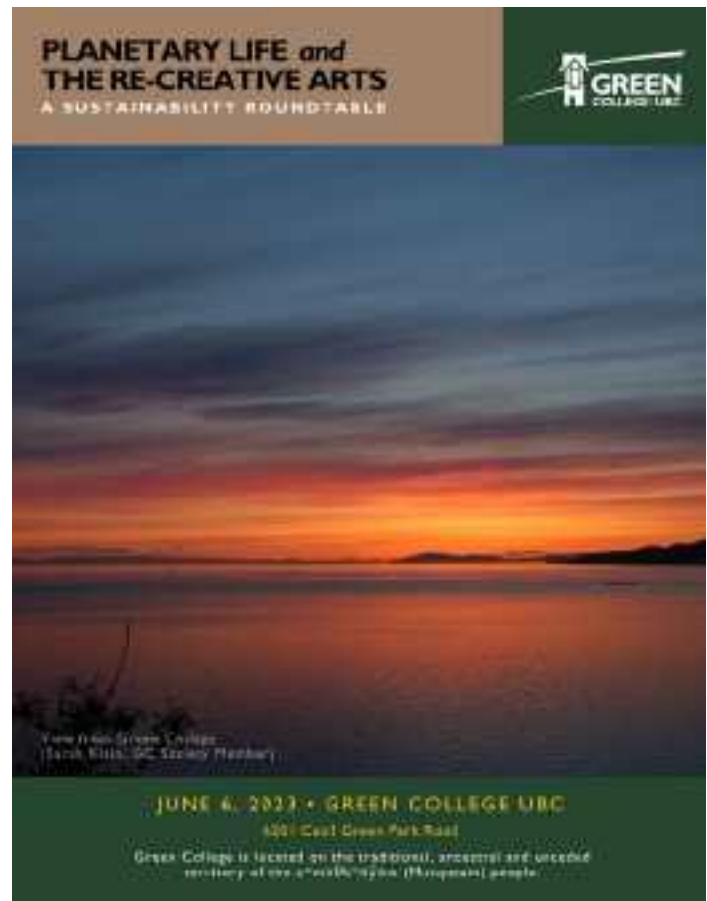
Airini, Provost and Vice President Academic, University of Saskatchewan, and Vice Principal of Green College; Sereana Naepi, Social Sciences, University of Auckland, and Cecil H. and Ida Green Visiting Professor at UBC; and Alice Te Punga Somerville, English Language and Literatures, UBC; with Rodney Stehr, Green College Society Member (see pp. 75-76)

**VP Research and Innovation Event****Killam Accelerator Research Fellowship Public Lectures**

Ali Mesbah, Electrical and Computer Engineering; Sara Milstein, Ancient Mediterranean and Near Eastern Studies; Jeanine Rhemtulla, Forest and Conservation Sciences; Jonathan Little, Health and Exercise Sciences; Katherine Ryan, Chemistry; and Leonid Sigal, Computer Science

**Planetary Life and the Re-Creative Arts: A Sustainability Roundtable**

Erika Gavenus, Resources, Environment and Sustainability; Kasey Stirling, Indigenous Fisheries (see p. 110); Colleen Murphy, playwright (see pp. 43, 84-88); Walker Williams, Music; Kate Collie, visual artist and Green College Society Member; Rea Beaumont, pianist (see pp. 48-49); Paul Alexander, composer, orchestrator, multimedia director and music educator; Yuel Yawney, Borealis String Quartet and Aurora Piano Trio; Matthew White, Victoria Symphony; and Jon O'Riordan, philanthropist









# FROM THE BLOG

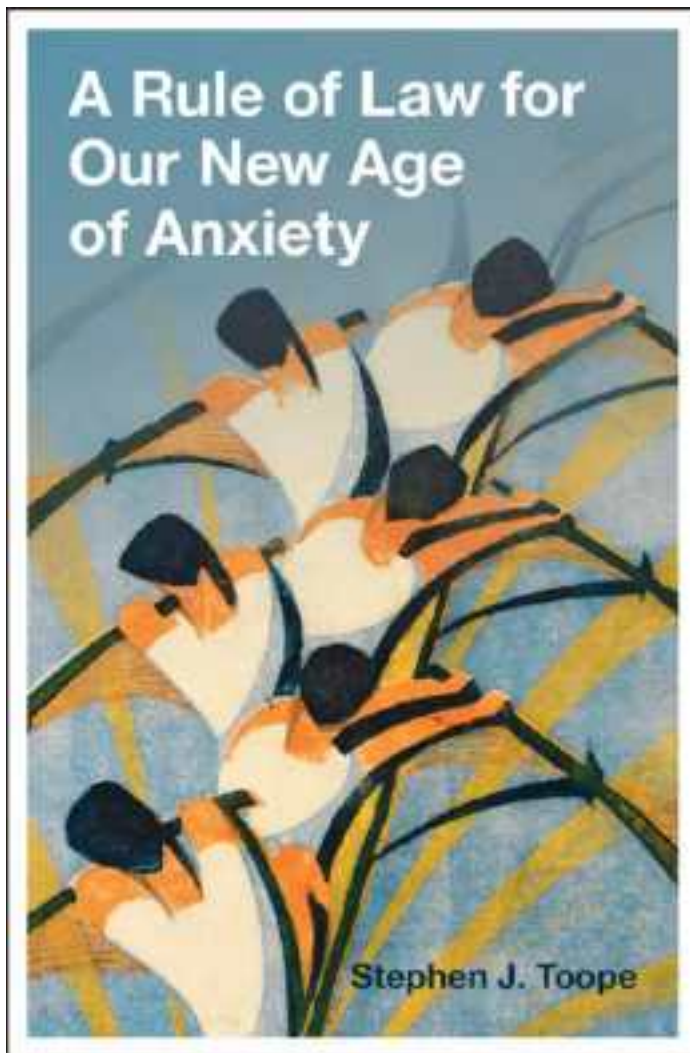
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# A RULE OF LAW FOR OUR NEW AGE OF ANXIETY

by Stephen J. Toope

*In his J.V. Clyne Lectures at UBC in September 2022 (see p. 39), Professor Toope previewed his latest book, A Rule of Law for our New Age of Anxiety (Cambridge University Press, 2023). What follows is his condensation of some of its main arguments.*



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Undocumented migrants die in deserts, in winter snowdrifts and in turbulent seas. Authoritarian populist leaders jail political opponents, attack the judicial branch of government and silence independent media. Increasing economic inequality sends more and more people to food banks while a privileged few buy eye-wateringly expensive properties in Monaco, or in Manhattan, Sydney and Vancouver. Developments in artificial intelligence open up the possibility of decision-making and momentous actions outside human control. A growing risk of unbridled conflict builds in Eastern Europe and the South China Sea. Dramatic shifts in global political alignments engender fear and hatred. A fast-heating earth produces massive environmental damage and seemingly random climatic dangers.

When you look at the world today, there are many reasons to curl up in a sad little ball. Plutocrats buy islands and mega-yachts where they can hide if the world's trajectory does not improve. The rest of us just carry on, and look for signs of hope.

Here's one: we don't have to figure everything out anew. There are tides of human thought and extraordinary human achievements that we can draw upon to work our way out of the current multiple crises. In his marvelous play, *The History Boys*, Alan Bennett talks about the reassurance we feel when we learn that one of our inklings about the world is actually part of a bigger pattern of thought that we can draw upon to figure out how to move forward. "Now here it is, set down by someone else, a person you have never met, someone even who is long dead. And it is as if a hand has come out and taken yours."

We need those hands from the past more than ever

before, even though we lazily imagine that our age is uniquely troubled. Here's a solid grip offered from Aristotle: Our lives are to a purpose, one that we discover as we act in the world. We gain "practical wisdom" not only by following rules, but through our day-to-day practices of politics, of social discourse, of commerce, of professional life. Through those practices we build up useful knowledge. In our social interactions, people learn by reflecting upon their practices and by reasoning over time. We 'work out' for ourselves what we should do.

Other thinkers—from Heraclitus to the American pragmatists, like John Dewey and C.S. Peirce—have built upon these insights. Ours is not a world of static 'being,' but of dynamic 'becoming.' Societies are complex adaptive systems, evolving over time. That is why our communities and social structures do not dictate human outcomes, though they do of course influence and shape them, both positively and negatively. People are not merely passive receivers of habit, tradition and rules. We are active agents in our own social world. We are empowered and can act, drawing on our reason, our experience and our creativity. So we are not *destined* for anything.

What is more, our purposes, because they are constructed through social interaction, are shaped in part through deliberation with people we meet. Our wisdom is collectively built. We act and our actions have consequences in relation to the actions of everyone else. Knowledge is constructed mutually through our social interactions; it results from consensus. That is why 'facts' in societies are as much about understanding as explaining or justifying.

If social reality is not given to us, but built through our shared practices, it follows that we identify 'truths' that are recognised as useful frames to guide our understanding and actions. Truth can change over time and should be subject to continuous testing through the accumulation of new knowledge in ever-more inclusive dialogue. However, and this is crucially important, just because truth may change does not mean that objectively valid truth is impossible, only that the test of truth is that it will survive the challenge of evidence and reason, given our existing knowledge and ability to inquire.

*Just because truth may change  
does not mean that objectively  
valid truth is impossible*

This pragmatist concept of truth does not necessitate radical doubt; nor does it support the idea of 'alternative facts,' to quote a Trumpian trope. Rather, it encourages the acceptance of frames of reference that allow us to function day-to-day in socio-political contexts. Those frames of reference are, however, subject to continued questioning and can be displaced by new knowledge derived from rational inquiry. Intuitively we know this to be true because we see it happening constantly in scientific discovery. Received wisdom is overturned. The sun does not rotate around the earth. Illness is not caused by 'vapours.'

One of the greatest human constructions of the modern era, created by practices over hundreds of years, is the rule of law. Its social 'truth' has been tested in the fires of conflict for generations. Many people have defined the rule of law in subtly and substantially different ways. In our era, when diversity and pluralism are increasingly recognized as social goods, both inside countries and across the globe, a pragmatic rule of law is best described with modesty. It does not represent a universal understanding of the "good life." Nor is it a capacious vessel containing particular forms of societal decision making, like democracy, or culturally specific injunctions on how to present oneself to the world.

Instead, the rule of law is primarily procedural in content. It encompasses criteria that ensure that social norms have actually been transformed into law, requiring for example that law is forward-guiding, not applied retroactively, that law is made openly and not through secret dictate and that law is understandable by people to whom it is directed. Most importantly, the rule of law requires that law is applied to all people in a society (or at least to citizens) in an equal manner, through institutions like courts or administrative systems that are themselves subject to due process. No one is 'above the law.' This is crucial because we can only expect people in a society to show fidelity to the law, pursuing its social purposes, if they can also expect those in public life to do the same. Law is, in this sense, self-enforcing but only when people view it as legitimate.

What does this great inherited tradition, one that requires constant reinforcement, mean for the anxieties of our era? How can it give us a hand to grab onto as we consider the deep uncertainties of our time? In brief, the rule of law tells us that presidents and prime ministers are rightly held to account if they breach legal norms that other people are expected to observe. A president can foment treason, just as can an anarchist. A prime minister cannot break Covid lockdown rules



that are demanded of the entire population. Assertions of the potentially exculpatory 'importance of the job,' or need for 'executive privilege' should be considered with deep skepticism.

Legal claims to refugee status, based on binding international treaties, must be evaluated legally, and not only through a political lens. Established legal processes, including courts with well established jurisdiction, cannot be sidestepped in the name of convenience or because political actors may not like the ultimate decisions.

Autocrats, or illiberal pseudo-democrats, cannot simply assume ever-greater power within a political system because they happen to be charismatic and popular at a given moment. Undermining checks and balances within a political system destroys the legal procedures that give practical life to freedom and equality. Judges who operate within the constitutional framework they are given are not 'anti-democratic' because they try to uphold legal safeguards for weaker members of society, or when they insist on proper legislative process. Destroying mechanisms of public scrutiny over executive decisions means that people will have no reason to remain faithful to the law. Distrust and instability will grow.

*Undermining checks and balances within a political system destroys the legal procedures that give practical life to freedom and equality*

The vast aggregations of economic and social power now present in Big Tech can be subjected to well considered legal regulation at a national and international level. Law can and must speak to power, not deferring to claims that innovation will be stifled or blackmailed by threats to relocate businesses to other jurisdictions. The rule of law is not, as one of Google's founders once argued, simply an 'old institution,' barnacle-laden and irrelevant. Law creates frameworks that allow for healthy innovation that is attentive to a range of societal goods, like privacy, security and continued human autonomy.

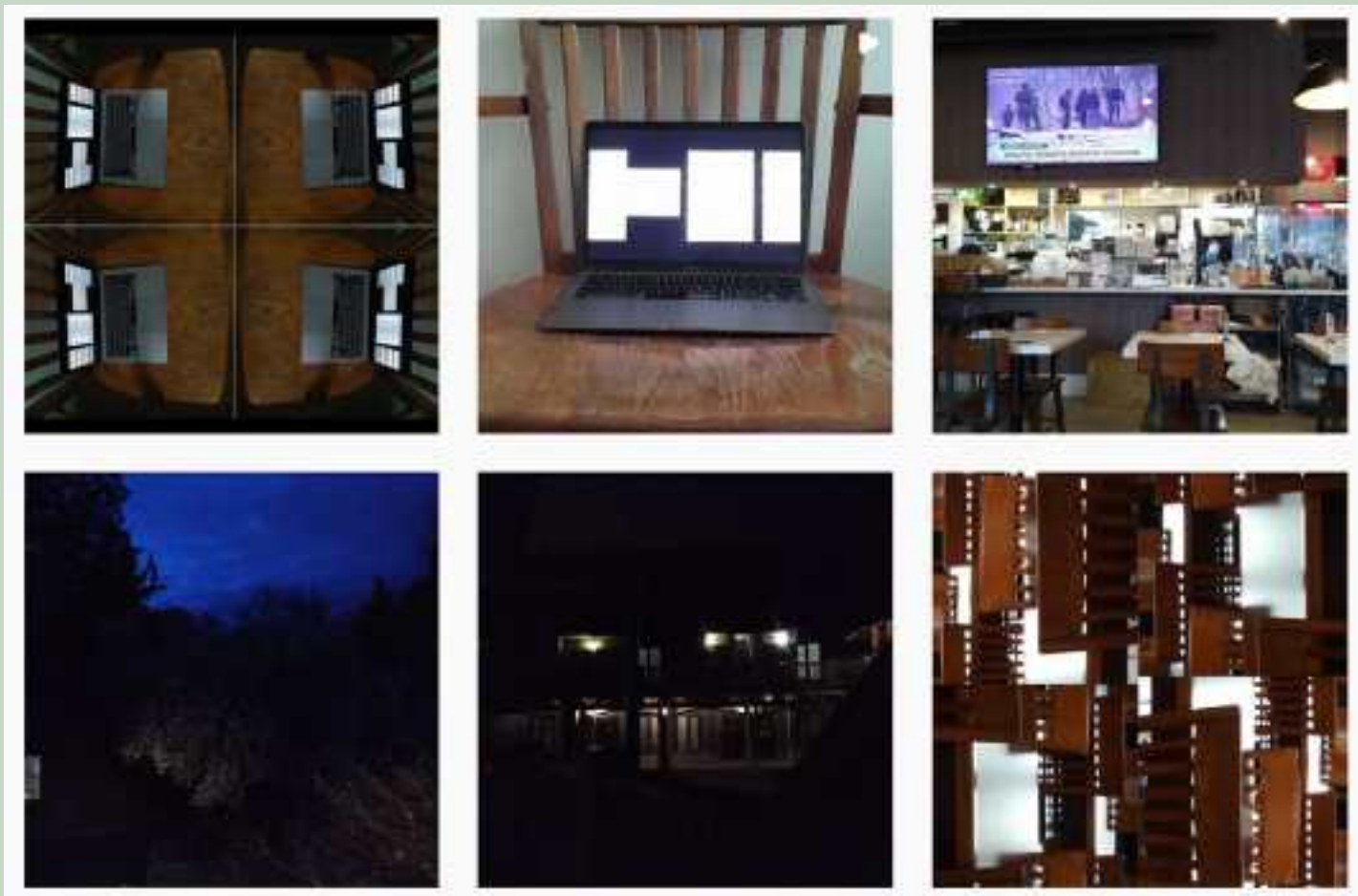
Finally, a rule of law in international society means that aggressive war, like Russia's brutal invasion of Ukraine, is not simply accepted as an instrument of power. It can be challenged as unlawful in itself. And if the prosecution of a war brings torture, the abuse of civilians, mistreatment of prisoners of war and the use of banned munitions, these individual actions can also be subjected to legal assessment and sanction. They are not merely the inevitable horrors of human combat.

None of these examples is straightforward, in the sense that the rule of law will be applied automatically, that reasonable behaviour will inevitably be restored. But in the absence of a modestly conceived rule of law, there is no standard against which bad actions can be assessed, or perversions of truth uncovered. There are no processes that we can deploy to fairly judge the actions of our fellows and our public officials.

Our forebearers struggled over centuries to build a rule of law, in both national and international societies. The rule of law is challenged widely today within illiberal societies and even within the supposedly liberal West. Yet, it can still be a bulwark against chaos and the undermining of human freedoms. But we need to act now in its defence.

Stephen J. Toope





*Photos of Green College taken by Margaret Christakos*

# Distance as a Keeping:

## An Interview with Margaret Christakos, 2022 Poet in Residence

In early March, 2022, Green College Resident Member Jane Willsie interviewed the College's current Poet in Residence, Margaret Christakos, about her work, artistic process and residency so far. The following is a transcript of that conversation. It has been edited for length and clarity.

***You are the inaugural Meredith and Peter Quartermain Poet in Residence at Green College. What does it mean to you to be the first poet to take up this residency?***

Well, I am in name the first Poet in Residence, but there have actually been quite a few poets here at Green College before. Just to clarify. But I do think it's actually very important to create spaces within academia for poetry as a named discourse and as a named practice. So, I think it's lovely. I'm very happy and honoured to occupy this post, and very grateful to Meredith and Peter, and the College.

***The title of your series, 'Distance as a Keeping,' seems quite appropriate for a series that you are leading from a distance over Zoom. How has the long-distance nature of your relationship with Green College affected your residency so far?***

Well, the context of the pandemic has just been so difficult and also connective because many of us have not had this sort of inflated concept of the global reality of humanity in ways that made a kind of consciousness that's emerging from this beleaguered time.

It's been an interesting process of thinking through: what could we do or how could we do this? We landed on the notion of me maintaining a kind of Instagram archival space and a sort of activating space. So, that's been really, really interesting. I really enjoy it. And I've been, you know, sort of on a daily basis thinking about what it is I'm making and how the studio quality of my own practice can translate to some sort of presence for anyone at the College. Even if no one at the College is directly interacting with it, it's still an interaction with the College and with my concept of producing work that produces some kind of ongoing of sharing practice with all of you there. I mean, you're all very much on my mind. So, I'm having a deep relationship with the College on a daily basis and that's actually been very, very interesting.

**Overall, how has your residency been so far? What have been some challenges and what have been some triumphs?**

Hmm, triumphs ... You know, I think it's been really interesting. It's been an adaptation. I've done several residencies before and each one has had its own character, and this obviously has been totally different because there's such a sense of not knowing, such a sense of everyone sharing and not knowing and trying to perform address anyway. So, it's actually been really, really productive for me. I've found my way into various kinds of work that I'm not sure would've happened the same way if I had managed to be on campus, in ongoing social relations with everybody there and the space there. So, it has been, actually, fabulously productive. It has also maintained my status of being very solitary and producing art in a kind of abyss, which after two years has also become a productive space.

I don't know what it's going to feel like to be out there, to tell you the truth. I've been nowhere for ... I spent four days in Montreal in the fall. Other than that, I've been nowhere for two years. It's going to shift the practice a lot. So, I guess that's in the venue of challenges, but it has made me consider a lot how far I can push processual poetics, which are the poetics that have informed most of my practice for many decades. But having a kind of stage, I suppose, in which to really knit together this conversation between my own practice and the daily-ness or the quotidian experiment or exploration has been really, really helpful and really, really interesting. So, I'm very grateful.

**Could you clarify what you mean by processual poetics?**

Existing within a concept of being in process, being involved in a movement toward a making, but not necessarily focused on—in any sort of a priori way—what I'm meant to make, or have to make, or must make. Allowing the practice itself to take shape and materialize what it is. My interest is moving towards, and how I'm incorporating other influences and other ways of thinking and other notions of shapeliness.

**Can you tell me a bit about your poetry collection, entitled *Multitudes*? What was the inspiration for it and how did it come about?**

It's kind of interesting the way *Multitudes* ended up being the text that I was able to share in a sort of fulsome way with the College. It is from 2013 and I've published five books since then, all of which are interconnected and also emerged from what goes on in *Multitudes*, and in interesting ways. *Multitudes* takes up Whitman's notion of the untranslatability of the self and this notion of liberal democracy as being this, you know, utopian all-inclusive space, when in fact it is really the establishment

of boundaries and enclosures that set people's rights and statuses off from each other.

So, it's all irony and it's all contradiction. But I was kind of looking at that through the lens of social media and the way we can project and deliver what seems like a confessional or true inner self to this indirectly, identifiably, ghostly space of the multitudes, how it is we believe in that and how it is we deliver ourselves into that frame of reference so easily and seemingly so naively.

Facebook started in 2007. A lot of the writing for *Multitudes*, I was kind of performing in 2010, 2011, at the time when I also was able to do a kind of major trip to Greece to find out about my grandmother's life in her village. So, there's this sense of interacting, I guess, as well [with] the tragic and the epic that comes into *Multitudes*. This was the era where I just could not stop myself from playing with language and flipping words, taking words, seeing a word as a multitude of alphabet, ideas, and flipping those ideas around in various forms and allowing the kind of inchoate language that emerges when you take the same material and reorder it. You get speech, you get language, you get a speech act, but it's dissolved into the kind of medium that connects us in a very different way. At the end of *Multitudes* is a whole section called 'Play,' which are Facebook posts that produce a document about the travel that I mentioned, and also this sort of ongoing processing of what it means to be in an indirect address with the Other.

**So those are some of the pieces. It was really an experimental book that I think allows readers to go into that inchoate space of before-language, or after-language, or language-all-mixed-up, or what that space is, and to really question who we are as subjects of a multitude. Do we recognize all the multitudes we belong to, or constitute and all the ones we don't belong to and don't constitute?**

I was really happy to be able to send a bunch of copies out there and to know that it's circulating as a text because I think it also opens itself up to being able to be used as a polyvocal kind of score or script. I hope to do some of that when I'm actually out there.

**As you mentioned, *Multitudes* was written in 2013 and you have published other works since then. How do you think you have changed as a poet since then?**

Oh, I just have become more multitudinous, I guess.

I mean, you know, it's a weird life. It's just the weird life of anyone who's intellectually engaged in their world. You just become an amalgam of all the things you're interested in and all the things that awaken you to new possibilities, new pathways of thinking about what it is you're doing and why you're doing it. I mean, with poetry and literature, we have



this kind of container that we think of as the book, and the book sort of ends up being something we work, and work, and work really hard towards. And then we package it all up and it's a product, and it's a commodity, and it exists that way. But the linkages and the sort of entanglements between my books are easy to trace and in fact, a lot of what I did in *Multitudes* as a book—a standalone book of poetry—is very much threaded through what ends up in *Her Paraphernalia*, which was my book that was published in 2016. It is also very much a document of the Greek trip, and my interest in matrilineage and producing a kind of narrative of self that also involves photography. Probably just as *Multitudes* came out, [and] then over the next few years, I ended up beginning to be very involved in a photographic practice. That has really entered my work and shifted it back into a more visual framework or a specialized material framework.

The last two books of poetry that I published are playing with dissembling the text in various ways, and letting the text drift out from its semantics and rigid structures, and offering the reader a place to become active in listening and reading across the pages. *charger*, the book I published with Talon Books in 2020, continues from *Multitudes* in the sense that I'm inflating and spatializing texts more and more, and it becomes sort of beholden on the reader to figure out how to thread their perception through the text. Books feel like that.

I'm very, very grateful to have been writing for so long such that I actually do have a kind of life that I can recognize in these individual books, but it's all one practice and one book invents, you know, lots of new pathways for the next book.

**You said before that you write in an abyss. How do you get into that space? Are there any tangible ways in which you set yourself up to work that leads to that mentality or that opening up of your literal surroundings?**

I think I do ritualize and produce a receptive space. That's about deeper listening to all the multiple strands going on in my sense of reality at the moment. So yes, I will say there are, and I don't think that's unusual. I think most people do that. We stage ourselves somehow. Not to say that the process of writing or thinking creatively isn't going on all the time, but there's some other layer of inhabiting the space of listening that I think is really important to poetry, to my poetry.

But I think I was referring mostly to the sense of the abyss of the pandemic, and the abyss of requisite solitude; to be cut off from others as a way of keeping them safe, which is really how it felt to me: an enormous distance from the normal, physical involvement of other bodies in my life.

One of the things I've gotten to do through my 'Distance

as a Keeping' series is to spend a fair bit of time reading about general relativity, the cosmos and spacetime as a way of interacting with Ralph Kolerwe's book (which we had a beautiful presentation from a couple weeks ago). There's this whole idea of the black hole as this shape, or this materiality, that absorbs everything so that it becomes so small and dense as to become a singularity that cannot reemerge in any way. And I don't actually buy that. I think something's going to happen. It's going to be fairly obvious that something comes out the other side. There's going to be a kind of way that we understand the release of that energy.

I think that that's one of the metaphors I've been holding onto a little bit, the sense that this has been a really difficult time for everyone, and there's something unbearable about it. Then there are these forms of release. Unfortunately, at the moment, the release is a state of utter war in Ukraine, which is horrific. There are various forms of release that occur, I think, at the level of the individual as well. And then we remake, we reformulate what it is we want to know and where we want to go.

**Do you see poetry as that type of release in any way or is the poetry the remaking afterwards?**

I think, for many poets, poetry is a relationship that's about language, access to language, or a kind of fluidity of thinking through language; being able to translate a kind of desire, or need, or impulse, or thirst towards language. Maybe a lot of artists do experience that release.

But I think that what we're learning is that there really is no release. We have to stay in the awareness that we're living in apocalyptic times and there's a climate crisis that overarches all of what are now obviously our minor crises. There's a much larger crisis that we all are accountable for and that we all have to sort out. I think poetry is just one of the many forms of interacting with that accountability. How do you create a space where people can think together about what it is to be where we are?



Margaret Christakos

# POWER AND PREDICTION:

## Ajay Agrawal's 2022 Richard V. Ericson Lecture

Thursday April 29th was not the first time Ajay Agrawal has been to Green College. The Richard V. Ericson lecturer from the Rotman School of Management at the University of Toronto was in fact visiting his old stomping grounds when he attended the Coach House to give a lecture on the economic disruptive capabilities of artificial intelligence (AI).

It was indeed fitting that Ajay revisited the College for the purpose of delivering the annual Richard V. Ericson lecture, as he was present to witness Richard Ericson's important work in helping to found the College as its first Principal, not to mention being a remarkable scholar in his own right. As current Principal Mark Vessey remarked during his introduction, Ajay Agrawal was at the College right at the very beginning, in 1993, "when the first bunch of graduate students and others arrived to see about creating Green College with Principal Richard Ericson and the entire Ericson family."

In opening his lecture, Ajay also referenced the indomitable Richard Ericson who presided over the foundations of Green College, accrediting the ongoing environment of collegiality and cross-disciplinary conversation to the decisions that he made in those early years. "One of the things that we are missing in academe is cross-disciplinary research and inquiry," he remarked. "Universities are really unique environments where you get to pursue your curiosity. There are very few other occupations where you really get to do that, except that at universities it's very disciplinary-oriented. I know it's fashionable to talk about multidisciplinary but very few places actually do it, but this was a place that did."

Ajay's talk centered on machine intelligence, a topic that draws on computer science, economics and statistics. In his lecture, he laid out three main themes, first establishing the foundational ideas in machine intelligence, before providing a structural explanation for the two waves of AI adoption as well as arguing that we are only on the cusp of recognizing the power of AI and the responsibility we have to manage it.

The first foundational idea Ajay described was the supposition that the two key ingredients in decision-making are prediction and judgment. "Everything we do is riddled with decision-making," he said, explaining that decision theory—a branch of probability theory—is concerned with how decisions are made

by assigning probability to variables and numerical valuations to outcomes. As Ajay explained, decision-making is made up of two components: a probability assessment (how likely something is to occur or not occur) and a judgement (what we should do based on that likelihood). This process is something we do all the time, either consciously or unconsciously.

From an economist's point of view, Ajay pointed out, the rise of AI can be seen as a more efficient route to probability assessments—as AI improves, the cost of making predictions falls. "So, we've got this technology that makes this thing cheaper, and the thing that is being [made] cheaper is foundational to decision-making," he explained.

The upshot of outsourcing predication to the machine is a "decoupling of prediction from judgment." By shifting the prediction aspect to machines, rather than human minds, we split the process of decision-making between AI and humans. "Just that decoupling—" he said, "you can think of it like splitting an atom—it is going to be the foundation of a whole bunch of transformations through the economy."

Another foundational concept to understand about AI as a tool is that it learns while you use it—the more you use it, the "smarter" it gets. AI doesn't just make a prediction, it later discovers whether that prediction was accurate or not. If it was, the model is reinforced. And if it wasn't, it updates the model. This means, essentially, that the more data accrued, the more accurate the predictions. This also means that AIs can very quickly become concentrated; a dominant AI becomes a more accurate AI, and in so doing reinforces its status as the primary tool of use. A perfect example is Google's AI, which dominates the market for online searching, and by nature of this status, constantly receives the most data to update its model, thereby ensuring its domination of the field. The way that AI works is therefore oriented towards creating monopolies.

The third foundational concept Ajay presented was that when a general-use technology (that is, a technology that can be applied in many ways, think electricity or the internet) becomes cheaper, it has the capacity to have a significant social and economic impact by becoming accessible to whole new systems.

To explain this point, Ajay discussed the emergence

of electricity as a general-use technology at the end of the nineteenth century. At first, the number of factories incorporating electricity was very small (a first wave, if you will). Sold primarily as a way of saving on energy costs, electricity was initially not a part of factories' overall design, and it required modification to accommodate it. All that really changed in the first wave of implementation of electricity was a switch from one power source to another (that is, an impact at a single point in the factory system). As the technology became more common, however, a second wave of implementation of electricity can be traced: people began to construct factories that were more adaptable and more optimizable for machine operations—all of this because electricity allowed for the decoupling of machine from power source. Essentially, it became evident over time that electricity allowed not just for a replacement of the energy source, but a redesign of the entire system.

Taking these foundational ideas, Ajay presented the supposition that we are in the between times between the first and second waves of AI. What we have seen so far is the incorporation of AI at single points, but what is possible is the capacity for widespread systematic changes. “We think we are on the brink of a wave two,” he said.

The opportunities that may arise from this second wave, Ajay argued, can be seen by interpreting patterns using the foundational ideas outlined above. For example, the first AI “unicorn” in Canada, Ajay revealed, was not a start-up in Toronto, Montreal or Edmonton, where the big names in computer science are established. It was a start-up out of St. John's called Verafin, an anti-financial crime firm that was acquired by Nasdaq for \$2.75 billion in 2020. The reason that a financial AI firm was the first to reach this marker, he explained, was because financial industries are already investing resources in decoupling prediction from judgment, perhaps the most difficult jump in shifting to AI use.

A question presents itself, however: given all of these “smarter” systems, why has productivity so far remained stagnant? Building on the work of Erik Brynjolfsson, Daniel Rock and Chad Syverson (2017), Ajay suggests that what we are seeing is likely an implementation lag.

To explain this lagging pattern, Ajay returned to his analogy with electricity, recalling how the first wave was characterized by electricity simply being a way of doing one part of the process more cheaply—in this instance, producing energy. What we are doing

with AI right now, he argues, is comparable: we are using it to make one part of the process—solving prediction problems where they have already been decoupled from judgement—more expediently and cost efficiently. What's coming next, Ajay argued, is the system redesign, and this takes time and capital investment.

And this system change, while presenting profound opportunities for some, also presents significant risks to others, he noted. Touching on the potential for racial and gendered bias in AIs, Ajay also hinted at how the second wave could lead to a disruption to existing social power structures around the world.

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**Ajay Agrawal**





# I Think About the Whole World:

## An Interview with Sara Barackzay, John Grace Memorial Animator in Residence

The most important thing to understand about Afghanistan's first female animator, Sara Barackzay, is that from an early age, she has known exactly what her purpose in life is.

"My biggest purpose, goal, my biggest love in everything was Afghanistan," Barackzay said, sitting at Green College where she's been the Animator in Residence for the last year. "That is why I started to be an animator ... to find a way to change my society."

Changing her society means many things to Barackzay—pursuing her own education as an artist, founding an animation industry in Afghanistan, giving Afghan girls and women access to education. These were all goals she was pursuing, right up until the evening the Taliban knocked on her door and threatened to kill her.

"Ten months, I've left Afghanistan and I've never seen [it] again," Barackzay said. "I can't go back because I had enem[ies] ... especially the Taliban, they wanted to kill me. If I go back, they will kill me."

Growing up in Herat City in Afghanistan, Barackzay began drawing at four years old. When unable to find paper or notebooks, she would draw or paint on any surface she could find, including wood, trees, and even doors and walls. Imitating her mother by shaking her finger and adopting a stern tone, Barackzay said she was often told, "You don't have to draw on everything!" Switching into an impersonation of her younger self, Barackzay said she would often say "okay," and then go right back to her artwork.

When she began learning to write, she started composing poems for children, often with animals featuring very prominently. Her early fascination with nature and the world around her is a source of inspiration that lasts to this day.

"My biggest goal when I paint: I want to have a moment, or a smell, or some life to my painting or drawing," Barackzay said. "So that is why I tried ... [to] care so much about nature, about looking at people, what it is they're feeling ... I always draw and paint my feelings and the truth that I had experienced."

Educated and professionally trained as an animator—as well as a graphic designer, motion designer, artist and even an architect—Barackzay's paintings and drawings often

retain the life and feeling of an animation. Their bright colours, sharp lines and life-like characters—who often stare directly into the eyes of the viewer—evoke the sensation of a moment in motion or a story being told.

She says she is unsure how exactly this happens—except that when she paints, her artwork begins to take on a lifelikeness simply because it is always about her own experiences. "Most of characters and the things that I paint ... they look like different characters, but all of them are me."

It's no wonder that Barackzay's eventful life story has afforded her so much material for realistic artwork full of emotion, adventure, and, often, suffering—according to her, she only manages to get approximately half of her ideas down on paper, frequently needing to sit down in the middle of other activities or in strange locations to draw something out before it gets stuck.

Barackzay has faced a great deal of resistance to her career as an artist, even from a young age. As a child, she tried to join an art class, facing significant pushback due to the fact that the class was only for adults, and more importantly, only for men.

"Even my teacher said, 'You don't have to come here because you're a girl.' I said, 'I'd really like to learn painting.'" Young Barackzay begged the teacher until he finally accepted her into the class. "I was the youngest and everyone was staring at me. Why [is] a girl coming and learning painting?" It's sinful in Afghanistan, Barackzay said, for a girl to learn to paint or draw. "They always say women have to stay home, and they don't have to learn science or art or working outside."

Barackzay finished the class when she was ten years old. She began working on exhibitions and teaching drawing and painting at an all-female educational institute. Still, she continually faced negative reactions from others who disapproved of her behaviour.

"My family said, 'you don't have to wreck my life or your life like that,' but I really didn't give up. I really wanted to do something. I tried my best to learn more and to find the way, a better way, for helping Afghan girls."

Growing up, Barackzay's family had a small, black-and-white, heavily-scratched television. On this barely visible screen, she watched many animations, including Disney movies,

and in particular, *The Smurfs*. These early cartoons were the first influences on what would become Barackzay's eventual overarching goal: to open an animation studio and university in Afghanistan. Doing so would mean the start of an animation industry there, one where Afghan stories are told and where girls and women could have a voice.

When asked why animation, or why art, can change society, Barackzay paused before answering: "Before starting animation, I tried many ways. I tried to find a way ... a really a good way that can change society and really have an impact on [an] audience or other people... Then I realized: art, media. Especially nowadays, media is the most important device to change society or influence people."

Barackzay envisions an Afghanistan-centred animation industry producing art that would show the difficulties that Afghan people have experienced without flinching. "Some people don't like to hear the truth," she said. "But I want to show it to the whole world so that they can see what's going on in Afghanistan."

It is also important to Barackzay to combat the constant negative narrative that frames Afghanistan in Western media. The lives of Afghan women and girls told from their own perspective, Barackzay said, would be rich ground for stories of adventure, struggle and resistance, not of constant victimization by their own culture. Barackzay also wants to show the good things about Afghanistan, the food, the resources, the rich soil, the clean water and the people themselves—their intelligence, and their hospitality, which she says is the most important thing about Afghan people.

Even in animation, there are always aspects of the story that get left out when some people's perspectives are continuously silenced. "Some people," Barackzay reflected, "they really ... they have a voice, but most people can't hear them, they don't care. That's why I want to be their voice." This goal of giving a voice through art, animation and storytelling is what kept her going, through many difficult and trying times.

In Afghanistan, Barackzay continued teaching, even when she wasn't able to do it openly. She taught in hiding, in her room, helping girls learn painting, drawing and calligraphy. She eventually started attending high school and received a scholarship to a school in Turkey, where she studied animation for four years. Every summer, she returned to Afghanistan to teach classes in different cities, dispensing lessons in animation, drawing and graphic design to girls and women.

Eventually, she created an Afghan girls' animation team, which received attention from the President Ashraf Ghani, who offered help in the ultimate goal of creating an animation university. Ghani offered Barackzay land in Kabul

upon which to begin building this school.

In 2019, Barackzay was poised to take the first steps along the path to creating an animation university and founding an animation industry in Afghanistan. Then, one night, the Taliban arrived at her home.

When the Taliban came to her house, they shot and killed her dog, a five-month-old Siberian husky, who she describes as being beloved by everyone and as having been 'family' to her. Then they put the gun to her head.

"They said, 'If you're going to create an animation university or you're going to keep teaching for Afghan girls, we're going to kill you like your dog,'" Barackzay recalled. The Taliban then left her home, and at the urging of President Ghani, Barackzay returned to Turkey for her and her family's safety.

Hoping that the Taliban would eventually forget about her, Barackzay stayed in Turkey, working as a graphic designer and motion designer. She finally returned to Afghanistan in 2021. In an attempt to avoid detection and protect her family, Barackzay didn't return to her home but lived elsewhere. She wore men's clothing and a mask, hoping that no one would recognize her. However, when she began receiving threatening messages and being followed by cars when she went out, Barackzay realized that she had been discovered. She left the country again, this time heading for Iran.

Barackzay returned to Afghanistan only once more before coming to Canada. While living in Iran, she received a scholarship from the Vancouver Film School. All she needed was a Canadian visa, which she was unable to obtain in Iran. She therefore returned to Afghanistan, completely changing her identity to avoid detection. This was mere months before the country fell back under Taliban rule.

Unsuccessful in receiving a Canadian visa while there, Barackzay finally ended up in Pakistan where she lived while the visa application process was being completed. While she was in Pakistan, the Taliban regained control of Afghanistan.

For Barackzay, this seemed like the end of the dreams that had sustained her for a long time.

"After [Afghanistan] fell, I really ... I lost hope, and it was like, losing my heart. Because something was separated from my body. That is why, in the last year, I couldn't be very productive. I tried ... [but] I was depressed, I had depression. Because my purpose was to help my country. Now there is no country, and I can't help."

The hope of a good future in Afghanistan seems out of reach to Barackzay now. "Now, most people left the

country, especially the people who were professionals—lecturers, teachers, scientists, artists, most of them, more than a million people. So, I don't think there is a hope for Afghanistan."

This conclusion has forced her to reexamine and redirect her goals. "I don't think just about Afghanistan, I think about the whole world," she said about her new perspective.

Most of her focus right now is on the graphic novel she is writing and illustrating, telling the story of her life. Living at Green College, Barackzay said she has been able to take some inspiration from the College's forested surroundings, from UBC, and especially from the Pacific Ocean. She's also become acquainted with some of the wildlife that frequents the College.

"One time I was painting in the garden. I was alone, and I heard something breathing at my back. I said, 'who is that now?' It was early morning, and it was a coyote, sitting, watching me." Still a great observer of the natural world, Barackzay's reaction was one of welcome rather than fear in this fleeting moment. Upon seeing the wild animal, she greeted it like a friend, and then carefully lined up a snapshot with her and the coyote both in frame. And then she watched silently as he went back into the woods.

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*Sara Barackzay is the John Grace Memorial Animator in Residence at Green College. Her art has been exhibited around the world including in Afghanistan, Germany, Turkey, India, Australia, Canada and the US. She has illustrated children's books for UNICEF and private publishers, and her designs have been featured on Afghan clothing. She taught physics and art at the Afghan Turk Girls' School in Herat and was a mentor for the Afghan Girls' Robotics Team. Sara has been interviewed by The Guardian, El Pais, and the Khaleej Times, and her art and story have appeared in over twenty international periodicals.*



**Sara Barackzay**





# Playing to the Lush Harmonies and Sonorities of Green College:

An Interview with Jaeden Izik-Dzurko,  
John and Tierney Diggins Musical Laureate

Jaeden Izik-Dzurko is a BC-born pianist and Green College Resident Member. He is the First Prize winner at the 2022 Hilton Head International Piano Competition, the 2022 Maria Canals International Music Competition and the 20th Paloma O'Shea Santander International Piano Competition. In late March 2022 he took time out of his schedule to sit down with Green College Resident Member Noah Stevens to talk about his life as a pianist and his time at Green.

## *How did you get started playing the piano?*

Both of my parents were pianists in their youth, and my dad went on to study music in university. He still teaches piano privately and teaches band and choir in public school. When I was growing up, I heard a lot of piano at home. It was a very musical upbringing. My dad played in bands and sang in choirs, and he was my first piano teacher.

## *Do you only play as a solo artist or do you play ensemble as well?*

A lot of pianists lament the fact that we aren't an orchestral instrument so we don't have the same kind of ensemble playing possibilities. But I have been lucky enough to play in some chamber music ensembles. Most recently, I performed with the wonderful Cuarteto Casals in Vancouver's Friends of Chamber Music concert series. I also enjoy performing as a soloist with orchestras.

## *What is the UBC Music program like? What is the balance between performance and study?*

I am lucky enough to have a lot of practice time in my timetable. My degree is in piano performance, as opposed to conducting or collaborative piano. It's a great program. My instructor, Dr Corey [Hamm], was my piano teacher before my undergraduate studies so I know him very well. And the facilities at UBC—Roy Barnett Hall and the Chan Centre—are both beautiful spaces. And of course, the campus is amazing. I did my undergraduate degree at The Juilliard School in New York, which is located right in the middle of the Upper West Side, so this is my first time studying in such lovely natural surroundings.

## *Have you been able to play at the Chan Centre much?*

Only once. I was lucky enough to play my Graduation Recital there in March because there was a piano duo, Anderson and Roe, playing a concert as part of the Chan Centre series and the grand piano from the music school was moved there. The head of the Chan offered me the opportunity to use the space for my recital. That was a real privilege. And I was fortunate enough to win the school's concerto competition this year, so I will get to perform alongside the UBC Symphony Orchestra there again next October.

## *Recently, you were in Madrid and Barcelona for competitions and you travel a lot to perform. How do you find balancing travel with your studies?*

It's been a challenge especially this year to balance the requirements with the traveling, but the department is very understanding. I took certain measures to make it easier. For instance, I'm doing an independent study research project for some of my credit so I can do that work on the road. Being at Green though, it's so nice to come back here after a trip. I know if I arrive early enough I can look forward to a great sunset! It's a lovely place to be based during all this traveling.

## *You won first prize at the 2022 Hilton Head International Piano Competition, as well as at the 2022 Maria Canals International Music Competition. Are there any contests or concerts that really stick out to you as ones you really enjoyed or felt particularly proud of?*

Those were definitely huge milestones for my own life. I didn't have nearly as many performance opportunities before having won those contests as I do now. So they were instrumental in my career. In terms of concerts, this past December, in honour of the 150th anniversary of the birth of the Russian composer, Alexander Scriabin, I presented his complete piano sonatas; he wrote ten of them throughout his life. It's about two hours and twenty minutes of music in total so it was a big undertaking. Scriabin undergoes significant creative transformation during his life. He starts out idolizing Chopin with a very romantic, nineteenth century style and then gradually he becomes more modernist

and mystically inclined. So you can really witness that stylistic change in real time when listening to all the sonatas. I played that at UBC and I rented the lighting system to enhance the mood. That was a real highlight. I was lucky to be at UBC and to have access to the concert hall. That's not something you can do at all music schools.

***How difficult was it to play a concert of that length, with music from a composer who undergoes that shift? Is it harder mentally or physically?***

It's challenging music, especially towards the end. It becomes very elusive and difficult to understand. I'm not sure if it's the most practical of concert programs. Two hours and twenty minutes is a lot for a single evening so I did two intermissions. In his earlier period, he's more tempestuous and outwardly emotional, and later he becomes more impressionistic. So physically speaking, it actually gets easier as it progresses, but the harmonic language becomes more complex. It does become mentally more challenging and in terms of memory too, it's trickier to keep retained in your head. There is a physical component, but it's mostly concentration. That's the challenge.

***I wanted to ask you about the piece you wrote at Green, which we got the chance to hear at the Coffee House. How did you come to write that piece?***

It's just a short prelude but it was definitely inspired by the beauty of the space when I first moved here. I was really amazed by it. I don't have much time to compose anymore these days, but I have played that piece as an encore here and there. And I enjoyed playing it in the coffee house for Green College residents. It was definitely inspired by the surroundings.

***What parts of Green were you trying to bring out in the piece?***

I'm not sure if I really took direct inspiration as if I was imitating waves or birds or something specific. It was more of a feeling. There are a lot of lush harmonies and sonorities and I would equate that to the beautiful colours that you get on an evening like tonight between the sky and the trees and the water.

***Are there any other pieces you feel a strong connection to? And what builds that connection?***

I would say Rachmaninoff's third Piano Concerto comes to mind. It's one of the most difficult in the repertoire. That was the piece I played in the finals of those competitions [Hilton Head and Maria Canals]. I owe a lot of my success to that wonderful music.

***How many songs do you usually get to play in those competitions?***

It varies but, for example, in the last one I did, the first round was about a 50-minute program and then the second round consisted of a 60-minute solo recital and a chamber music performance. Then the final round was a concerto with orchestra. They can become more demanding than that, asking for two concertos, for example. You have to go in with at least about three and a half hours of music prepared to perform.

***How do you select the music you want to perform?***

I try to show off different sides of my personality and artistic tastes. Programming can be a difficult process because you're often constrained by time limits and certain repertoire requirements. For example, the Maria Canals contest in Barcelona had requirements to play a Catalan composer, a piece composed after 1950 and a work by a female composer. So it entails some research, finding pieces that speak to you that also fit those parameters and fit within the time constraints.

***What would you say is your personality as a performer?***

I find myself very connected to early twentieth century Russian music, hence my love of Scriabin and Rachmaninoff. That era in particular is a perfect convergence of great composers who also happen to be amazing pianists in their own right. There's a very rigorous and disciplined Russian piano school, which produces unbelievable instrumentalists. When you combine that with great compositional vision, then you get beautiful musical content that's also exploiting the instrument for all of its capabilities. I think that's especially the case with Rachmaninoff. He was a great virtuoso on top of being a great composer.

***Does your research focus on that era?***

The Scriabin concert I did was associated with the independent research project that I undertook. I'm doing research into Scriabin's own philosophy and how it influenced his music. Early in his life, he was enamoured with Nietzsche's philosophy, in particular his notion of Dionysian ecstasy. He wrote several works inspired by this concept, including his fourth Symphony, entitled "Poem of Ecstasy." Often there's an interpretive direction in his scores to play something in an ecstatic manner. That's my focus of research: where does he converge with Nietzsche? And how did his notion of ecstasy influence his music?

***Do you find it aids your performance to have done that research?***

I'm not sure if it does on a purely musical level. It's more intellectual. It piques your interest and it gives you a deeper understanding of the surrounding context of the work. But I feel like musical ability is more of an intuitive thing. I don't think you necessarily have to be well read to be a great musician.

***How have you enjoyed your time at Green so far?***

It's inspiring for me to hear what everyone's studying and the kind of intellectual discussions that people have. Even though there is an intellectual component to music, I think that a lot of the work I do is manual or technical and so I'm really in awe of the mental endurance and discipline that so many of the students here have. Especially coming from Juilliard, which is specifically a performing arts school, it's great to be exposed to a much wider scope of knowledge. That's definitely an inspiration. And of course, the Piano Lounge is such a blessing for me. I love practicing in this space. In the evenings, you get a nice sunset and in the mornings, the sun comes through the sides or the windows, it's very beautiful.

***How is the Green piano?***

It's old so it has the predictable things that an old instrument has. The tone can waver over time and the hammers wear but it's a very solid instrument

and it has a lovely touch. Older keys definitely have a different feel than modern ones. Modern pianos sometimes feel more like plastic, a little smoother. These ones have a nice wood texture.

***What do you see as your next steps in music after graduation?***

I've applied to a couple of schools, but my performing schedule is busy enough that I may take a gap semester or a gap year. As far as my long-term music career is concerned, I think I may ultimately have to try for another, bigger competition if I want to keep up this performing routine. That's obviously no guarantee. In competitions, there are all kinds of variables at play. I think overall, I want to gain as much performance experience as I can and maybe down the road apply for a PhD. I would definitely like to further my studies.

I'd just like to add that I'm really grateful to have spent these last two years at Green. Having the piano there, the beautiful atmosphere and the wonderful community definitely contributed to my ability to succeed in these competitions. I feel grateful to have been a resident.

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*You have probably heard that our Jaedan Izik-Dzurko won the Montreal International Music Competition mid-May 2024, and received an \$80,000 cash prize and a \$60,000 recording contract.*







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*“Sodded Point Grey Cliffs...as they would be if proposal is adopted”  
Vancouver Sun, Byline George Diack, August 22, 1979, Page A3. Material  
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# UNCOVERING HISTORY IN GREEN COLLEGE’S BACKYARD: EROSION OF THE POINT GREY CLIFFS

by Katharine Baldwin

*Katharine Baldwin, Society Member of Green College, completed her Master’s in Geography at UBC in 2023. She is now a research assistant at First Nations University in Regina, studying climate change adaptation in northern Canadian Indigenous communities.*

One of the privileges of living at Green College is being nestled in Pacific Spirit Regional Park. While I knew that Green College has a rich history as a family home, I was unaware of the controversy surrounding the erosion of the cliffs at the edge of Pacific Spirit, in the College’s backyard. The history of these cliffs became the subject of my Master’s thesis.

Minimizing erosion of the Point Grey Cliffs, thereby preserving cliff-side buildings, is a high priority for the University of British Columbia. Fifty years ago, sections of the cliffs were eroding half a metre per year, with

individual washouts capable of carrying away forty Olympic swimming pools of sand. After controversy over erosion control measures, a series of lower-impact solutions has reduced erosion of the cliffs to an average of 7.5 cm per year.

The University’s wake-up-call regarding cliff erosion took the form of a washout adjacent to Green College in 1935. In mid-January, the University of British Columbia received 40 inches of snow and then days of heavy rain. A pool of snowmelt and rainwater collected on East Mall, reaching from the UBC Bookstore to Brock Hall. To drain the pool, the University dug a trench towards a small stream that flowed over the cliff. In doing so, an impermeable layer of soil was removed; the water could now erode quickly downward. Soon, the stream had cut 100 feet down at the gully’s head and created a 50-foot waterfall 100 yards back from the shore.

The growing ravine made front page news in the *Vancouver Province* and hundreds of students flocked to the site. Every few minutes, additional sand and rock crashed into the ravine, and the garage and gardener’s cottage at the Lefevre residence (later to be Green College) soon fell into the abyss. The chasm engulfed the intersection of Marine Drive and Chancellor Boulevard, leaving tangled mats of wreckage: uprooted trees, telephone poles and twisted wires. Over the weekend, 10,000 visitors came to see the new canyon, which was dubbed “Campus Canyon.” Later, after the Grahams purchased the Lefevre house in 1946, the ravine received the lasting nickname, “Graham’s Gully.” The University filled a portion of the ravine and built a stormwater runoff system for the campus to minimize the risk of another washout. Today, Trail 3 descends this ravine.

The University’s stormwater runoff system reduced the risk of future washouts, but did not address the root causes of erosion: settler use of the land. Musqueam people had been the primary occupants at the future Point Grey until the 1858 Gold Rush, when 30,000 settlers arrived in present-day British Columbia. Some settled along the North Arm of the Fraser River to farm, and others settled on the Point Grey upland to harvest trees. A military reserve was established at the tip of Point Grey, near the present-day Museum of Anthropology, in 1862, and, in 1910, Point Grey became the site of the University of British Columbia. After decades of logging, there were no longer enough trees to absorb precipitation and stabilize the soil, and the sandy slopes of the cliffs began to erode quickly. A log chute to transport harvested logs to the bottom of the cliffs and an aerial tramway that carried building materials to campus from barges below also destabilized the slopes, and runoff from the increasingly barren upland further accelerated erosion. Meanwhile, dredging and channeling of the North Arm of the Fraser





*Left: Gully passing through the intersection of Marine Drive and Chancellor Boulevard, 1935. Reprinted with permission from UBC Archives.  
Middle: Proposed cliff-face student residences. Reprinted with permission from UBC Archives.  
Right: Car driving over cliff, 1939. Reprinted with permission from Vancouver Province, a division of Postmedia Network Inc.*

River altered sediment transport along the base of the cliffs, leading to erosion from below as well.

By the mid-1940s, portions of the cliffs were barren of vegetation and eroding quickly. Movement of soldiers up and down the cliffs during the Second World War, removal of vegetation for clear sightlines, and construction of gun placements near the cliff edge destabilized the area. In addition, recreation at Wreck Beach became popular during this era. There were no official trails down the cliffs, leading to widespread disturbance. People skied down the cliffs and drove old cars over the edge.

To minimize wave erosion, the Vancouver Park Board proposed a road and marina at the base of the cliffs. UBC professor and Park Board member William C. Gibson—who by then had persuaded Cecil Green to pay for the purchase and running costs of the mansion next to the Graham family home, and to fund the Cecil H. and Ida Green Visiting Professors program—was a leading proponent of the scheme. Other university groups soon joined the campaign for erosion control in hopes of saving Cecil Green Park House (as it now was known) and the under-construction Museum of Anthropology. Ideas ranged from cliff-face student housing to bulldozing a section of the cliffs behind the Museum of Anthropology into a gentle, grassy slope to the water. These ideas were unpopular amongst beachgoers who enjoyed the wilderness atmosphere; when bulldozers were driven onto the beach and construction began without public input in both 1969 and 1974, students, faculty and other community members protested and halted the construction work.

In 1979, community input was finally requested, and a set of solutions was agreed upon; a blanket of fist-sized cobbles was laid over the beach, a series of boulder outcroppings were built perpendicular to the base of the cliffs, a new trail system was created, and vegetation was planted on the bare cliff faces. This solution met minimal pushback and, after some initial trial and error, has held up reasonably well. Ecological health and archaeological sites were

unfortunate casualties of the project.

Today, in addition to relying on the infrastructure developments of the early 1980s, the University relies on frequent monitoring and institutional policies to minimize erosion of the cliffs: a no-construction buffer zone along the cliffs, runoff control at construction sites, limited irrigation on campus and underground piping that carries stormwater runoff to the base of the cliffs. Small washouts in 1994 and 1997 behind Cecil Green Park House led to additional preventative measures, such as removing debris from storm drains and building an earthen berm in front of the Cecil Green Park Coach House so that the adjacent parking lot could be used for stormwater overflow. It was during those works that the road to Cecil Green Park House, which previously continued past the Cecil Green Park Coach House and back onto Cecil Green Park Road, was closed off, creating a traffic flow problem that remains to this day.

The erosion of the cliffs may be out-of-sight out-of-mind for most on campus, yet the future of this area is continually being redefined. Climate change will only intensify current struggles with more extreme rainfall events, more intense winter storms, higher sea levels, and drier summers, which may overwhelm drainage capacities, lead to wave attacks at the toe of the cliffs and kill cliff-face vegetation. Stay on the trails, keep an eye on Cecil Green Park's Coach House, and enjoy the tranquility of this part of Pacific Spirit Regional Park!



*Katharine Baldwin*



Left: “If music be the food of love, play on...!” *Twelfth Night* (Shakespeare) cast and crew in the Great Hall in March 2000 including Principal Richard V. Ericson (back row second from the right with feathered hat) and his son Matt (lighting, in blue shirt). Melanie Thompson (Stage Manager) front row in a red sweater with Michelle Patterson to her right and Vanessa Timmer (Olivia / co-Director) in gold and red dress in the second row. Costumes and lighting were rented from the UBC Department of Theatre and Film.

Middle: “On guard!” Fencing practice for *Twelfth Night* on the lawns of Green College, with gratitude to AJ and the UBC Fencing Club.

Right: “In matters of grave importance, style, not sincerity, is the vital thing.” *The Importance of Being Earnest* in the Coach House in November 2000.

# “ALL THE WORLD’S A STAGE” AND SO’S GREEN COLLEGE! FORMER GC PLAYERS LOOK BACK AND FORWARD

by Kyla McCallum

The GC Players, Green College’s acting troupe, has been fostering the spirit of “Ideas and Friendship” since early in the history of the community. By mounting theatrical productions, Resident Members experience the thrill of performance and a collective sense of accomplishment. To discover more about the history and lasting presence of the GC Players, including the roles that former Principals Richard Ericson and Mark Vessey played in past productions, current Resident Member **Kyla McCallum** sat down with GC Society Members Vanessa Timmer and Melanie Thompson.

Vanessa’s time with the GC Players began in the **fall of 1999** with a scavenger hunt organized as part of an

initiation week welcoming new residents. The GC Social Committee instructed each team to incorporate the objects they found into a skit, which led one particularly ambitious team to create a fantastic, Shakespearean scene. Vanessa was inspired. Having recently graduated from Oxford University, she recalled the common practice of students performing plays—especially Shakespearean ones—in college gardens. Newly emboldened by the scavenger hunters’ theatrical sketch, she and GC friend Michelle Patterson figured that Green College could do the same! They posted a call for participation. Many Resident Members auditioned, and Melanie signed on as Stage Manager.

“Vanessa thinks really, really big,” Melanie said. And think big, she did. Over the ensuing two years, binders and binders of minute details for their productions were drawn together. They started with Shakespeare’s *Twelfth Night* in early 2000, but by the end of their second play (a full-length rendition of *The Importance of Being Earnest* that same year), they saw an opportunity to do more. “We wanted to do a musical,” Melanie said, and Tim Rice and Andrew Lloyd Webber’s *Joseph and the Amazing Technicolor Dreamcoat* offered parts for all the fabulous singers in their cohort. To the readers who are surprised that graduate students had the time and energy to spend on *Joseph*, Vanessa offers an explanation: “This was a group that put on Type-A Halloween parties,” with no costume detail too small, no idea too out of reach for them to create. In addition to musical talent, they also had artists, rock musicians and dancers eager to participate in *Joseph*. “We were even doing salsa classes that year,” Vanessa said. “The energy was moving in a musical direction,” and that was conducive to putting on a large production. *Joseph* allowed everyone to shine.

Even Green College Principals became involved! Richard



Left: *Jacob and Sons!* Principal Richard V. Ericson as father Jacob (black hat) in *Joseph and the Amazing Technicolour Dreamcoat* (November 2000).

Middle: Principal Mark Vessey as father Jacob in the special Graduate Student Centre performance

Right: Narrator and Potiphar Dance in *Joseph* (March 2001). Choreography Directors Dayna Lee-Baggley (second-row middle) and Shannon Bredin (back row right).

Ericson, the founding Principal, made a “hilarious cameo appearance” as a soldier in *Twelfth Night*. So, when the Players began planning *Joseph*, it seemed “more than appropriate” that Richard play Jacob, the father of Joseph and his eleven brothers. Melanie notes that his participation was a “surprise to a lot of people,” given his gentle and reserved nature—but he likely saw the roles as a chance to “get to know the resident community in a whole different way,” and to be a model of bravery for stage-shy community members. Outside of his acting, Richard was also financially supportive of the productions, allocating funds toward set creation, costume and equipment rentals, as well as authorizing use of common spaces for rehearsals and performances. Matt Ericson, Richard and Diana Ericson’s son, was the lighting technician for *Twelfth Night*, giving Resident Members the opportunity to get to know the family, and Matt even hosted celebratory cast parties!

**We were all outside of our comfort zone, learning new things, and that’s part of what was so magical about it**

Richard wasn’t the only Principal to jump into the ring. The GC Players’ run of *Joseph* was so successful, they were invited to perform in the Graduate Students’ Centre. When Richard, playing Jacob, wasn’t able to make it, they knocked on Mark Vessey’s door. Mark had filled in as acting Principal from 1998 to 1999, two years before. After he had impressed Resident Members with his presentation skills, as well as his dance moves at Green College parties, Melanie and Vanessa were confident in his ability to play Jacob with short notice. Vanessa says their bet on Mark paid off: “He stepped in so beautifully.”

But like any theatre production, *Joseph* wasn’t without its challenges. On one memorable night, in the first few minutes of the musical, Richard Ericson as Jacob went to retrieve the amazing technicolor dream coat from a wooden chest but came up empty-handed! Melanie, as the stage manager, watched this from the audience with horror. “It’s called the *Amazing Technicolor Dreamcoat*, so it’s kind of a critical prop!” Vanessa, on-stage as one of the brothers, realized that the coat was still hanging on the back of her bedroom door at the College! She made an unplanned exit from the stage, running back to her room to grab the coat. Unfortunately, “it had been raining, so I slipped and made the whole side of my costume brown! But I managed to hold the coat up high out of the muck.” Meanwhile, the actors were singing the ‘Joseph’s Coat’ song and miming their interactions with the coat, to the bemusement of the audience. When a muddy Vanessa burst back onto stage and swung the coat around dramatically, “energy went through the roof.” In recalling the story, Vanessa laughed: “The audience was probably wondering what other surprises we had in store!”

“I think it’s important to say that there was no-one involved who was actually studying theatre or music,” Melanie said. “We were all outside of our comfort zone, learning new things, and that’s part of what was so magical about it—just getting to see a different side of people and ourselves. We all learned things about ourselves.”

Melanie was perhaps one of the most affected by her time in GC Players. She is a professional stage manager today—a position that she would not be in if it hadn’t been for Green College. Before the GC Players, she had “no clue” what being a stage manager entailed. She signed up for the position because she wanted to participate, but stage manager was the only role that





Left: The rocking live band in *Joseph*  
 Middle: *Go Go Go Joseph! Pharaoh, Jacob* (Richard Ericson) and *Joseph* (March 2001)  
 Right: *Pharaoh of Egypt* - *Joseph*

didn't require performing. "It was kind of a revelation, in retrospect," Melanie said. "It brought together a lot of skills I had that I didn't know could all be useful in one job." It took her a while, after graduation, to begin stage managing again, but when she did, *Joseph* returned to her life as well. "This is one of those shows that keeps coming back into my life. I think I've done it five times now, all in very different contexts."

Vanessa has taken on a very different role in her professional life as a leader of environmental non-profit OneEarth Living, but the lessons learned during GC Players stick with her nevertheless. In taking over as director for *Twelfth Night*, she remembers feeling an overwhelming sense of responsibility. As she gained more experience with *The Importance of Being Earnest* and *Joseph*, Vanessa realized that the best way to support a production was to simply "hold it together," allowing the talented people around her to thrive. For *Joseph*, the director's responsibility was split between four Resident Members—Vanessa, Melanie, Dayna Lee-Baggley and Shannon Bredin: a testament to the power of collaboration. The wider UBC community was "so supportive and encouraging" of these productions as well, with the majority of Green College involved in some aspect of GC Players, and performances taking place in front of sold-out audiences. The UBC Theatre Department and Fencing Club also provided crucial resources. "When we're in this time of uncertainty about the direction of society in light of our many challenges, having that experience of encouragement and teamwork is critical for moving beyond fear to active hope."

Green College provided a community not only in the form of the GC Players, but also through bolstering conversations around the dinner table. Her first night at Green, Vanessa remembers the sheer diversity of academic disciplines around her. "Within the first moments of sitting down, everywhere I turned people were doing very passionate, amazing work." And what emerged from these conversations was truly remarkable. "This collaboration to do GC Players, the deep support for each other when we were going through hard times, the encouragement to talk to your crush! We talked about everything, from discussing philosophy and the latest science to the ups and downs of life."

When asked if she has any recommendations for current Resident Members, Melanie suggested exploring opportunities without inhibitions. "Don't stop yourself from doing something because it's new. I had that conversation with myself before signing up to be stage manager, and now I can't imagine what my life would be if I hadn't." She's an active Society Member of the College and came back in 2013 to see a production of *The Tempest* in the Coach House. "It all continues. It just takes someone every time to decide that they want to do it!" And as long as there are Resident Members who continue in the tradition of the original GC Players, or outside it for that matter, Melanie and Vanessa will be there in enthusiastic support. Says Vanessa, "We'll be there in the audience! We'll bring a whole alumni group to celebrate the magic of Green College theatre."

We talked about everything, from discussing philosophy and the latest science to the ups and downs of life



From left to right Airini, Selina Stehr, Sereana Naepi, Rodney Stehr and Alice Te Punga Somerville

# FOUR PACIFIC ISLANDERS WALK INTO THE COACH HOUSE, BROUGHT TOGETHER BY DESTINY

by Rodney Stehr (GC Resident Member)

I recall going for a walk with Mark Vessey around UBC at some point in 2021. We had been discussing the Patchworks podcast and Pacific Islanders at the College and he shared with me, in confidence, that his department was currently in the process of hiring a new professor who happened to be Māori. I am proud to say that I did not immediately break his confidence. After a few weeks, however, over a Zoom call with a former Resident Member of Green College, Dr Sereana Naepi, whom Mark had previously introduced to me, I let it slip. To be careful—and partly because of guilt—I noted that we should probably

keep this in confidence. Naturally, Sereana directly messaged Dr Alice Te Punga Somerville, inquiring about this newfangled piece of gossip she received from her Fijian student overseas ...

I had already met Dr Airini indirectly through a Zoom call for the Green College Advisory Board during the early months of the pandemic, and not long afterwards Sereana had brought the three of us together to work on a collaborative poem for my Master's thesis.

Now, several years later, the four of us found ourselves in the Coach House at Green College, for a panel discussion entitled "One Ocean, Many Currents," figuring out how we all ended up here.

"I think I came to be here through destiny, and that's not the name of a shipping line or a TV program," Airini shared. She wove her arrival at UBC with the story of a research project she had participated in at the University of Auckland on what helps or hinders success for Indigenous Pacific and Māori students. In the story, Sione [/si:əʊneɪ/] was walking across a car park when his best friend noticed him and asked him where he was going. Upon hearing that Sione was headed to his car, his friend encouraged him to come to Pasifika Success where he spoke with Pale [/pa:leɪ/]. Pale learned that Sione was struggling with school, and by working together they were steadily able to improve his grades. Airini, in her administrative role, said that she had initially thought that the take-away from the story was that there needed to be more resourcing of Indigenous-specific support services for students. Pale offered another interpretation: it was about destiny. If Sione's friend had not stopped him from going to his car, he would have gotten into the car and left forever. Looking back on own her path at UBC, Airini shared an excerpt of Tongan, Sāmoan, and Pālagi poet Karlo Mila's "Finding our way":

*But we have always known,  
that knowing exactly where you are,  
all of the time, isn't what it is really worth knowing.*

*It is about the ability to find the way,  
our way, your way, our way.*

Each of the speakers shared how they came to be at UBC, and through the telling of their own stories, traced how they all were interconnected. Sereana shared how she was redirected to Airini by a Māori scholar, Dr Tracey McIntosh, after unsuccessfully applying four times to do a Master's in Sociology (the same department, funnily enough, as where she now teaches). After a flip through the regulations book, the planning of a wedding and the writing of a thesis, Airini then suggested Sereana apply to do her PhD at UBC—an institution she had never heard of in a country she had never visited. Again, destiny makes an appearance in the

story. Sereana's mother was talking with her family in Fiji about how, post-PhD, she was in Kamloops working as an associate director for an Indigenous research program. Suddenly, Sereana's mother's aunt stopped her and revealed that Sereana's taitai had been in Kamloops as part of a YMCA visit. Sereana thought she had been the first, but she soon realized that she was just following this line of steps that other people had laid out.

Sereana's connection with Alice began during her PhD, when she read Alice's book *Once Were Pacific*. She remembered reading it and the comfort that came with reading Pacific scholarship in a room at the edge of the Pacific that had no idea about Pacific scholarship. Sereana shared how the book helped her think about what it meant to make knowledge on someone else's territory, whether it be in Aotearoa, or on Musqueam land. This awareness of making knowledge on someone else's territory, and the desire and necessity of giving back to Indigenous communities, was a thread shared by Airini, Alice and Sereana in how they talked about their work on these lands. It is also about not reproducing "dodgy settler ways of being outsiders," Alice reminded everyone there that day, since Indigenous people can also behave badly on other people's lands.

Alice came to UBC because of a realization on the part of the Department of English Language and Literatures that its members covered most parts of the world except for the Pacific, which contrasted with New Zealand's own lack of academic interest in hiring Pacific literature specialists. Finding herself at UBC now meant also finding out how she is figured in here. Suddenly, she was being described as a transpacific scholar when transpacific means "not pacific." Being included under the wrong umbrella opened the opportunity for misrecognition and invisibilization, which surfaces in how our understanding of the words "Pacific" and "Pacific Studies" may or may not work here on this side of the Pacific. Sereana's stories of realizing that "Pacific" did not mean the same thing it meant in Aotearoa served to further enhance this point. "It says Pacific Affairs on the tin," Alice agreed, "but that's not what you find when you open it."

Alice also emphasized the importance of acknowledging that Pacific people have been here for a long time. She spoke of the Hawai'ian scholar Dr Candace Galla who is a part of the Institute for Critical Indigenous Studies and had been here before Alice. She also shared a story of going to the Longhouse and being introduced to Elder Larry Grant. Upon learning that Alice was Māori, he shared that he had a grandson named Manua—a Māori name. "It was a good reminder to me," she said, "that our people have been here and connecting with the place, not just the institution, for a long time."

Listening to the panel, I could not help but ask myself what histories I may have personally written off in my own understandings of this place where I grew up. As Alice later noted, it is important to challenge this notion of "firsts." "What happens if we think about the voices of our ancestors, the voices of our communities existing in archives, existing in books, existing in all of these sites?" she wondered. When you dig a bit beyond the big names of the discipline (e.g., Epeli Hau'ofa) you can find people like the Papua New Guinean scholar Ligeremaluoga who was theorizing about education and exchange in his own language in 1923.

Just as Sereana found out that other Fijians had been in Kamloops, and Alice found out that other Māori may have interfaced with Musqueam, I too found out that other Pacific Islanders had lived at Green College (and recruited them to join a panel). I was not the first, but also, I was now not alone. Airini described how being beside the ocean and going down and breathing the air, listening to its voice, and imagining her way to her ancestors helped replace the sense of being little and not having enough, with a sense of abundance. "Becoming researchers in this place," she concluded, "and making space here by the ocean is to not be any bigger than you are and to take all that is big of yourself and offer it to the service of others."

*"One Ocean, Many Currents: Three Perspectives on Pacific Research Methodologies" was a panel that took place on the unceded and occupied homelands of the Musqueam on May 24, 2023.*

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# FROM INTERDISCIPLINARITY TO POLYDISCIPLINAMORY: REFLECTIONS ON MISFITTING IN THE ACADEMY

by Elizabeth Straus (GC Society Member)

*Elizabeth Straus (she/they) is an autistic and disabled nurse and interdisciplinary researcher. They completed their PhD in Nursing at UBC in June 2022 and currently hold a SSHRC Postdoctoral Fellowship with Re•Vision: The Centre for Art and Social Justice at the University of Guelph. Their research aims to co-produce critical knowledge and creative outputs with diverse groups of disabled, autistic and 2SLGBTQIA+ folks to challenge stereotypes and transform praxis in health care and education. Dr Straus also serves on the executive boards of two Registered Nurses Association of Ontario interest groups: Nursing Research Interest Group and Rainbow (2SLGBTQIA+) Nursing Interest Group.*

As a Green College Society Member, I reflect often on my experiences with the College. Almost five years after my departure from it, an opportunity presented itself for me to return to speak on a panel about nursing and interdisciplinarity as part of the 2022-23 series “Disciplines Over Time: Making, Keeping and Breaking the Boundaries of Knowledge” co-hosted with the UBC Emeritus College. The nursing-focused panel, which we titled “Nursing Over Time: Broadening Horizons,” was animated by three guiding questions: (1) How did you get into this “discipline” and what drew you to it? (2) How do you experience/cross the boundaries that separate this discipline from others adjacent/relevant to it? (3) What is the most exciting/important thing about the development of the discipline as you have seen it so far and are seeing it now? In this short article, I endeavour to take these reflections beyond the confines of this series. The reflections that follow are an entanglement of thoughts on interdisciplinarity from the panel and in their ongoing becomings.

I am a Registered Nurse (RN), researcher and educator. The story of how I came to nursing began long before I ever considered nursing school. I had been engaged with disabled children and youth in school, recreation and in-home respite care since my early teenage years. After high school, I pursued an

undergraduate degree in mathematical sciences and, while I was very interested in mathematics, I was less interested in building a career on that work. The summer between my first and second years, I spent two months supporting a teenage girl who attracted the label of cerebral palsy, required home oxygen and ate through a feeding tube to get ready for school in the morning. I remember thinking at the time how much I enjoyed that work and this led me to explore what career options would allow me to continue my disability work. After talking more with her mother, who was an Intensive Care Unit (ICU) nurse at the time, I decided that nursing would offer the best opportunity to approach this work in a holistic way. About a decade and several degrees later, I came into the interdisciplinary space of Green College as I began my PhD in Nursing in 2016, driven by a desire to do research that addressed discrimination and structural barriers experienced by disabled youth and adults.

## Nursing has a “unique angle of vision”

Nursing has always necessarily been in relationship with other disciplines. Indeed, nurses are already and always working in the interdisciplinary spaces of health care and academia. Historically, nursing has endeavoured to distinguish itself from the medical profession and establish its legitimacy as a profession, especially as a women-dominated profession within the white heteropatriarchal structures of health care institutions. Nursing certainly has its own unique disciplinary epistemology, or as UBC Professor of Nursing Dr Sally Thorne has called it, a “unique angle of vision.”[1] Nursing is also an applied discipline in which clinical judgment and effective practice necessarily involve drawing on knowledge and theory from disciplines in the sciences, social sciences, humanities and the arts. I see nursing’s epistemology, which I would suggest has pragmatist leanings, as being about how we understand health and well-being holistically, our commitment to

social justice in health and health care, and how we bring together knowledge from a variety of disciplines across the sciences, social sciences, arts and humanities. In this way, the question of disciplines adjacent or relevant to nursing becomes a much broader one to consider. I also see nursing as a discipline that has the potential to disrupt distinct boundaries between disciplines.

At the same time, what disciplinary knowledges nursing brings together in unique ways are relational and historically situated. Throughout the latter half of my PhD, I found myself struggling to find language, along with ways of thinking and doing, in nursing related to disability, in ways that accounted for ableism and the materialities of bodies, health care and worlds while opening up possibilities for affirmation and valuing of disabled lives. Nursing tends more toward biomedicalism and social determinants of health for language concerning disability and I am often haunted by ableism's hold on many aspects of health care. I then encountered critical disability studies, crip theory and neo-materialist scholarship, which offered different and exciting ways to extend and expand my work on disability in ways that enabled me to challenge the biomedical and ableist narratives that permeate much of health care.

To continue my explorations of these areas of scholarship, I realized that I would need to enter and engage in disciplinary spaces outside nursing and health care. By coincidence, I happened upon the Re•Vision Centre for Art and Social Justice, a critical and community-engaged arts-based methodology hub at the University of Guelph led by Dr Carla Rice, an internationally recognized embodiment scholar. I am currently completing a postdoctoral fellowship with the centre and have entered into new and exciting (inter) disciplinary spaces in which I am deeply embedded within (and often still at the margins of) the social sciences and humanities, and with justice-seeking communities in ways that emphasize the transgressive potentialities of critical scholarship, story-making and the arts.

I find myself being pulled in more than one disciplinary direction: A desire to (re)embed myself in and think with nursing, especially at its edges; and a deep love of story and the critical social sciences, humanities and arts and their transformative potentials for theory, praxis and society. So often recently I have found myself asking of my research: Is this really nursing knowledge? By engaging in this research, am I still doing nursing? And how is my current research different from bringing together theories from multiple disciplines in

nursing? (This feels different than applying theory in nursing.) And as I seek to more fully re-engage with nursing in institutions that are so often shaped through monodisciplinary logics, what of my connections to the interdisciplinary critical social sciences, humanities and arts?

**A polydisciplinamorous approach signals how one can inhabit multiple disciplinary spaces or communities of practice, embodying adaptability and cohesion**

Reflecting on these questions, I was reminded of Natalie Loveless' writings,[2] in which she enlists the neologism of *polydisciplinamory* in relation to research-creation and interdisciplinarity. In this sense, she takes what she calls interdisciplinarity's transgressive charge that pushes back at the limits of disciplinary boundaries, and brings it together with theories of polyamory. In practice, polyamory "allow[s] for heterosexual and even monogamous acts while rejecting the imperative of what we might clumsily call repro-mono-hetero-normativity" (p. 62). With this in mind, traditional interdisciplinarity, she says, could be said to be "about who one commits to [...]; polydisciplinamory becomes about how one commits to producing new kinship ties" (p. 63). She goes on to argue for an understanding of interdisciplinarity as a polydisciplinamory that allows for disciplinary acts while rejecting monodisciplinarity as an imperative and, often only, site of legitimacy.

A polydisciplinamorous approach—in its transgressive nature—further makes visible the very structures that reinforce monodisciplinarity. In academia, we are so often asked to choose a disciplinary home. Then, often, departmental and university structures that govern legitimacy in academic lives can easily close off possibilities for blurring disciplinary boundaries in generative ways and expanding what counts as legitimate knowledge or scholarship. A polydisciplinamorous approach signals how one can inhabit multiple disciplinary spaces or communities of practice, embodying adaptability and cohesion—that is, being adaptable enough to contribute to and work within these different spaces, yet also cohesive enough to maintain a common identity across contexts.

In inhabiting disciplinary spaces as I do, I might be thought of as a misfit in nursing, and perhaps also in the social sciences. The misfit stands out, but also brings visibility to and reckons with the taken for

granted. Its subjugated knowledges can prompt a rethinking of possibilities for what interdisciplinarity can be and do. Thinking about my scholarship as a polydisciplinamorous praxis has opened up possibilities for exploring ways in which I can be a nurse and a critical social science and humanities scholar that challenges disciplinary mononormativity within academic spaces in what I hope will be enriching ways. I also continue to think about how these disciplinary relationships may begin to bleed into one another in potentially generative ways.

[1] Thorne, S. (2015). Does nursing represent a unique angle of vision? If so, what is it? *Nursing Inquiry*, 22(4), 283-284.

[2] Loveless, N. (2019). *How to make art at the end of the world: A manifesto for research-creation*. Duke University Press.

[3] For example, see Garland-Thomson, R. (2011). Misfits: A feminist materialist disability concept. *Hypatia*, 26(3), 591-609. Misfitting occurs when bodies/minds and socio-material worlds come together in ways that are felt as discordant or discomfort. While Garland-Thomson focuses her writing on misfitting as discordant encounters of bodies and specifically material worlds, such as built environments, I find it more useful to extend this concept in line with posthuman scholarship that emphasizes the inseparability of the material and social and, thus, the influence of socio-material forces on what bodies/minds can become.



Elizabeth Straus





# CHALLENGES FACING SOCIAL WORK IN NIGERIA

by Uzoma Odera Okoye

*Professor Uzoma Odera Okoye was the first Dick Spilane Social Development Visiting Lecturer in the School of Social Work at UBC in early 2020 and a Visiting Scholar in Residence at Green College at that time. A former Fulbright Scholar at Boston College, she was one of the founding members of the Department of Social Work at the University of Nigeria, Nsukka in 2007 and has served more than one term as head of that department. She is the author of many journal articles and book chapters on gerontology and other social care issues. The following text is an excerpt from an inaugural lecture that she gave at her home institution on November 30, 2023. It opens with a disciplinary/interdisciplinary question that will be of interest to GC Society Members who remember that—before it became the site of Green College—the former Graham house at UBC was home to UBC's School of Social Work.*

## What is social work?

Social work is a helping profession. It is a science because social workers have a systematic method of engaging in their interventions. It is also an art because social workers are dealing with human beings, and are required to possess various skills and techniques for getting individuals to work with them. The goal of social work is to promote and restore a mutually beneficial connection between people and their environment to improve everyone's quality of life.

Social work is not the only profession concerned with how individuals function better in their environment, nor is it the only one interested in social conditions and social problems. However, it is social work's simultaneous focus on and attention to both the person and the person's environment that makes social work unique among the various helping professions.

It is generally believed that social work was born out of the need to help individuals optimize themselves in their environment and create the conditions that will enable people to flourish. Social workers do this by standing in the gap between the individual and the problem that is preventing the individual from achieving optimal performance. We say that once you have two people, the third person should be a social worker in order to oversee the smooth running of the relationship between them. The settings where you find social workers include

schools, hospitals, organizations and industries, correctional institutions, communities, child and family services, gerontology, migration, mental health and so on.

Social work is a profession built on six core values. These core values, which are the foundation of social work's unique purpose and perspective, are service, social justice, dignity and worth of the person, importance of human relationships, integrity and competence. These values lay the moral groundwork for social workers, define their professional norms and direct their practice. These values support social workers in identifying their ethical and legal responsibilities. The public can hold social workers accountable by referring to these values.

In order to make sure that social workers abide by these basic principles, all over the world the profession has associations such as the International Association of Schools of Social Work, (IASSW), International Federation of Social Work (IFSW) and International Conference of Social Welfare (ICSW). In Africa, we have the Association for the Schools of Social Work in Africa, and here in Nigeria we have the Nigeria Association of Social Workers (NASoW), the Association of Medical Social Workers of Nigeria (AMSWON) and the Association of Social Work Educators of Nigeria (ASWEN). All these associations work in a facilitative role to uphold social work's values and principles, the human rights of all people and social justice.

Social workers operate at different levels: at the individual and family level, the group level, and the organization and community level. At each of those levels, social workers can play several roles, depending on the situation and the intervention methods being adopted. These roles include counsellor, broker, manager, expert, leader, enabler, facilitator, motivator, researcher, negotiator, mediator, advocate, activist, enabler, educator and case manager.

## Challenges facing social work in Nigeria

Social work in Nigeria is neither a new nor an old profession. It has existed since the 1970s, when the civil war brought many problems that traditional welfare institutions and existing governmental social services could not handle. This led the Nigerian federal government to invite the United Nations Regional Adviser on Social Welfare Policy and Training to study the social welfare service situation in the country and advise on what should be done. The Adviser's report marked an important watershed in the history of social work in Nigeria, as it led to the overseas deployment of some staff members of the Ministry of Social Welfare so that they could acquire professional social work training and learn how to manage and organize social welfare agencies. Also, in 1976, the federal government established a two-year diploma program in Social Work in the Department of Sociology and Anthropology, University of Nigeria, Nsukka. The Federal School of Social Work at Emene was established

in 1982 to provide social work services in the Ministries. Currently, over 30 higher academic institutions are providing social work training in the country.

The federal government enacted a policy that mandated every health institution owned by the federal government to operate a social welfare department that would deploy the services of trained social workers. This order by the federal government has to a great extent assisted patients in enjoying the many benefits available from social work services. This policy has not, however, been replicated in hospitals owned by the individual states. This is a major challenge, as many hospitals still do not have social work units, thereby limiting the benefits patients can derive from having a social worker on their medical team. This has also limited employment opportunities for trained social workers.

To date, social work in Nigeria has no accrediting body to license practitioners and oversee the curriculum for training social workers in institutions of higher learning. Although the bill to professionalize social work in Nigeria has been passed and signed into law, its implementation is yet to commence. This is a major challenge because social work in Nigeria is still an all-comers affair. Many tertiary institutions that train social workers in Nigeria do not operate under a harmonized curriculum. Without an accrediting body, no profession can grow because there is no means of enforcing members' accountability in all fields of practice.

There is still a need to develop new approaches to intervention and training that mirror the realities and challenges facing social workers in Nigeria. Currently, many of the models, theories and perspectives we use in social work are borrowed from Western textbooks. Therefore, a major challenge facing social work in Nigeria today is the Indigenization of the social work curriculum to suit Nigerian-trained students who wish to practice social work with Nigeria as their focus.

Relating to the above is a lack of teaching materials, especially textbooks. Many libraries stock sociology textbooks thinking that this is the same as social work. Additionally, most of our textbooks come from the USA and UK. Many of the case examples in these books are not of a kind that Nigerians can readily appreciate or understand and one of the challenges facing us as teachers is how to use local examples to portray some of the social work issues in such a way that the students will appreciate what is being said. To address this issue, my colleagues and I published *Social Work in Nigeria: Book of Readings* (Nsukka: University of Nigeria Press, 2017). This is a book written by Nigerian social workers for Nigerians and beyond. The text has also helped to introduce Nigerian social work to other social workers around the world.

Another major challenge facing social work in Nigeria is the poor input in fieldwork practice. Today in Nigeria, there

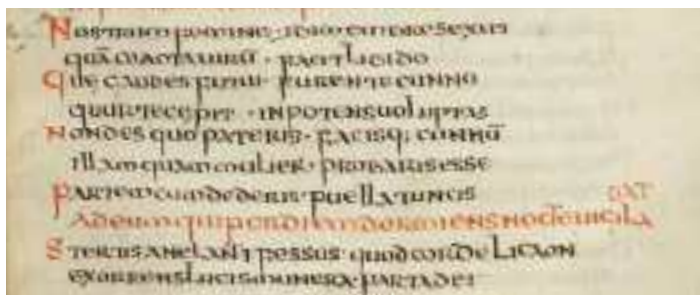
are very few agencies where students can go for a field practicum. The few that do exist are staffed by personnel who are not social workers by training and so cannot provide effective supervision. This sometimes brings about tensions as agency staff members tend to feel insulted by students who had "to teach them their job." Social work is a profession where training requires more than 40% practicum experience. Without the availability of these agencies where such practical experiences can happen, students will not learn enough to become seasoned social workers.

Lastly, another major concern is that social workers have not yet seized the initiative to advocate for the full recognition and regulation of their profession. We need to speak vehemently to the powers that be about the nature and importance of our discipline, and explain why it should be respected. This is a fight in which we must look for incremental wins. The first and second wins were (1) to have a defined knowledge base and sustainably to produce personnel, and (2) to be recognized by law. Those have been achieved by my generation and the one before me. I am now calling on the current generation and younger colleagues to join me as we work to achieve the next wins. There is a documented need for social workers in Nigeria to rally around a coalition centred on and led by social work, to scale up advocacy and correct anomalies that stand in the way of the full maturity of the profession in this country. The time to act is now.

*In 2020, I had the opportunity to travel to the University of British Columbia, Vancouver for a six-month Dick Splane Social Development Visiting Lecturer Fellowship in the School of Social Work at that university. Although the visit was truncated by the Coronavirus pandemic, I met some wonderful people who are still collaborating with me today. They include Prof Yan Miu Chung, who made sure I was comfortable in the School of Social Work and also insisted I leave for Nigeria in mid-March before the borders were shut. Professors Mohamed Ibrahim, Donna Baines, Mark Vessey and Pilar Riano-Alcala all deserve my appreciation for making my short stay remarkable.*



Uzoma Odera Okoye



Bibliothèque nationale de France, Département des manuscrits,  
Latin MS 10318, 167v

# “HERE THERE BE MONSTERS PEOPLE LIKE US”: REMEDiating THE LGBTQ+ MIDDLE AGES

by Bridget Whearty

Bridget Whearty was John Grace Memorial Book Historian in Residence in the spring of 2023 (see above, p. 47)

We lack primary sources about LGBTQ+ people from the Middle Ages (circa 300-1500 CE). We are told—or guess—that this gap must be due to a kind of universal condemnation. That LGBTQ+ people may have existed, but were hiding, especially in times and places dominated by Christianity. But I am increasingly certain that this explanation is not true, that there are, in fact, many more queer and trans medieval sources than most people today would dream of.

By the time that I arrived at Green College, in early March 2023, I had begun to gather sources. Here, a tenth-century Arabic poem in which three couples (male-male, female-female and female-male) debate who has the best sex. There, a sixteenth-century Irish story about an apparently bisexual woman who accidentally gets her girlfriend pregnant.

Two days after arriving for my six-week residency, I came down with Covid. Sick, bored and in quarantine, one night I had the inexplicable impulse to check the contents of the print edition of *The Latin Anthology* against a digital scan of the medieval manuscript.

Let me back up: *The Latin Anthology* is a collection of poems drawn together by seventeenth- and eighteenth-century European scholars who wanted to find forgotten pieces of

Greek and Latin poetry from the early Common Era, and then edit and publish them for other scholars to enjoy and study. At the core of this collection is a medieval manuscript, sometimes called “the Saumaise Codex” after the early modern scholar Claude Saumaise who briefly owned it. More commonly, it is called by its library “shelfmark” (or call number), Bibliothèque nationale de France, Département des manuscrits, Latin 10318.

Like many medieval manuscripts, the creator(s) of Latin 10318 did not sign or date it. Paleographers (specialists who date and localize manuscripts based on handwriting) posit that it was probably written in the late 800s or early 900s, somewhere in central Italy. They also suggest that the contents of the manuscript are actually much older. Much of the poetry in Latin 10318 seems to have been first composed in the 530s, in the Vandal Kingdom in North Africa.

My previous research focused on the later Middle Ages: I’ve worked on fourteenth- and fifteenth-century English poetry, and written extensively on the digitization of medieval manuscripts. In other words, neither *The Latin Anthology* nor Latin 10318 are my usual research areas. I cannot remember why my Covid-addled brain decided that looking at sixth-century Latin poetry in an eighth-century Italian manuscript was a good use of quarantine. But the impulse was serendipitous.

On page 167, there is an epigram by the poet Luxorius, called “In Puellam Hermaphroditam.” In Latin, *hermaphrodita* can mean someone who is intersex; it can also mean someone who has sex with people of their same gender. So the title could be about someone intersex, gay, bisexual and/or pansexual. To keep all of these possible meanings in play, I translate it as “About the Bi-Sexed Girl.”

The poem is short and crude. The speaker is angry at the titular girl for having sex with women—and not with him. The opening line is particularly brutal: “Monstrum feminei bimembre sexus.” Translated generously, this can mean something like “You, strange mixture of the female gender” (John Boswell, 1980). Less generously, “Two-organed monster of the female sex” (Rosenblum, 1961); “Double-membered monster of the female sex” (Brožnya, 2005); or “As if you were a double-organed monsterwoman” (Beck, 1999/2012).

There’s just one problem. In the manuscript, the first word is very clearly *not* “Monstrum.” It is “Nostrum,” meaning “our” or “ours.” The “N” in “nostrum” is even rubricated (marked with red) and larger than the rest of the letters in that line.

It was after midnight in Vancouver when I flipped the digital leaf and saw this. I shrieked, started trembling, and called my partner in New York (where it was after 3am) to tell them that I’d just found a 1,300 year-old queer poem that had never been published with the correct first word.

I also emailed Mark Vessey, then Principal of Green College and a more experienced Latinist, to ask for help.

When I was finally out of quarantine, Mark and I met to



discuss the poem's problems. Together, we drafted a new translation based on the digital manuscript. Our first line is "Our twin-organged one of the female sex." No monsters in sight.

(For those who are curious, the complete Latin and our English translation are at the end of this article. CW: sexually explicit and deeply misogynist.)

Where does "monstrum" come from? Notice the two dark lines across the big red "N." They lead to a small, single-word comment, crammed into the gutter of the book—"Monstrum" written in an early modern hand.

Over the later 1600s and early 1700s, as other scholars made their own handwritten copies of Latin 10318, the marginal note "monstrum" gradually switched places with the main word "nostrum." The first time the poem was printed, Pieter Burmann the Younger put "Monstrum" as the main word, and left a footnote explaining that it's "Nostrum" in the Codex Saumaise. But while later editors copy Burmann's main text, they leave out his footnotes. This is how Renaissance and Enlightenment scholars turned the sixth-century "Bi-Sexed Girl" into a monster.

Some of the LGBTQ+ medieval texts I gather are neutral. The story about the woman who got her girlfriend pregnant is presented as a puzzle, and the moral of the story is, essentially, "wow: wasn't the king who solved this clever!?"

Some are positive. There's a fourth-century poem by the poet Ausonius that has a trans-feminine speaker who makes fun of people who act like transition and gender fluidity are anything new. Haven't you read Ovid, she asks, haven't you read Pliny? There are also twelfth-century Latin letters in which an anonymous woman writer tells an anonymous woman recipient, "I want to love you until the moon falls from the sky, for before all others in the world, you are fixed in the depth of my heart."

Some texts are unrelentingly negative—homophobic, transphobic, intersexphobic, everything modern people expect from discussions of sexuality and gender in the Middle Ages. "About the Bi-Sexed Girl" falls into this last group. Recovering the poem's correct first word doesn't magically redeem the rest of the epigram.

Nevertheless, recovering the never-before-published, correct first word is still important. Because I'm not collecting texts with an agenda of disproving medieval intolerance. I collect queer and trans medieval sources because I want greater access to the real complexity of the era, the whole jumble of thoughts, ideas and contradictory opinions. Only by being able to read and study all of it, in its messy plenitude, can we understand how people thought about gender and sexuality for the 1000+ years that is the Middle Ages.

So if the original, real medieval text is crude, like "About the Bi-Sexed Girl," then I want that real medieval crudeness. And I want it free of the homophobic assumptions and interpolations

of early modern and modern editors and translators.

While I had begun collecting LGBTQ+ medieval sources before arriving in Vancouver, my time at Green College electrified me, and catalyzed several projects. What I discovered in "About the Bi-Sexed Girl" and subsequent conversations with Mark Vessey launched a deeper dive through the epigrams of *The Latin Anthology*, aided this spring by my capable undergraduate research assistant Amanda Mullick. The larger cross-disciplinary conversations I shared with Green College residents and alums, as well as members of the larger UBC community, helped me focus and solidify plans for building a digital resource—*Always Here: A Queer+Trans Global Medieval Sourcebook*.

Green College is a space dedicated to radical interdisciplinarity, eager questions, and open learning. My six-weeks steeping in that wonderful community committed to genuine curiosity with no pretence transformed me, nurturing inchoate impulses into a clear and thrilling new research trajectory. I will be forever grateful for the welcome and wonderful learning that I got to share there.

"In Puellam Hermaphroditam," transcribed from BNF, Latin MS 10318:

Nostrum feminei . bimembre sexus  
qua[m] coacta viru[m] . facit libido  
Que gaudes futui . furente cunno  
quor te cepit . inpotens uoluptas  
Non des quo pateris . facisq[ue] cunnu[m]  
illam quam mulier . probaris esse  
Partem cum dederis . puella tunc [s]is

"About the Bi-Sexed Girl," translated by Mark Vessey and Bridget Whearty, March 2023

Our twin-organged one of female sex  
Whom a compelled desire makes into a man:  
Why do you not enjoy getting your hot cunt fucked?  
Why has impossible desire taken hold of you?  
You don't give the cunt—with which you're taking it and making it.  
When you yield that part which proves you are a woman,  
Then you will be a girl.



Bridget Whearty, Binghamton University, State University of New York/Kimberly A. Spaulding

# RAGE AND LOVE

## Being a Playwright in the 21st Century

by Colleen Murphy

*Colleen Murphy was 19th Writer in Residence in the spring of 2023 (see p. 43). The following is an excerpt from the first talk that she gave at the College.*

Thank you for inviting me to the beautiful, quiet refuge that is Green College.

The great British playwright, Edward Bond, once said, “Art is the close scrutiny of reality.”

The twenty-first century is an exciting time for playwrights to scrutinize reality through drama. There is much to dramatize because there is and always will be that great red bloody tangle of contradictions that fill each human heart: rage and love. I respectfully submit that all good plays are about love and rage. Look at Aeschylus's *Oresteia*: talk about family dynamics on a collision course! In the first play of the trilogy, *Agamemnon*, watch Clytemnestra's face when she hears that Agamemnon is returning from war, the husband who sacrificed their precious daughter, Iphigenia; who slit her throat so that the winds would blow Agamemnon's ships to Troy. Clytemnestra's rage at Agamemnon is pitted against her love for her sacrificed daughter. But it's complicated. Agamemnon has brought

home a concubine, Cassandra, and Clytemnestra has been having a long affair with another man. The ancient Greeks taught us that meaningful drama is never about right vs. wrong, or good vs. evil. Good drama is about right vs. right. It is an equal fight: a terrible kind of equal, and a complicated kind of equal. In Sophocles's *Antigone*, watch Antigone rage against Kreon; they are both right. She must bury her brother Polynices. She loves him and refuses to let his body rot in the streets, but if she buries him, Kreon will have to kill her because there's a law forbidding the burial of Polynices, as someone who committed treason. Right vs. right, even if it's wrong. In Shakespeare's *Hamlet* the ghost of Hamlet's father appears to Hamlet to say that Hamlet's uncle Claudius, murdered him, and on some level gives Hamlet the task of killing his own uncle. It's an impossible task for a young person to achieve and he's near driven crazy trying to accomplish it. And what if the ghost isn't even real, what if it's just a fever dream?

When you step on to a stage as a playwright, you step into



I was born in Rouyn-Noranda, Quebec, but grew up in Manitouwadge in Northern Ontario. The weather there was cold and bright, lots of snow in the winters. My dad used to take my brother and me hunting and fishing all the time. One of the most vivid feelings of my childhood was walking through the bush, feeling the forest floor under my feet: the sounds, the birds, the bugs (black flies, mosquitoes), birch and evergreen trees for miles and miles; the incredible breadth of that world which I thought was the whole world. My dad would stop and point to fresh tracks: a moose or a fox or bear. We'd fish for speckled trout, perch. The bush was a beautiful but as I got a bit older I saw that the town's existence was based on open-pit mining at Geco Mines where my dad worked. He had no education so his job at the mine consisted of pouring bags of lime into an open tailings damn. Noranda Inc. owned Geco Mines. When he was 60 my dad left his job in disgust.

a world that has yet to be created. Your passport is your heart and brain and all that is carried within those two major organs. You can come from any country, from any culture, from any trauma, from any paradise. You can bring your suitcase and your trunk filled with your experiential and political and personal and psychological and emotional worldview, your dramatic intentions, your family, and your ancestors, your curiosity and, most importantly, your imagination.



As a playwright, you people your country with three-dimensional characters, characters who want something from each other, who demand something from each other, characters that spring up from your response to your own life or your response to the world around you: the world you take in, the world you observe and feel, and the world you protest. You give the characters life by breathing into them their dreams and desires and beliefs. The characters—the women, men, teenagers, children, of all ages and from all walks of life—can be broken and brave, they can be blind and brave, or angry and aggressive, or greedy. They can be hopeless and heroic. You give them dreams or you tear their eyes out. You give them a child, then you take it away. You give them power and let them destroy themselves, then you give them insight and let them re-build their lives. You give them their dignity by allowing them to fight for what they believe in, even if they are fighting for something stupid or terrible. You give them a level of autonomy. Then you design a tree, a house, a room, a mountain, or use empty space to design a tree in the audience's imagination. You put up a light to shine into

the character's faces so the audience can be with them—watching, feeling, loving or hating, or both.

The stage is a country and you are all welcome. You are welcome to lay down your flags, as I lay down mine, and come watch what goes on here. And if you do not want to stay, you can leave, but you may always return. There are no doors, only windows. The stage has no borders because the playwright, the actors and the audience meet together in a country called theatre, and that landscape, that place is the emotional experience of the play. For me, the emotional reality of the play that the audience experiences, IS the play.

The reality on a stage is real because the audience makes it so. They start to believe what they are watching. They start to believe it because the actors are absolutely convinced of it, and they are absolutely convinced of it because they find in the writing something real, something like a heart, a life, a death, a betrayal, someone to love, someone to hate, perhaps even kill, and perhaps kill because they love them so outrageously. As a playwright, I go in through the actor. The actor is the door to the audience. I write for actors. The most important thing I can do is to deliver the humanity of each and every character to the actor so they can deliver it to the audience. Which is not always easy. Some characters are knuckleheads, some nerve-wracking, some dangerous.



Russell Smith once wrote in his *Globe and Mail* column about the “lawless fantastic amoral space inside the writer's minds... That space is the creator of poignant messed

He moved to Prince Edward Island and, before he died, he planted 1,500 trees. I recently learned that Noranda helped fund the 1973 Chilean coup d'état in order to get their hands on Chilean mines again.

Although I've now spent most of my life living in downtown Toronto, in what I call the concrete jungle, I love the bush and the wild things but I can't separate those love feelings from the angry feelings about the devastation wrought on nature.

I wrote an epic play called *The Breathing Hole / AGLU* that touches on the climate emergency. It is the story of the life and death of a five-hundred year old polar bear who takes the audience on a journey from 1535 to 2035. It was produced in December 2022 at the National Arts Centre in Ottawa, a co-production between the Indigenous and the English theatre. The whole play takes place near a

single breathing hole in the eastern portion of Nunavut, traditional territorial homelands of the Nattilik Inuit. Nunavut makes up 20% of Canada's land mass and 60% of its coastline. If it were a country Nunavut would be the fifth largest country in the world. The play *The Breathing Hole / AGLU* is in two languages, English and Nattilingmutuit.

There are eight to ten characters in every scene so it's not possible to read an except, instead, I will to tell you the story of the play.

In 1535, as they prepare meat from freshly killed polar bear, Hummiktuq, a widowed Elder, tells Maniilaq, the wife of Nukilik, about a dream she had the night before: *As I walked through my dream, everywhere I looked the water was black. I didn't see any animal souls or human souls, only black water but—eeee, I did see something injured... a white creature struggling in the black water, its foreleg reaching to*



up characters that do not reflect at all the way things should be in an ideal world.” And that is how it feels: very, very messy; so messy that I often feel like a voice in the wilderness.

I can shout from the forest and you won’t hear me as you speed along the highway in your cars, ear buds in your ears, music blaring. You won’t hear me through the concrete of your condominiums in Toronto or brick houses in Hamilton or bungalows in West Van. You won’t hear me unless you stop your car on the side of the road for a minute. Maybe you have to take a leak or change a tire or maybe you thought you saw a deer. And if you stand by the ditch, and there’s a break in the traffic, and it’s quiet for a moment ... listen! ...do you hear?

Do you hear the moans of a homeless man breaking into a room where two older people are squabbling as they get ready for bed, or the blistering accusations of a couple blaming each other for the loss of their child in a car accident, or the haunted song of a lonely piper who finds himself in a town where adults are selling their children in exchange for instant gratification, or the screams of a woman demanding her life as she fights off a brutal serial killer in a society who is indifferent to her murder, or the anguished calls for help from a young student who will kill himself because he was blindsided by an act of public violence, or a young soldier’s voice as he reads from a story he wrote trying to make sense of what he did not do in the war, and a young girl’s raving optimism that challenges him to keep reading, or the howls of a starving polar bear as he climbs up the side of a cruise ship in the Arctic’s Northwest Passage and the frightened passengers pelt him with deck

chairs, or the angelic singing from an eighteenth-century castrato trying to protect a young boy from enduring the same fate... or the shouts of rage and hunger for love from five homeless clowns desperate to put on a play.

Rage and love. Love and rage. You can hear it everywhere if you listen. You don’t have to stop at the side of the road and get out of your car. It’s in your car with you. That’s what being a playwright feels like: the forest is always in the car with you. You’re tethered to a wild, untamed imagination and no matter how fast you drive, it’s strapped into the back seat with a gun to your head.

Bond says, “What Shakespeare and the Greeks were able to do was radically question what it meant to be a human being.”



What does it mean to create human beings for the stage?

It means to create imperfect beings, flawed beings who struggle to do the right thing even when the right thing is wrong. In Shakespeare’s *Macbeth*, listen to Macbeth tell Macduff about Duncan, his king, a man Macbeth loved but slew with his own hand. Listen how he lies yet tells the truth of his feelings at the same time:

*Here lay Duncan,  
His silver skin laced with his golden blood;  
And his gashed stabs looked like a breach in nature  
For ruin’s wasteful entrance: there, the murderers,  
Steep’d in the colours of their trade, their daggers  
Unmannerly breeched with gore. Who would refrain,  
That had a heart to love, and in that heart  
Courage to make love known?*

*me. I heard it call out to me, not out loud but in here [points to her head] and in here [points to her heart] I heard it calling to me.* Hummiktug bemoans not having a purpose in her life. That same day, Hummiktug spots a little polar bear cub floating on the ice. Initially against the wishes of the group, she adopts the one-eared cub and raises him to adulthood. She names him Angu’ruaq, which means, ‘the big man.’ A few years later, the bear has become an important part of the community, always offering them seals he has caught, and allowing children to play around him. But when he finds a mate, the community decides he must leave. It is heartbreaking for everyone to say goodbye to Angu’ruaq. Hummiktug tells him, *In your travels across the snow and ice, always return to this place where you were brought up and loved for so long, and if you ever get lost or find yourself in difficulty, try and hear my voice in the wind. I will call your name—Angu’ruaq. Go away now.* After he leaves,

Hummiktug and the shaman, Avinngaq, look out to sea and they see a vision on the horizon. At first they think it’s a large narwal, or a strange winged creature, but what they are actually seeing in the turbulent mash of sea ice and sky is not a narwal or a strange winged creature, but the mast and sails of Sir John Franklin’s ship, the *HMS Erebus*. Here comes the click clack of two pairs of leather boot heels marching on the ice, transitioning into the nineteenth century.

In 1845, Sir John Franklin, James Holloway, and the rest of the crew come ashore. They are searching for the Northwest Passage with their ships, the *HMS Erebus* and *HMS Terror*. Franklin and his men are bewildered and nervous when Angu’ruaq arrives eager to offer these new humans a seal. After some trepidation a crew member takes the seal and Angu’ruaq and his mate go on their way.

The truth leaks out from the lie. That's good drama.

In the twenty-first century, playwrights are surrounded with possibilities for good drama. There are always a few wars raging, there is social upheaval, the churn of political agitation, the anger at abuse and rage at injustice. We are surrounded by instant pleasure, porn on our laptop, alcohol, drugs of every kind delivered to our door if we so wish, and at the same time we are being consumed by corporate lust, trapped by fear of environmental doom or viral contagion. We are broken by the disintegrating family, appalled at our own greed, scared of climate change, worried about inflation, worried about poverty, afraid of our own heartbreak, obsessed with our own youth, terrified of our own death... And we are constantly confronting ourselves, and constantly negotiating with ourselves by taking, or not taking, responsibility for our actions.

Rage and love. Empathy and engagement. I try to create that experience. I explore and excavate what it means to be a human being. And what it means to be a human being is to be a complex being, to be multi-dimensional, to be full of contradictions and contradictory feelings, as Macbeth was the moment after he slaughters Duncan.

The American playwright Paula Vogel once said the best thing about being a playwright is that you can talk to the dead. For me the best thing about being a playwright is making the dead talk back. Theatre is also one of the only places we can confront our own death: how to die and subsequently how to live, and subsequently how to love. Why? Why is it the only place? Because the scale of the

stage is a human scale. You, the audience, are the same size as the actors so you are able to have a living, breathing relationship with them. You and the actors breathe the same oxygen in real time. If an audience member laughs or cries, it will have direct and immediate affect on the atmosphere in the room: on the actors and other members of the audience who are experiencing the play in whatever manner they are experiencing it.



Here is what Anne Carson the poet has to say about rage. This is from the introduction to her book *Grief Lessons: Four Plays by Euripides*:

*Grief and rage—you need to contain that, to put a frame around it, where it can play itself out without you or your kin having to die. There is a theory that watching unbearable stories about other people lost in grief and rage is good for you—may cleanse you of your darkness. Do you want to go down to the pits of yourself all alone? Not much. What if an actor could do it for you? Isn't that why they are called actors? They act for you. You sacrifice them to action. And this sacrifice is a mode of deepest intimacy of you with your own life. Within it you watch (yourself) act out the present or possible organization of your nature. You can be aware of your own awareness of this nature as you never are at the moment of experience. The actor, by reiterating you, sacrifices a moment of his own life in order to give you a story of yours.*

The crew then meet two Inuit hunters and there's a great deal of misunderstanding and cross-purposes, most of it humorous. Franklin, in full uniform, is brisk in his prayers and determined to find Cathay, the jewel of the 'Orient.' A few years later, Franklin's crew are starving to death. Again, they meet the two Inuit hunters. The hunters offer to help the crew, to find fish for them, but Franklin, trapped in the rigid protocol of the Royal Navy, refuses their help. He screams at Angu'ruaq while his men slaughter and feast on Angu'ruaq's mate. As the men head back to their ship that is frozen in the ice, Franklin looks out to sea and thinks he sees the blinking lanterns of Cathay. But what Franklin thinks is Cathay is actually a forty thousand ton, four hundred-foot tall drilling platform, Circumpolar Oil, rising out of the waters of the Northwest Passage. Here comes a low drone punctuated by a pumping sound, transitioning into the twenty-first century.

In 2031, Angu'ruaq, lonely, his fur ragged with age, sniffs around his old breathing hole, searching for the long dead Hummiktuq. The sounds of people frighten him away and he leaves just before a group of entrepreneurs arrive. They are making plans to build a green cruise ship, assessing the current disintegration of the Arctic to determine how best to monetize the situation for future tourism. Led by Matson Day and a number of very wealthy business people, they are up here enjoying a perk trip while actors, wearing realistic polar bear costumes, do a photo shoot for an investor's brochure. An Inuk biologist arrives. She is taking samples from the tracks of a very old bear who has never been tagged. Concerned the group are too close to the perimeter fence around Circumpolar Oil, an Inuk security guard arrives and asks to see everyone's ID. This doesn't sit well with the group but they comply. After he leaves, the actors in bear costumes return, but suddenly Angu'ruaq

That is from the brilliant, provocative Anne Carson. Scratch rage hard enough and you'll find hurt, you'll find pain, and the only balm for that pain... is love. We exist only when we love, and love often comes unexpectedly.

*Romeo and Juliet*: that love story turned out the way it did because of hate. If you remove the two sets of parents from the star-crossed lovers, you don't have a tragic play anymore, you barely have a play. Shakespeare understood that it's the combination of rage and love that makes for exciting drama.

Love and rage. What about my love and rage? How can I, as a playwright, continue to dramatize rage and love when many theatres are becoming places of nervous restraint, or places that offer a nice balm after a hard day at work, an escape from stress, a place where social issues are presented as one-sided lectures with the conclusion pinned on at the beginning, or as 'show and tell' presentations to make an audience feel complicit or guilty, a place where lessons are taught, where journalism is offered as character, where facts are considered action, and where teaching moments are considered drama.

Playwright Howard Barker says this about plays: "Society will look at it and say 'what's the use of that play, what does that play do?' But it doesn't do anything for you. What do you go the theatre for—a massage? It's supposed to give you trouble."

How can we playwrights 'give you trouble' if audiences are being trained to fear trouble? Where is our place to rage and love when theatres, mainstream and not so mainstream, are being co-opted by the social work industries, the safety industries and the cultural industries?

I am not a social worker, my job is not to heal you, but I can, through my plays, offer you catharsis. My job is not to protect you, but to invite you on a roller coaster ride. I'll make sure you're strapped in tight, but I can't make sure you won't scream. And what is a cultural industry? A large room with rows and rows of playwrights banging out plays and getting paid? Are you kidding me? *Getting paid*? Workers in the cultural industries get paid more money to design a poster for a play than the playwright ever got for writing the whole play!

I can't write plays full of rage and love if I'm afraid to affect audiences, if I must warn you ahead of time. I think we've already trained audiences to be fearful of being disturbed, or excited, emotionally moved, or scared, upset, or surprised. Have we done this in the name of protection? Who are we protecting? The playwrights? The audiences? If audiences are afraid, how can they be open to radical ideas and feelings—how can a playwright invite them into a world that engages in love and rage? And if I am afraid? Well then, I am finished as a playwright—and believe me, I am far from finished. I keep having to find the courage to protest, to be outrageous, to be dangerous, if only for a moment. Bond says, "If you can't face Hiroshima in the theatre, you'll eventually end up in Hiroshima itself."

In order to write, I leave my allegiances at the door. In order to write, I think with my heart and feel with my brain. In order to write, I put my hands in the toilet and my feet in the clouds.

Thank you.

shows up and attacks one of the entrepreneurs, blinding him. A few years later, despite a huge oil spill in the region, Matson and the group are on the maiden voyage of their green ship, the Aurora Borealis. Decked out in their finest, they celebrate the launch and ring in 2035. It is during the singing of *Auld Lang Syne* that Angu'ruaq, desperately thin and starving, attempts to climb onto the deck. There are screams, bottles are thrown at him, then plates of food, deck chairs, and finally the Captain of the ship orders the crew to drop a zodiac on the bear. As the ship pulls away, Angu'ruaq, gasping for breath, tries to hold up his head but has no strength left. Struggling for life, he takes his last breath, and dies. His head falls forwards and for a brief moment he floats, then he slips under the water. This is the exact vision Hummiktug foresaw in her dream five hundred years before.



Scene from Colleen's play *The Breathing Hole*



# CRUSHING IT:

## HOW ONE OF THE FOUNDING MEMBERS OF GREEN COLLEGE BUILT A BUSINESS ON THE SCALE OF CECIL GREEN'S, WITH A LITTLE HELP FROM OTHER GREENIES

*An interview with Shahram Tafazoli, Former Chief of AI, Weir Motion Metrics (GC Society Member)*

The inset image on the cover of this Report & Magazine shows the Plaque Dedication Ceremony at Green College on May 19, 1993. (The plaque is on the concrete pillar that stands at the main entrance to the College.) Cecil Green is on the right of the shot. The brand-new Greenie with his hand on Cecil's shoulder is the 25 years old Shahram Tafazoli, a first-year PhD student in Electrical and Computer Engineering at UBC. In December 2021, the company that Shahram started at UBC after graduating in 1997 was acquired by The Weir Group for the headline price of CAN \$250M.

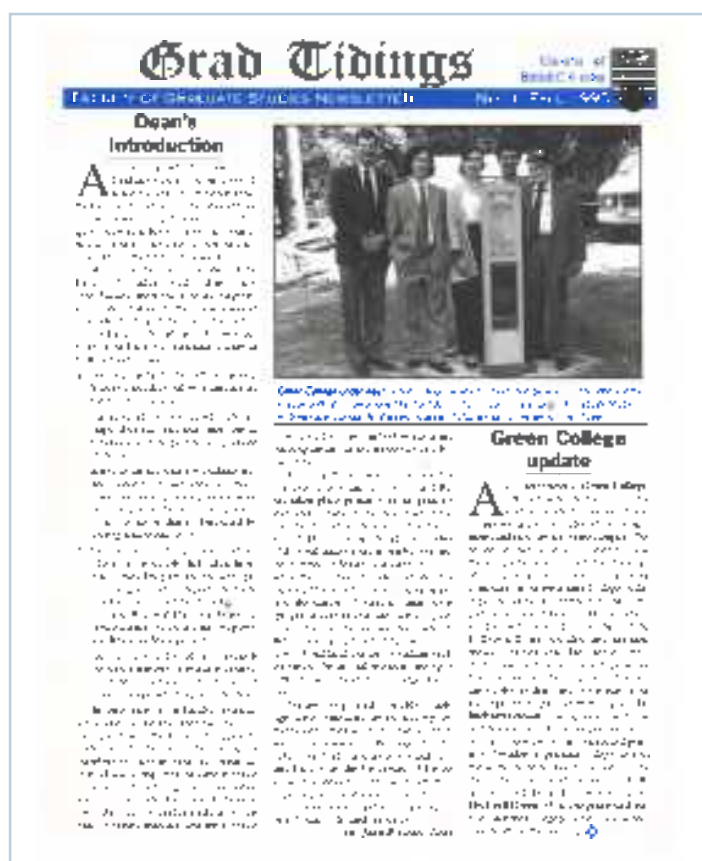
*How do such things happen? We asked Shahram.*

**Weren't you just on vacation with a bunch of Greenies?**

Yes, there's a group of us who've been regularly getting together for many years, with our partners too, and kids. Up to twenty families now, which translates to up to 80 people if everyone was able to be there. It's like an inter-generational Green College. We have a lot of fun. Last year, it was the tenth time we've done it. Our kids have grown up together and are now heading to university or starting a career. A number of them are going to UBC this year. Who knows, maybe some end up living in Green College once they start graduate school. The magical circle of life!

**So how did you get caught up in this Green thing in the first place?**

I had degrees in Electrical and Computer Engineering from Sharif University of Technology in Iran, and was admitted to the PhD program at UBC, starting in September 1992. It was the first time I left the country and flew to Canada via Europe. I loved Vancouver. I still do. But I'm a very social person, and I didn't want to go running by myself with a walkman, like some people (Even though, later I did, hahaha...). Eight months in, I read about this new college, Green College in *UBC Grad Tidings* (I think that is the name



of the newsletter), and I was so excited about the idea. I explained the concept to my new friend, Wing Poon, and applied to share a unit with him. Wing is originally from Hong Kong and was doing Master's in Control Systems at UBC's Mechanical Engineering Department. We got in as part of the first cohort. Our neighbours were Ajay Agrawal [see pp. 40, 60-61] and Mark Van Ommeren [see p. 36]. Little we knew back then that both Ajay and Mark will become our close friends for decades to come.

**What do you remember from the early days?**

Well, I volunteered to be a fire marshall in those early days of Green College and slept through the first drill! I remember the breakfasts: there was so much good talk. I was even encouraged to talk about my thesis with people in other fields; that was new for me. We had a budget for parties. I'm not sure it was the Social Committee then. We did have committees. We said we were going to set up a Relaxation Committee among ourselves, which would have no formal procedures, just socializing and giving good vibes. There were issues with construction in the early days, and no food service at the College, so the College would arrange for us to go to nearby restaurants across campus. The Christmas Party at Cecil Green Park House was a big thing. What can I say? People go to grad school to make friends, but this was on another level. It was eye-opening. We had graduate students from all over the world and all across Canada too. Lots of interesting people to meet.

**You met Cecil Green when he came for the dedication ceremony at the College in the spring of 1993. What was he like?**

Yes, I had to get a suit for the party and my good friend Wing Poon dropped me off at the Green College opening party. Cecil Green was such an honourable man. He would have been about 94 at the time. He was modest and proud. I recall him saying in one of his speeches all he needed was food on the table and a roof over his head—he gave everything else away. He was quite proud. He didn't like people fussing over him.

**How would you characterize your UBC experience overall?**

I came from a modest life in Iran but was regardless quite happy and heavily focused on my university studies trying to learn as much as possible and ace my engineering courses. I thought I was very lucky to live in a place like this as a UBC PhD student. UBC is a brilliant model of how and where to build a university. I often say that all universities around the world need to be established in the best (prime) location in the cities and admit students (from Canada and internationally) based on their merit and skills. I really never left university since getting here more than 30 years ago!

**How did you come to start a business on campus after graduation?**

I'd decided I was going to be a professor at a top-flight research university, or else start my own company. I was even shortlisted for a faculty position at Carnegie Mellon. My supervisor, Peter Lawrence, was instrumental in getting me started with founding my own company. So was my co-supervisor, Clarence de Silva in Mechanical Engineering *[who hosted one of the first thematic series at the College, in 1998–99, published as Intelligent Machines: Myths and Realities]*. Peter in particular put some tech consulting my way together with Prof. Tim Salcudean. I was able to extend the work I'd done for my PhD on robotics problems with excavators. I published a few papers. Then I saw there was a chance to extend what I was doing to dynamic payload (weight) sensing for excavators (and then mining shovels) and commercialize the research. Honestly, UBC is such a good place to do applied research work. I was learning tonnes here using my strong theoretical foundation from my prior studies in Sharif University in Iran.

**Was that the beginning of Motion Metrics?**

Yes. UBC provided basic facilities, and I had lots of business help and advice from Ajay Agrawal, one of my original neighbours at Green College who in the last six months of my three year stay in Green College was my roommate

too. Ajay is an amazing guy! Very sharp and well-spoken. He became Business Advisor for Motion Metrics. Earlier he'd TA-ed for Haig Farris (my good friend now, we go to lunch regularly) at the Sauder School of Business who offered an entrepreneurship course. Haig was an important mentor too. *[Haig Farris was a key player in the original planning for Green College and served for many years on the College's Advisory Board. He was guest of honour at the Founders' Dinner in June 2022, which took place outside the College because of lingering Covid-19 anxieties. Earlier in the evening, Shahram Tafazoli had introduced Ajay Agrawal to give the Ericson Lecture at the College: see above, p. 40.]* In the early years, I managed to secure various provincial and federal non-dilutive government funding with tonnes of hard work and dedication. I never secured private investment and ended up growing the company by bootstrapping and organically. The early focus was on construction machinery (excavators) but soon pivoted towards tackling nasty mining challenges.

**Nasty mining challenges?**

Missing tooth detection for large shovels operating in hard rock open pit mines around the world, for example. Let me explain: A shovel bucket or dipper has metal teeth on it as part of what is called GET (Ground Engaging Tools). These parts are sacrificial and wear out while making the digging operation way more efficient and protecting the bucket itself. However, while engaging the hard rocks, if any of those hard (made of steel) teeth break off, it is highly likely for the piece (weighing hundreds of pounds) ending up in the primary crusher or landing on the conveyor belt, at which time all hell breaks loose. It's very dangerous and counter-productive to deal with a jammed tooth. I learned about this problem from a mining engineer at Syncrude Research when I attended a meeting with Prof. Peter Lawrence in Alberta. So, I came up with the idea of putting a camera on the shovel and using live, embedded image processing to detect a missing tooth in a reasonable time (within minutes, at most). No-one had done that before in that setting. Some people gave me cold feet and even called me crazy for attempting to use such a camera-based (machine vision) approach. Since the inception of Motion Metrics as a one-man consulting company back in 1997, it expanded its product offerings by using machine vision for other challenges such as rock size (fragmentation) sensing, detection of large rocks (boulders), tooth wear monitoring, and so forth. Over time, the offerings expanded to monitoring solutions for equipment other than shovels, e.g., conveyor belts, haul trucks, hand-held 3D rock fragmentation sensing device, and so forth. In 2014, two years after the birth of deep learning as a key new approach for Artificial Intelligence, upon recommendation by Ajay Agrawal, the company transitioned to using AI to

significantly improve the product performances and this paid off by aggressively growing the company revenue and its footprint in mines around the world. The rugged camera and AI based products are good for copper, iron, diamond and other hard-rock mining operations. Almost every large mining company in the world uses Motion Metrics products to make their mine more efficient, safer and more sustainable. Creating high-tech jobs, saving lives. Made in Canada, invented at UBC and was born out of connections in Green College!

### ***One of the happy AI stories Ajay is so good at telling?***

Exactly. We created a market that did not exist and then pivoted to using AI in 2014 to significantly improve the effectiveness and impact of our products. So much so, that multiple interest from international mining technology companies arose to acquire Motion Metrics.

### ***And you sold the company during the pandemic?***

That's right. We crossed \$25M in revenue in 2019 with healthy profits and grew the company to 123 employees (primarily based in Vancouver and with our five sales and support offices around the world). During the Covid-19 pandemic, I decided it was the best time to take Motion Metrics to the next level and Ajay's role as my business advisor was extremely important. The choice was (Plan A) to either sell it to a mining or mining technology company with expansive resources and the vision to take it to another level, or (Plan B) to go public. We had interest from powerful reputable international (public) companies and ended up selling the company to The Weir Group, so Motion Metrics is today Weir Motion Metrics. As part of the deal, Motion Metrics' Vancouver headquarters has become Weir's global Centre of Excellence for AI and Machine Vision. Weir Motion Metrics now has three locations in the Lower Mainland. Last year, we set up a new facility in South Vancouver for manufacturing state-of-the-art rugged computing and self-cleaning 2D and 3D camera systems that we're going to ship around the world. That will bring more jobs to the area.

### ***Do you still play an active role in the business?***

For 24 years, I was the founding CEO of Motion Metrics. After the acquisition of the company by WEIR on December 1, 2021, I assumed the role of Chief of AI for Weir Motion Metrics. I was actively involved until April 19, 2024. Since the acquisition, the company grew to ~170 employees worldwide. Once I realized Motion Metrics is in good hands, I made the decision to move on. After that, I have devoted more time and energy to my investment company that I recently founded. The aim is to invest in game-changing technology ventures that promote sustainability and have a positive impact on humanity. The new company is called Fold36 Capital. Today, we

have a grand total of four members, including myself! I am spending time with the executives of the close to 50 tech ventures that I have invested in over the years. Plus, I enjoy mentoring young entrepreneurs whenever I can.

### ***What's behind that name?***

Fold36? Okay, so you know that if you fold a piece of paper in half, then fold it in half again, and if you could do that 50 times, the bit of folded paper would reach to the sun? It's the power of exponential growth. In the technology domain, computational power is now doubling every year-and-a-half to two years, which is why things are happening so quickly. The best estimate is that we are now at fold number 36. Things are going to be happening in the coming decades that we have never seen before. So be prepared for that ...

In this case, some of the exponential growth began at Green College, presumably as Cecil Green hoped would happen from time to time.

### ***Is there more the College could do to make that kind of outcome possible?***

I don't know. I felt lucky just being there. And as it turned out, the future Business Advisor of Motion Metrics was there too.

### ***Thanks, Shahram—and good luck with your next ventures!***

***Shahram Tafazoli***





# GREEN COLLEGE SOCIETY MEMBERS WRITE IN AND LOOK BACK

## ALEJANDRA ECHEVERRI

*Alejandra writes from Berkeley, California:*

It feels like a few days ago when I was just arriving at Green College, starting my Master's in Resource Management and Environmental Studies. I remember walking into a room that had a desk, a mattress, a wardrobe and nothing much else. This was a little over ten years ago, in August 2013. I spent two years living at Green College and finished my Master's. I also completed a PhD in the same department at UBC and lived for 6.5 years in total in Vancouver. Right before a global pandemic, I moved to California to do a postdoctoral fellowship at Stanford University. In August 2023, I started in my present role as an Assistant Professor of Conservation Science at UC Berkeley.

In many ways, my life in Green College changed me forever. I learned to appreciate and engage with the social sciences and humanities. Indeed, I coauthored papers with other Greenies, which are some of my most beloved collaborations. I also learned to play boardgames and hike, which have been two main outlets to keep myself in balance as I progress through my scholarly career. I also became an environmental leader and activist and represented youth at the United Nations. I became a National Geographic explorer, and a biodiversity policy advisor to the governments of Colombia and Costa Rica. As a professor, I hope to cultivate in my students a love for interdisciplinarity, for collaboration and for curiosity. I'll always remember that my career as an interdisciplinary scientist and policy analyst started in Green College, and for that, I will be forever grateful.



## CHARLES RABIDEAU

*Charles writes from Montréal:*

Green College always felt like a place out of time to me, so it's strange to imagine it at 30. Imitation Oxbridge college of yore for hosting the microbiologists of tomorrow. The looming threat of the whole place slipping off into the sea while we dreamt up the next stone we could add to its legacy. (It really was the perfect setting for Stoppard's *Arcadia*, wasn't it?) How can it be only 30 years old, yet how did it manage to survive so long? Surely most of the blame has to go to the amazing residents, staff and principals who have worked to preserve this special little place. And of course, special thanks go here to Mark Vessey, who was always there when we needed "an adult" at hand—even when other emergency services might have been better equipped! Yet it is also a place of immense privilege. I was very lucky that it exists and that a colleague from the Physics and Astronomy department introduced me to it. As I look back, I realize that its interdisciplinary mission is more and more important to me as the years go by. During my time in academia, I appreciated the window it gave me into what others spent their days thinking about, the diverse friendships I formed across the dinner table and—between helping run the Dining Society [*Editor's note: Charles was President of the GCDS*], putting on plays, talks by Resident Members and the (not so) occasional social event—the endless distractions it provided from my research! Now that I have ventured out of the ivory tower into the "real world" (if you count financial derivatives as the real world) I have come to realize what a great opportunity it was to learn about the many different approaches my fellow residents had to understanding the world and our place in it. So many people so rarely get the chance to escape their siloed project, much less their discipline, that this broader



perspective is invaluable for bringing people to a common understanding. Not to mention what second-hand education in the humanities I managed to pick up. But before I turn this into a speech worthy of Mark at Founders' dinner, I better sign off. Here's to hoping Green College can pull off another 30 years and many more beyond!

# JUDITH VALERIE ENGEL

*Judith writes from Oxford:*

They say the friends you make in college are friends you'll have for life but in my experience it seems to be also the case that the friends you do not make in college are friends you'll have for life—at least, if that college is Green College. I spent a year at UBC, before going on leave to pursue a DPhil at Christ Church, University of Oxford. A year into my time in the UK, I received a message from a fellow Greenie, Anya Leenman, who had left the College just before I arrived, which is why we never actually met in Vancouver. She informed me that she was coming to Oxford as a Junior Research Fellow (i.e., a postdoc) at Christ Church, in Geography. Our shared academic past was the basis of what flourished into a beautiful friendship and led to many joint college dinners and walks across Christ Church Meadows. I also include GC Society Member, Yue Liu, who is doing his DPhil in Mathematics at Wolfson College, Oxford, and who joined us at Christ Church for an SCR (Senior Common Room) dinner. Another mini-GC reunion occurred recently when Jamie Wood visited Oxford for an 'education holiday'—the two of us had actually spent time at GC together—and I was able to give her an insider's tour of the university.

During an Easter break I time-travelled to 18th century Vienna—by going to India. Well, almost: I was invited to give a series of lecture recitals and a guest lecture in Mumbai and Pune. In the lecture recitals I spoke about my research on women musicians and composers in the salons of Enlightenment Vienna, while also performing some of their music for piano. It was an opportunity to experiment, in a kind of auto-ethnographic way, in recreating salon-type settings that involve music, as well as conversation and engagement with the audience. The audience members in this case were an interesting mix of regular listeners to Western Classical Music and people who had never actually gone to a Western Classical concert before. That made it easier for me to focus my program on the nowadays mostly forgotten women protagonists of old musical



*Oxford: Jamie Wood, Judith Valerie Engel*

Vienna, outside of the androcentric norm that most European audiences have come to expect. A dear friend of mine, Azhar Tyabji, is the reason I was able to embark on this journey. A resident of the city of Pune, he connected me to the concert organizers, as well as the host of the lecture series where I gave a talk, Khushru Irani. It was a great pleasure catching up with Azhar and being shown around the cities by a fellow Greenie.

# SEREANA NAEPI

*Sereana writes from Auckland, Aotearoa New Zealand:*

There is something genuinely wonderful about Green College and its ability to bring together scholars from across the world, disciplines and generations. My visit last year showcased Green College's fantastic ability to do this. I sat on a panel as the representative of one of three generations of Greenies (with Professor Airini and Rodney Stehr: see pp. 51, 75-76) and reflected on what it meant to be Pacific in Vancouver, particularly at UBC. The panel perhaps also reflected the College's aspirations and long-term vision to bring together scholars from across disciplines to discuss and engage with big ideas and each other.

While visiting Green College, I connected with current Greenies and discussed their plans in Indigenous studies and higher education. It was a reminder of the importance of maintaining a connection to the College and equally encouraging to hear graduate students dreaming of big futures for themselves. Returning to Green College was a fantastic opportunity to give back and something that I am sure many other Greenies would participate in if given the chance. Our time at Green College as students is remarkable for its intellectual stimulation and sanctuary. The opportunity to be within that space again was renewing for me after a pandemic and lockdowns, and I left feeling excited about intellectual possibilities and partnerships.

I also gave presentations at Educational Studies and reconnected with scholars at UBC after the pandemic limited travel to and from New Zealand. Importantly, part of this process was meeting with Pacific students and academics who find themselves at UBC and connecting and contributing to this space through



one-on-one mentoring about the use of Pacific methodologies and building lasting relationships.

Vinaka vaka levu to Green College for inviting me to walk the grounds, sit in the Great Hall and think in the Coach House again. Hopefully, see you all again soon.



(from left to right) Joanne Kienholz, Brigitte Gemme, Mark Vessey, Sonnet L'Abbé and Darlene Seto

# THIS GREEN TIME

— by Sonnet L'Abbé (GC Society Member and Distinguished BC Fellow of the College)

*This is a transcript of remarks from the 2023 Founders' Dinner, celebrating the College's 30th anniversary, when Sonnet L'Abbé was joined on a panel of guests of honour by fellow Society Members Joanne Kienholz, Peter Loewen (now also Dean of Arts and Sciences at Cornell University) and Darlene Seto—who also lived at the College around the mid-point of its history so far.*

Ah siem na si yei ya; entha pe Sonnet L'Abbé.

Good evening everyone here on the traditional and unceded territory of the xʷməθkʷəy̓əm; it is such a pleasure to be back in the familiar space of this Great Hall. It is an honour to join you to mark the 30th anniversary of Green College and, as he steps down from his role as Principal, to celebrate Dr Mark Vessey's 15 years of impeccable stewardship. It's a little scary how quickly time has passed, but it is a gift to be invited to think back on my time as a Greenie and how the work I do now is rooted in this place.

I arrived at Green College when I was 33 years old, as I started a PhD in the English Department where Mark was then Chair of the Department's graduate program. Because Mark had so warmly brought me into that program when I arrived, I was honoured to be part of the celebration, right here, that welcomed Mark into the role of Principal in 2008. I wrote a very rhymey poem for him then that I cannot now find on any of my hard drives, in which I believe I rhymed Vessey with dressy.

I have a complex relationship to the Oxbridge vibe of this place. Mark's an Oxbridge-educated white man, an early modernist with investments in the canon and fits right in; I'm the tri-racial Black enby who did an MA on Tiger Woods' articulation of identity—and at the right angle, I fit in too.

There is a huge gulf between the communities and cultures that raised me and the long-practised codes of civility that govern Oxbridge-style elite spaces; a gulf between, or should I say deliberate erasures of the proximities between, the culture of power that establishes schools in British colonies and the cultures of Indigenous powers who maintain their agency and vibrancy in those colonial conditions. But there are spaces where powers meet, and this College is one of those places. When that meeting reproduces generational, structural power imbalances—white guy with power; younger brown femme's future relying on the relationship, as it was when I was a student here—it should be at least as supportive, respectful and encouraging of speaking truths as the environment Mark administered at the College while I lived here and that he has made even more responsive since.

In the English Department in the Buchanan Tower, Mark taught the graduate course on research tools that taught how our English scholars' approach to the text was rooted in biblical exegesis, that is, the interpretation of scriptural texts. If anyone knows how the study of verse and scripture are akin to a kind of spiritual devotion, it's Mark. On the short walk from here to Buchanan, Hock E Aye Vi Edgar Heap of Birds' sign, from his installation *Native Hosts*, taught me that our trade in letters and language happens in a non-English-speaking home. Seeing that sign, just over the hill from these rooms, was one of the first invitations I ever had to ask myself what it means to be a settler on this territory. Now, how to ethically pay so much devotional attention to English, on Hə́nǵə́míńǵə́ and Hulqumíńuń-speaking territories that I work on, is a question that continues to propel my inquiries and creations.

I didn't do my PhD dissertation on the poetry of Caribbean



Canadian women and femmes because I was living it. I was busy embodying—while getting breakfast, while curating the “Play Chthonics” reading series in the Coach House, while navigating comps—the intersection of colonial and colonized sensibility. In my studies, I wanted to shine light on another intersection where powers meet; at the conceptual borders between body and land. I wrote about plantified persons and personified plants in English poetry, and looked at the ways Western intellectualism separated the concept of mind from soil and flesh. This was all well before Robyn Kimmerer wrote *Braiding Sweetgrass* or Suzanne Simard wrote *The Mother Tree*. My asking of questions that were barely thinkable then, was watered here, at Green College, where I could speak to plant behaviourists and cognitive linguists about concrete poems. The long arc of that work has brought me to a practice of relationality I might have come to earlier if I’d studied Black and Indigenous women’s thinking, where plant and human, prose and poetry, lecture and song, performing scholarship and eating dinner, are all one.

The stewards of Cecil Green’s gift, who had the vision of a centre for interdisciplinary scholarship at UBC, of a college whose “mandate was to foster connections beyond the traditional limits of academic discourse,” perhaps never spent much time thinking of those disciplinary silos, or limits, as practices of segmenting knowledge and disciplining the body in ways that served the projects of territorial control and resource extraction that funded them. But to any of us who have found that our research questions, our passion for dialogue and community, and the knowledge we gain from our pursuits do not fit neatly into disciplinary categories, and to any of us aware of the history of the European church’s and university’s impositions of their structures on knowledge, pruning of the endless mycorrhizal networks of relationality into stand-alone disciplinary trees, let me suggest that interdisciplinary conversation is potentially decolonial conversation, if we want it to be.

While thinking about how I wanted to re-member Green College in this voicing tonight, I looked up the campus peninsula on the map of xʷməθkʷəy̓əm place names; there’s a dot right on this place, where Cecil Green House and Graham House sit, and the name spoken by James Point is q’ew’əm, which the notes say means “‘Howling’, a rock near Point Grey that was a dog about to bite x̣e:ls.” I like that I can now think of my time at Green as my time at q’ew’əm. It’s a word that’s very close to the Hən̓q̓əmin̓əm̓ word for “rest” and I don’t mind at all thinking of this place that seeded my singing, as a place for rest-minded howling. I’m grateful to elders Western and Indigenous who have made this place what it is. I’m grateful to you, Mark, for the way your respect for language and idealism around the literary has created this space that so deeply informs how the arts speak to law and science, at UBC and in the world as students move from here into the rest of our lives.

And because Mark’s tenure here began with some lyric verse from me, it seems only fitting to end with some.

## Green Time

They’re seeding weird forms of knowledge  
on the couches of Green College  
Geneticists are kissing the historians

Dreams interdisciplinary  
sext between the cherry blossoms  
on green lawns uncaded by xʷməθkʷəy̓əm

First time I heard the land acknowledged  
Was in the Great Hall of the College  
My mind became a little less Canadian

It was a Green time  
A green time  
A green time

Where neuroscience and aesthetics  
Intersect with plant poetics  
Was the subject of my dissertation

I saw Green Men embodying a kind  
of healing of a Western mind’s  
Schism between science and creation

I argued, here, for feeling plants  
with medical and legal fellows  
We filled our plates with leafy conversation

It was a Green time  
A green time  
A green time

’pon uh time  
Yt men doan know  
Dem trees talk to  
Each other

’pon uh time  
Yt men doan know  
Green leaves dem be  
Green brothers

And I remember Greenie friends  
Like Heather Roxborough and Brigitte Gemme  
In Graham House in pjs where we danced

I remember when some Greenie femmes  
tried to hold some Greenie men  
accountable, we greenly took a stand

Now I compose these tonal flowers  
Funded by extractive powers,  
Speak of racination and of land

In this Green time  
This green time  
This green time







# GAZETTE



## DISTINGUISHED VISITING, INDIGENOUS AND BC FELLOWS

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. 113. The following individuals were appointed by the Advisory Board at its annual meetings in 2022 and 2023, in each case for a five-year term:

### DISTINGUISHED BC FELLOWS - *Appointed in 2022*

Sonnet L'Abbé



**Sonnet L'Abbé** writes in the intersections between word, race, species, song, gender and place. They are the Tkarronto-born, mixed-race Black, Indo-Caribbean and Québécois child of Ghislain (Jason) L'Abbé and Janet (Rayman) L'Abbé, and author of the poetry collections *A Strange Relief*, *Killarnee*, *Anima Canadensis* and *Sonnet's Shakespeare*. *Sonnet's Shakespeare* was a finalist for the Dorothy Livesay Award and the Raymond Souster Award, and Quill and Quire called it "the most audacious volume of poetry to appear in 2019," naming it Book of the Year. In 2021, Sonnet played their first solo show as a singer-songwriter in the Port Theatre's Discovery Series. They live on Snuneymuxw territory on Vancouver Island and teach Creative Writing and English at Vancouver Island University. See more pp. 94-95 |

Scott McIntyre



**Scott McIntyre** is the founding partner and recently retired Publisher and Chairman of Douglas & McIntyre Publishers which during his tenure published some 2000 Canadian books. For over 40 years Scott has been actively involved in government relations and industry association work in the cultural industries, both provincially and federally. He has served on many cultural boards, both in Canada and Internationally, and recently completed a term as President and Program Chair of the Vancouver Institute. He is Past-Chair of the BC Achievement Foundation, and on the Advisory Boards of the Global Reporting Centre, the Museum of Anthropology and Green College, all at UBC, and PEN Canada in Toronto. His many other board involvements have included the Writer's Trust of Canada, the BC Arts Council, the UBC School of Journalism, the Association of Canadian Publishers and Logos: The Journal of the World Book Community. In 1996, Scott received an Honorary Doctor of Laws degree from Simon Fraser University. The following year, he became a member of the Order of Canada, which recognizes a lifetime of outstanding achievement and dedication to the community. His contributions to cultural life in Canada have been further recognized by a Queen's Golden Jubilee medal in 2002 and her Diamond Jubilee Medal in 2012. In 2012, Scott was honoured with the inaugural IVY Award for his substantial contributions of Canadian publishing from the International Festival of Authors in Toronto. In 2016, he received the Gray Campbell Distinguished Service Award for his contributions to the British Columbia book publishing industry. In 2019, he was awarded the Order of British Columbia.

DISTINGUISHED BC FELLOWS - *Appointed in 2023*

Sara Barackzay



**Sara Barackzay's** art has been exhibited around the world, including in Afghanistan, Germany, Turkey, India, Australia, Canada and the US. She has illustrated children's books for UNICEF and private publishers, and her designs have been featured on Afghan clothing. She taught physics and art at the Afghan Turk Girls' School in Herat and was a mentor for the Afghan Girls' Robotics Team. Sara has been interviewed by *The Guardian*, *El Pais*, and the *Khaleej Times*, and her art and story have appeared in over twenty international periodicals. See more on pp. 45, 62.64.

Krystal Paraboo



**Krystal Paraboo** (she/her) is an award-winning independent curator, art historian, writer and public art planner operating on the unceded ancestral territories of the X̱məθkʷəy̓əm, Skwxwú7mesh, səliwətał peoples. Krystal's work has spanned within public and private art institutions over the past decade, with a focus on cultural and community development through artistic expression. She has recently shifted to research in the public art realm transforming spaces through placemaking, land-based artforms and bridging activism with contemporary art practices. Krystal was the recipient of the 2022 Women of Distinction Awards: Arts, Culture & Design, and leads the Public Art Program with the Black & Indigenous Design Collective (BIDC). See more on p. 24.

DISTINGUISHED VISITING FELLOW - *Appointed in 2022*

Margaret Christakos



**Margaret Christakos** is attached to this earth. Born and raised in Sudbury, Canada of settler ancestry, she is a widely published poet, fiction writer, image-maker and innovative poetry mentor engaged since the late 1980s in an experimental lyric feminist poetics of relationality, direct and indirect address, social media and embodiment, voice and touch, constraint and improvisation, order and disorder, memory and public listening. See more on pp. 42, 57-59.

DISTINGUISHED VISITING FELLOW - *Appointed in 2023*

Colleen Murphy



**Colleen Murphy** is a two-time recipient of the Governor General's Literary Award for Drama, and the Carol Bolt Award for Outstanding Play, for *Pig Girl* in 2016, and *The December Man / L'homme de décembre* in 2007. Other plays include *The Society for The Destitute Presents Titus Bouffonius* (winner of six Jessie Richardson Awards including Outstanding Production and three Elizabeth Sterling Awards including Outstanding Production), *The Breathing Hole* (shortlisted for the Susan Smith Blackburn Prize, US, and the Carol Bolt Award), *Armstrong's War*, *The Goodnight Bird*, *The Piper and Beating Heart Cadaver* (shortlisted for the Governor General's Literary Award for Drama). Libretti include *Fantasma*, with composer Ian Cusson, for the Canadian Opera Company, *Oksana G.*, with composer Aaron Gervais, for Tapestry Opera, and *My Mouth On Your Heart*, with composer August Murphy-King, for Toy Piano Composers and Bicycle Opera. Colleen is also an award-winning filmmaker and her films have played in festivals around the world. See more on pp. 43, 84-88.

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 four-year term, renewable once. In 2021-23, the following persons served on the Advisory Board:

## BOARD CHAIR:

**Arnab (Arnie) Guha**

Partner, Phase 5 Consulting Group Inc. (Toronto)

## BOARD CHAIR EMERITUS:

**John Diggins**

## EX OFFICIO MEMBERS:

**Nathalie Des Rosiers**

Principal, Massey College at the University of Toronto

**Santa Ono**

President and Vice Chancellor, UBC (-2022)

**Deborah Buszard**

Interim President and Vice Chancellor, UBC (2022-23)

**Andrew Szeri**

Provost and Vice President Academic, UBC (-2022)

**Gage Averill**

Provost and Vice President Academic, UBC (2022-)

**Susan Porter**

Dean and Vice Provost, Graduate and Postdoctoral Studies, UBC

**Aishwarya Ramachandran**

Co-Chair, Council of Resident Members (2021-22)

**Rodney Stehr**

Co-Chair, Council of Resident Members (2021-22)

**Aditi Nagaraj Nallan**

Co-Chair, Council of Resident Members (2022-23)

**Reem Salameh**

Co-Chair, Council of Resident Members (2022-23)

## MEMBERS AT LARGE:

**Margaret MacMillan OM CC CH**

Emeritus Professor, International History, University of Oxford, and Professor of History, University of Toronto

**Scott McIntyre CM OBC**

Co-founder and former CEO, Douglas & McIntyre Publishers

**Frances Picherack**

Senior governance and policy advisor

## Kathleen Woodward

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

## GREEN COLLEGE SOCIETY MEMBERS:

**Airini**

Provost and Vice President Academic, University of Saskatchewan

**Ajay Agrawal CM**

Geoffrey Taber Chair in Entrepreneurship and Innovation, Rotman School of Management, University of Toronto

**Nicola Hodges**

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

**Joanne Kienholz**

Awards Specialist, Institutional Strategic Awards, SFU

**Darlene Seto**

Lead, Policy and Partnerships, Foundry 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 Green College

**Suzanne Huot**

Assistant Professor, Occupational Science and Occupational Therapy, UBC

**Mark Turin**

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

**Alison Wylie**

Professor of Philosophy and Canada Research Chair (Tier I), UBC

**Gaoheng Zhang**

Associate Professor, French, Hispanic and Italian Studies, UBC



## STANDING COMMITTEES

The Standing Committees are the primary adjudication 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:

#### 2021-22:

**Michael Carelse**

Archival Studies, and Library  
and Information Studies

**Adriana DiSilvestro**

Geography

**Isaac Fairbairn**

English Language and  
Literatures

**Katelynn Kowalchuk**

Political Science

**Lindsey Nkem**

Gender, Race, Sexuality and  
Social Justice

**Lewis Page**

Science and Technology

**Reem Salameh**

Resources, Environment and  
Sustainability

**David Andrea Zappulli**

Philosophy

#### 2022-23:

**Karly Anderson**

Kinesiology

**Yoonseok Choi**

Health Psychology

**Pedro Villalba González**

Physics and Astronomy

**Nicolo Jimenez**

Geography

**Asim Khanal**

Forestry

**Prerna Kundu**

Economics

**Ji Sun Lee**

Geography

**Jessica Lynn Lussier**

Children's Literature

**Charlotte Milne**

Resources, Environment and  
Sustainability

**Riku Mizuta**

Physics and Astronomy

**Dev Roychowdhury**

Kinesiology

**Xinyi (Angela) Zhao**

Philosophy

### 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, Operations who co-opts volunteers on a task-by-task basis. In this role, the Assistant Principal, Operations also provides support to the Green Lanterns and, when requested, to the resident-run Wellness Committee (see p. 104).

### MEMBERSHIP COMMITTEE

The Membership Committee is responsible for recommending new Resident Members of the College. Current Resident Members are balloted onto the committee and Members of Common Room serve on it at the invitation of the Principal. The committee meets monthly as needed, the main business of the year falling between March and July.

#### 2021-22:

**Joseph Burkhart**

Classical, Near Eastern  
and Religious Studies

**Steve Chignell**

Resources, Environment  
and Sustainability

**James (Jake) Collie**

Economics

**Yingxiang Li**

Business Administration

**Riku Mizuta**

Physics and Astronomy

**Elaheh (Elahe) Shenasa**

Interdisciplinary Oncology

**Rodney Stehr**

Interdisciplinary Studies

**Cheuk Him (Ryan) Sun**

History

**Walker Williams**

Music

#### 2022-23:

**Rachel Cripps**

Philosophy

**Ajay Gill**

Law

**Nicolo Jimenez**

Geography

**Anahita Karandikar**

Economics

**Zachary Nanji**

Public Policy and Global Affairs

**Merlin Pelz**

Applied Mathematics

**Serikbolsyn Tastanbek**

Teaching English as a Second Language

**Pedro Villalba González**

Physics and Astronomy



**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 2021-23, 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.

2021-22:

**Kaila Bonnell**  
**Joseph Burkhart**  
**Qing (Claire) Cao**  
**Michael Carelse**  
**Felicity Collins**  
**Pedro Villalba González**  
**Hallah Kassem**

**Vivian (Xiao Wen) Li**  
**Sofie McComb**  
**Riku Mizuta**  
**Aditi Nagaraj Nallan**  
**Aishwarya Ramachandran**  
**(Co-Chair)**  
**Elizabeth Reid**

**Alejandro Rojas**  
**Reem Salameh**  
**Heera Sen**  
**Elaheh (Elahe) Shenasa**  
**Rodney Stehr (Co-Chair)**  
**Serikbolsyn Tastanbek**  
**Walker Williams**

2022-23:

**Michael Carelse**  
**Meena Chowdhury**  
**Eric Cislak**  
**Rachel Cripps**  
**Kelsi Dunman**  
**Nicolo Jimenez**  
**Hallah Kassem**

**Asim Khanal**  
**Sofie McComb**  
**Riku Mizuta**  
**Aditi Nagaraj Nallan**  
**(Co-Chair)**  
**Zachary Nanji**  
**Heather Pudwell**

**Elizabeth Reid**  
**Alejandro Rojas**  
**Dev Roychowdhury**  
**Reem Salameh (Co-Chair)**  
**Serikbolsyn Tastanbek**  
**Pedro Villalba González**  
**Xinyi (Angela) Zhao**





### SUSTAINABILITY COMMITTEE

In 2021-22, the Sustainability Committee worked on three main projects. For the first, we collaborated with the Common Kitchen committee and organized educational workshops for all Resident Members of the College about waste sorting. Participants were informed about the principles of waste sorting and played an online game to apply the knowledge they gained. For the second project, we introduced a communal laundry detergent program where residents can opt-in and get access to bulk laundry detergent and thereby reduce plastic waste as they will no longer need to buy small plastic containers. For the third project, we planted the garden with various seeds, including peas, tomatoes, radishes, carrots, spinach, beans and herbs. All the produce was shared with the College community during the summer. The Sustainability Committee was chaired in 2020-21 by Reem Salameh.

### THE MOVEMENT COMMITTEE (FORMERLY THE SPORTS COMMITTEE)

In 2021-22, the Sports Committee was renamed as the Movement Committee. The committee had teams playing intramural ultimate frisbee and soccer. It also organized a number of yoga sessions in the Great Hall, and in the garden when the weather started to get better. We had a ski day, in which some Greenies learned to ski for the first time. Efforts were made to connect people who had similar interests, be it climbing, hiking, swimming or whatever way of moving they enjoyed. The committee also purchased a slackline, which has been permanently set up between two trees in the Green College garden, and free weights, allowing residents to do weight training in the garden or in their rooms. The Movement Committee was chaired by Kaila Bonnell and Alejandro Rojas.

### WELLNESS COMMITTEE

The Wellness Committee is a resident committee dedicated to supporting the health and wellness of Green College residents. In 2021-22, the committee co-hosted the Welcome Party, organized two exam-period study halls, and regularly led sunset beach walks to local beaches. The committee was chaired by Hallah Kassem and Samuel Bundenthal.

The committee's first event of 2022-23 was in Welcome Month, when new and returning Greenies were invited to Wreck Beach to lounge in the sun, take a dip in the ocean, play spikeball and volleyball, and get to know one another. Since 2020, the Wellness Committee has hosted bi-annual study halls during the December and April exam seasons to bring members of the community together to study with friends over tea and healthy snacks. These study halls have also featured study breaks for yoga, visual arts and cozy fireside gatherings. Another tradition of the Wellness Committee is hosting yoga and meditation sessions. These events help Greenies de-stress and increase levels of movement in the otherwise sedentary lifestyle of graduate students. When the weather permits, members organize beach walks down one of the many local beaches, including Tower, MOA and Wreck. New to the Wellness Committee in the 2022-23 academic year were co-hosting a snowshoe trek with the Movement Committee and organizing two teams of five to compete in UBC's Storm the Wall relay race. In total times of 22 and 17 minutes, members swam, sprinted, biked, ran and stormed the wall. All of these events have been incredibly rewarding to be a part of organizing, as they've brought the community together and have supported Greenies' health and well-being in unique and engaging ways. The committee was chaired by Hallah Kassem.



## READING ROOM COMMITTEE

2021-22 was the year of the Reading Room Committee v. 2.0! We began hosting a regular Sunday Tea, where residents gather in the Gibson Room and/or Reading Room (RR) to study, talk and hang out over tea and Timbits. We collaborated with the Wellness Committee to host Study Hall at the end of each semester. Another contribution to the GC community was communal printing. We were taking care of several printers donated by past Greenies, but they either got broken or their printing materials were difficult to keep supplied. After conducting a survey, we purchased a new printer that satisfies the community's needs and can be efficiently maintained. Having cancelled many previous print subscriptions to magazines/journals (to which students at UBC already have online access), we let Resident Members pick up some of the archived print copies for their personal collections, and recycled the rest. We also cleaned and rearranged the RR, and relocated some already-catalogued books and sheet music to the Coach House and Piano Lounge respectively. In a further, perhaps unexpected development, we took over the care of the TV Room in Green Commons, which is the only other space—apart from the Common Kitchen—that is used and maintained exclusively by residents. As part of this commitment, we replaced some of the old electronics with new ones, and

introduced a simple booking system. Last but not least, the RRC collaborated with the Pride Collective for Pride Month events. We helped organize movie nights featuring iconic movies for queer communities, hosted a book club and facilitated discussion of *I Hope We Choose Love: A Trans Girl's Notes from the End of the World* by Kai Cheng Thom. The Reading Room Committee was chaired in 2021-22 by Felicity Collins and Riku Mizuta.

For 2022-23, the Committee kicked off the new academic year by hosting game nights as part of the Welcome Month. Dozens of people showed up to enjoy Werewolf and board games in the Dining Hall. We then kept this social momentum going with weekly movie nights, and collaborated with the Sustainability Committee for a sustainability-themed movie night. The movie series culminated with the Oscars: we watched all the trailers of the Oscar-nominated films on the Friday before the ceremony, organized an online contest for making guesses on which film would win Best Actor, Best Actress, Best Director and Best Film, and hosted a live-streaming of the Academy Awards ceremony. At the same time, in case you wondered, we continued looking after the Reading Room (with its printer) and the TV Room. The Reading Room Committee was chaired in 2022-23 by Riku Mizuta.





*Spring Gala, 2023*

### SOCIAL COMMITTEE

2021-22 was relatively quiet on the social front as the College continued to emerge out of pandemic-related restrictions, particularly during the first semester. However, as the College saw increasing occupancy, there was a gradual increase in the number of events the Social Committee could plan and host. The list included a Welcome Month Party hosted on the Lower Patio of the College in late September and weekly social events at a variety of pubs on campus during the first semester. In October, in concert with the Arts Committee, we organized a visit to a pumpkin farm, followed by a pumpkin carving party accompanied by hot chocolate and snacks. The Committee also organized and threw a Halloween rager, which Resident Members attended in costume. We were sure of the party's success judging by the amount of cleaning up the committee did the next day. Lastly, as is tradition, the Social Committee organized an after-party following the Spring Gala, in the Coach House. There was a great deal of singing, dancing and general merriment. Overall, members seemed to enjoy having the opportunity to meet one another without the pressure of Covid-19 restrictions. The Social Committee was chaired in 2021-22 by Aditi Nagaraj Nallan and Aishwarya Ramachandran.

In 2022-23, the Social Committee was led by Zachary Nanji and Asim Khanal as co-chairs, and consisted additionally of Daniel Cairns, Romeo Thierry Iyarwema Hategekimana, Eric Cislak, Daniela Belén

Miranda and Dev Roychowdhury. In late October, we organized a Halloween Party. The event was a great success not only in terms of the number of attendees (more than 60 Resident Members attended), but also in terms of the feedback shared after the event. The Arts Committee made this event more vibrant by adding Halloween-themed decorations in the party venue and the vicinity. Following this encouraging start, we organized three after-Gala events: an after-party following the Winter Gala, a games night following the Founders' Dinner and an after-party following the Spring Gala. Among these, the after-party on the day of Spring Gala had a great turnout. The other two events were also successful in bringing people together to relax and take a break from their hectic schedules. During the Spring Gala, the Social Committee also organized the Green-Off Awards (previously also called Dubious Awards). These awards were given to just have a laugh by recognizing some fun aspects related to individual Resident Members, like coming late for breakfast consistently, partying hard, etc. The winners were chosen by an online poll. Throughout the year, Social Committee members also helped with the guest check-in during the Galas. Smaller events like a visit to the Museum of Anthropology, or to Koerner's Pub on Thursdays (named Thirsty Thursdays), were also organized. The Social Committee also helped the Arts Committee with the GC Players' Murder Mystery Party by contributing the budget for food.



## PRIDE COLLECTIVE

In 2021-22, the Pride Collective hosted a series of queer-themed events open to all Resident Members, as well as helping to provide a safe space and supportive community for 2SLGBTQ+ members. We inaugurated a queer journal club, in which participants shared and discussed academic and non-academic works related to the theme of “queer belonging.” We also hosted weekly RuPaul’s Drag Race watch parties on Fridays, and several queer movie nights on Saturdays during Pride season and throughout the year. In collaboration with the Reading Room Committee, we began a queer book club. In July, we capped off the year with a Queer Garden: an evening barbeque on the lower patio with queer-themed music, games and bingo. In addition to these official events, the Pride Collective provided a digital space for 2SLGBTQ+ members of the College to socialize and build community, often resulting in unofficial meetups and excursions to local UBC and Vancouver events. The Pride Collective was co-chaired in 2021-22 by Michael Carelse and Serikbolsyn Tastanbek.

In 2022-23, the Pride Collective continued to provide a digital space for 2SLGBTQ+ residents to socialize, build community, and plan in-person activities together. The Pride Collective was co-chaired by Michael Carelse and Serikbolsyn Tastanbek.

## 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 Greenies. 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 2021-22, the Green Lanterns were Aaron Henry, Julia Nakamura and Rodney Stehr.

In 2022-23, the Green Lanterns were Julia Nakamura, William Wither and Jane Willsie.



*Lauren Ing, Lindsey Nkem and Mitchi (Michelle) Kamigaki-Baron*



*Pedro Villalba González and Zachary Nanji*



### COMMON KITCHEN COMMITTEE

The Common Kitchen Committee oversees the shared kitchen space at Green College. The primary tasks of the Committee are purchasing and stocking supplies and maintaining a schedule for keeping the kitchen clean, as well as (in recent times) managing changes to Covid-related rules in response to public health guidelines. The Common Kitchen Committee relies on participation by all Resident Members to ensure the CK remains safe, clean and organized.

In 2021-22, the committee's activities included hosting orientation sessions in September and January for new Resident Members, and running waste-sorting workshops in collaboration with the Sustainability Committee. The committee was co-chaired by Joseph Burkhart and Walker Williams.

In 2022-23, the Common Kitchen Committee was primarily focused on getting the kitchen back to normal after most Covid restrictions were lifted. At the beginning of the year, we did a deep clean of the entire kitchen, took an inventory and replaced a number of well-loved (!) items. The CK Committee collaborated with the Sustainability Committee to run waste-sorting workshops at the beginning of the year to help improve our sorting abilities and reduce unnecessary waste. We also implemented a new system where residents were asked to email the Common Kitchen Committee after completing their daily cleaning duties. This system was well received, and cleaning duties were more consistently adhered to, leading to a cleaner and more pleasant kitchen experience for all residents. The Common Kitchen Committee was co-chaired in 2022-23 by Kelsi Dunman and Heather Pudwell.

### GREEN COLLEGE PLAYERS

In 2021-22, the Green College Players put on a performance of *Guitar Strings*, a one-act play written by Vivian (Xiao Wen) Li. The play explores themes of trauma, reconnection and hope as two siblings bond despite years apart, and with even death separating them. Audience members were invited to stay after the performance for a Q&A period with the cast, which included actresses Vivian (Xiao Wen) Li and Elizabeth Reid, set designer and stage manager Anjali Mandapaka, and sound designer Walker Williams. This year, the Green College Players Committee was co-chaired by Vivian (Xiao Wen) Li and Elizabeth Reid.

In 2022-23, the Players presented an adapted version of Shakespeare's comedy *Twelfth Night* in a dramatic reading. The story of mistaken identity and comedy, highlighted with Feste's shenanigans, song and rustling pages took place in the Piano Lounge in Graham House. The committee was once again co-chaired by Vivian (Xiao Wen) Li and Elizabeth Reid.



## 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 GCDS Manager.

### EXECUTIVE OFFICERS

**2021-22:**

**Samuel Bundenthal**  
President

**Sophie MacDonald**  
Vice President

**Lisa Maria Ruehrnoessl**  
Secretary

**Jessica Lynn Lussier**  
Treasurer

**Clark Lundeen**  
Director at Large (ex officio,  
Green College Representative)

**2022-23:**

**Michael Carelse**  
President (to February 2023)

**Lawrence Hong**  
President (from February 2023)

**Lawrence Hong**  
Vice President (until February 2023)

**Jessica Lynn Lussier**  
Secretary

**Luvina Wan**  
Treasurer

**Clark Lundeen**  
Director at Large (ex officio,  
Green College Representative)

### DINING SOCIETY STAFF

**Joseph Collet**  
Executive Chef

**Damien Terezakis**  
Kitchen Manager

**Carolina Sartor**  
Second Cook

**Peter Law**  
Breakfast Cook

**Mike Gilbert**  
Dishwasher

**Kelly Wolfe and Lynn Chiam**  
Bookkeepers

**Damien Terezakis**  
Kitchen Manager

**Carolina Sartor**  
Second Cook

**Shantelle Madden**  
Tournant (Relief) Cook

**Peter Law**  
Breakfast Cook

**Mike Gilbert**  
Dishwasher

**Ida Teymoori**  
Bookkeeper



**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 a 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 jointly held for 2018-22 by:

**Erica Gavenus**

Resources, Environment and Sustainability

**Sophie Nitoslawski**

Forestry

The O'Riordan Fellowship for 2023-26 was awarded to:

**Kasey Stirling**, Indigenous Fisheries, Institute for the Oceans and Fisheries

Kasey Stirling is Nlaka'pamux, Mi'kmaq and Acadienne. She is a status member of the Lower Nicola Indian Band in Merritt, BC. Kasey is from Williams Lake, the traditional territory of the T'exelcenc Nation (Williams Lake First Nation, Secwepemc Peoples). It is both a pleasure and a responsibility to Kasey, being an Indigenous researcher trained in biochemistry research, to bring a perspective of Etuaptmumk (Two-Eyed Seeing as described by Mi'kmaq Elder Dr Albert Marshall and his wife Murdena Marshall) to fisheries science, while being mentored and supervised by Nisga'a citizen Dr Andrea Reid. Kasey will take up a Tim and Ann O'Riordan Fellowship in Sustainability at UBC when she begins her doctoral work in the fall of 2023.

On 6 June 2023, Kasey Stirling joined Tim and Jon O'Riordan and other members of the wider Green College community for a one-day sustainability workshop, held at the College, on the theme of *Planetary Life and the Re-Creative Arts*. The other presenters on that day were Colleen Murphy, Walker Williams, Kate Collie, Rea Beaumont, Paul Alexander, Yuel Yawney, Matthew White and Frances Litman (see. p. 51).

**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.

2021-22:

**Isabella Munera**

Creative Writing

2022-23:

**Akumah Ndeh**

Mechanical Engineering

**WILLIAM C. GIBSON CITATION**

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.

2021-22:

**Kaila Bonnell**

**Stephen Chignell**

**Lindsey Nkem**

**Aishwarya Ramachandran**

**Reem Salameh**

**Elaheh (Elahe) Shenasa**

2022-23:

**Michael Carelse**

**Yoonseok Choi**

**Meena Chowdhury**

**Aditi Nagaraj Nallan**

**Pedro Villalba González**

**Jane Willsie**

*SPECIAL NOTE: An individual Resident Member can only receive the Gibson Citation once. Because of an editorial error, Jane Willsie was incorrectly listed as a recipient for 2020-21, and the name of one of the actual recipients that year was unfortunately omitted. For the record:*

**2020-21** (in addition to the names correctly given on p. 83 of the GC Annual Report & Society Magazine 2019-21):

**Evgeny Kuznetsov**

**JOHN AND TIERNEY DIGGENS MUSIC LAUREATESHIP**

The title of John and Tierney Diggins Music Laureate is an honour bestowed, at no set time or interval and at the Principal's discretion, on a Resident Member who has made a sustained and truly exceptional contribution to the enjoyment and understanding of music at the College and in the wider community. The laureateship comes with a cash prize generously provided by Dr John Diggins, Chair Emeritus of the Green College Advisory Board, and his wife, Tierney.

The second laureate, appointed in 2023, was:

**Jaeden Izik-Dzurko**

(see pp. 65-67)



**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.

**2021-22:****Robyn Adams**

Architecture and  
Landscape Architecture

**Kara Archibald**

Classical, Near Eastern  
and Religious Studies

**Carmelle Bareket-Shavit**

Psychology

**Meysam Bavafa**

Business

**Kaila Bonnell**

Health, Outdoor and  
Physical Education

**Qing (Claire) Cao**

Theatre and Film

**Michael Carelse**

Archival Studies, and Library  
and Information Studies

**Rachel Cripps**

Philosophy

**Isabella Esser Munera**

Creative Writing

**Ashley Howard**

English Language and Literatures

**Jaeden Izik-Dzurko**

Music

**Anshula Gandhi**

Mathematics

**Serena Klumpenhauer**

English Language and Literatures

**Katelynn Kowalchuk**

Political Science

**Kung-Ping Lin**

Zoology

**Eshan Nirody**

Zoology

**Lindsey Nkem**

Gender, Race, Sexuality  
and Social Justice

**Lewis Page**

Science and Technology Studies

**Merlin Pelz**

Applied Mathematics

**Heather Pudwell**

Kinesiology

**Elizabeth Reid**

Computer Science

**Reem Salameh**

Resources, Environment  
and Sustainability

**Robert Steele**

English Language and Literatures

**Bashar Talafha**

Archival Studies and Library  
Information Studies

**Serikbolsyn Tastanbek**

Teaching English as a  
Second Language

**Irein Thomas**

Psychology

**Rory Tassonyi**

Forestry

**Ewan Wright**

Interdisciplinary Studies

**2022-23:****Karly Anderson**

Kinesiology

**Anuoluwapo Awotunde**

Pharmaceutical Sciences

**Larissa Chubenko**

Society, Culture and  
Politics in Education

**Paulina Domínguez**

Creative Writing

**Romeo Thierry Iyarwema**

Hategekimana

Forestry

**Allan Michel Jales Coutinho**

Curriculum and Pedagogy

**Nicolo Jimenez**

Geography

**Anahita Karandikar**

Economics

**Asim Khanal**

Urban Forestry

**Prerna Kundu**

Economics

**Chaewon Lee**

Political Science

**Ji Sun Lee**

Geography

**Charlotte Milne**

Resources, Environment  
and Sustainability

**Daniela Belén Miranda**

Anthropology

**Zachary Nanji**

Public Policy and Global Affairs

**Dev Roychowdhury**

Kinesiology



**FOUNDATION FELLOWS**

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

John Diggins, Chair of the Green College Advisory Board, 1994-2021

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

Donald Fisher, Professor Emeritus of Educational Studies, UBC; Principal Emeritus of the UBC Emeritus College; Vice-Principal of Green College, 2015-22

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.98.*

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. 99.*

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

Erín 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

*Appointed in 2020 and 2021:*

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

*Appointed in 2022:*

Margaret Christakos, poet and writer (Toronto)

2023-28

Colleen Murphy, writer (Toronto)

**DISTINGUISHED BRITISH COLUMBIAN FELLOWS**

*For terms of appointment, see p.98.*

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

*Appointed in 2020:*

Matthew White, CEO, Victoria Symphony

*Appointed in 2022:*

Sonnet L'Abbé, poet, literary editor, musician

Scott McIntyre CM OBC, co-founder and former CEO, Douglas & McIntyre Publishers

2023-28

Sara Barackzay, animation artist

Krystal Paraboo, curator, art historian, writer and public art planner

**PRINCIPAL**

Mark Vessey

**VICE PRINCIPAL**

Airini

Nicola Hodges

**ADMINISTRATIVE STAFF**

Winky Chan, Finance and Administrative Coordinator (2022)

Alan Gumboc, Academic Program Lead

Refano Lumempouw, Receptionist (2021)

Clark Lundeen, Assistant Principal, Operations

Heather Muckart, Assistant Principal, Programs

Hanshika Pathiranjage, Finance and Administrative Coordinator (2022-23)

Lyn Pedro, Membership Coordinator (2021-22)

Shivani Sharma, Receptionist (2022)

Anna Tam, Finance and Administrative Coordinator (2021-22) and Membership Coordinator (beginning in 2022)

Winnie Tam, Hospitality Coordinator (beginning in 2022)

Luvina Wan, Finance and Administrative Coordinator (beginning in 2022)

**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**

Stephen Bath	Joanne Kienholz
John Diggins	Erica Machulak
Donald Fisher	Scott McIntyre
John Gilbert	Patricia Merivale
Cynthia Glidden-Tracey	Frances Pickerack
Sherrill Grace	Peter Suedfeld
Arnie Guha	Matthew White
Judith Hall	Graeme Wynn
Graham Kelsey	Maya Yazigi

**UBC Faculty Members of Common Room**

2021-22:

Muhammad Abdul-Mageed, Information  
 Erez Aloni, Law  
 Anna Blakney, Biomedical Engineering (Green College Leading Scholar)  
 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  
 Marie-Eve Bouchard, French, Hispanic and Italian Studies (Green College Leading Scholar)  
 Katherine Bowers, Central, Eastern and Northern European Studies  
 Benjamin Bryce, History (Green College Leading Scholar)  
 Julia Bullard, iSchool  
 Michael Byers, Political Science  
 Fionn Byrne, Architecture and Landscape Architecture  
 Trevor Campbell, Statistics  
 Luisa Canuto, French Hispanic and Italian Studies  
 Yankai Cao, Chemical and Biological Engineering  
 Annie Ciernia, Biochemistry and Molecular Biology (Green College Leading Scholar)  
 John Paul (JP) Catungal, Social Justice Institute  
 David Clough, Sauder School of Business  
 Anna Casas Aguilar, French, Hispanic and Italian Studies  
 James Connolly, Community and Regional Planning (Green College Leading Scholar)  
 Lisa Coulthard, Theatre and Film  
 Agnes d'Entremont, Mechanical Engineering  
 Megan Daniels, Classical, Near Eastern and Religious Studies (Green College Leading Scholar)  
 Ruth Derksen, Applied Science  
 Igor Drljaca, Theatre and Film (Green College Leading Scholar)  
 Julen Etxabe, Law  
 Donald Fisher, Professor Emeritus of Educational Studies  
 Alexandra Flynn, Law  
 Hu Fu, Computer Science  
 Makoto Fujiwara, TRIUMF  
 David Gaertner, First Nations and Indigenous Studies  
 Olivia Michiko Gagnon, Theatre and Film (Green College Leading Scholar)

Florian Gassner, Central, Eastern and Northern European Studies  
 Vincent Gélinas-Lemaire, French, Hispanic and Italian Studies  
 Carolyn Gilbert, Professor Emeritus of Audiology and Speech Sciences  
 Sima Godfrey, French, Hispanic and Italian Studies  
 Toby Goldbach, Law  
 Kevin Golovin, Engineering, UBC-O  
 Friedrich Martin Götz, Psychology (Green College Leading Scholar)  
 Ayasha Guerin, English Language and Literatures (Green College Leading Scholar)  
 Kristen Haase, Nursing (Green College Leading Scholar)  
 Bethany Hastie, Law  
 Sarah Hedtrich, Pharmaceutical Sciences  
 Nina Hewitt, Geography (Green College Leading Scholar)  
 Nicola Hodges, Kinesiology  
 Suzanne Huot, Occupational Science and Occupational Therapy  
 Thomas Hutton, Centre for Human Settlements  
 Richard Johnston, Political Science  
 Harry Karlinsky, Psychiatry  
 Anthony Keddie, Classical, Near Eastern, and Religious Studies  
 Edward Kroc, Educational and Counselling Psychology, and Special Education (Green College Leading Scholar)  
 Emily Huddart Kennedy, Sociology  
 Ateya Khorakiwala, Art History, Visual Art and Theory  
 Nadja Kunz, Public Policy and Global Affairs  
 Merje Kuus, Geography  
 Elizabeth Lagresa-González, French, Hispanic and Italian Studies  
 Nicola Levell, Anthropology  
 Kevin Leyton-Brown, Computer Science  
 Leah Macfadyen, Educational Technology Program  
 Manu Madhav, Biomedical Engineering (Green College Leading Scholar)  
 Harry Maier, Vancouver School of Theology  
 Ervin Malakaj, Central, Eastern and Northern European Studies  
 Matias Margulis, Public Policy and Global Affairs (Green College Leading Scholar)  
 Katie Marshall, Zoology  
 Anne Martin-Matthews, Sociology  
 Ralph Matthews, Sociology  
 André Mazawi, Educational Studies  
 Matthew McCarty, Classical, Near Eastern, and Religious Studies  
 Kelly McCormick, History (Green College Leading Scholar)  
 Tamara Mitchell, French, Hispanic and Italian Studies  
 Carlos Molina Hutt, Civil Engineering  
 Patrick Moran, French, Hispanic and Italian Studies  
 Leora Morris, Theatre and Film (Green College Leading Scholar)  
 David Morton, History  
 Anne Murphy, Asian Studies  
 Priti Narayan, Geography (Green College Leading Scholar)  
 Lorien Nesbitt, Forestry  
 Anaïs Orsi, Earth, Ocean and Atmospheric Sciences (Green College Leading Scholar)  
 Judith Paltin, English Language and Literatures  
 Chris Patterson, Gender, Race, Sexuality and Social Justice (Green College Leading Scholar)  
 Katherine Plewes, Division of Infectious Disease  
 Ève Poudrier, Music  
 Paula Pryce, Anthropology  
 Ramana, M.V. Liu Institute for Global Issues  
 Graham Reynolds, Law  
 Patrick Rizzotti, Theatre and Film  
 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  
 Elise Stickles, English Language and Literatures (Green College Leading Scholar)  
 Omar Swei, Civil Engineering  
 Bronwen Tate, Creative Writing (Green College Leading Scholar)  
 Ori Tenenboim, Journalism, Writing and Media (Green College Leading Scholar)  
 Terence Tracey, Educational and Counselling Psychology, and Special Education  
 Michelle Tseng, Botany and Zoology  
 Mark Turin, Anthropology  
 Hannah Turner, Information (Green College Leading Scholar)  
 Ilan Vertinsky, Business  
 Patricia Vertinsky, Kinesiology  
 Daniel Vigo, Psychiatry | Population and Public Health (Green College Leading Scholar)  
 Jude Walker, Educational Studies  
 Shannon Walsh, Theatre and Film  
 Kerry Wilbur, Pharmaceutical Sciences  
 Ian Williams, Creative Writing Program  
 Alison Wylie, Philosophy  
 Graeme Wynn, Geography  
 Lydia Wytenbroek, Nursing (Green College Leading Scholar)  
 Renren Yang, Asian Studies (Green College Leading Scholar)  
 Ayaka Yoshimizu, Asian Studies (Green College Leading Scholar)  
 Gaoheng Zhang, French, Hispanic and Italian Studies  
 Jiaying Zhao, Psychology
- 2022-23:  
 Abdul-Fatawu Abdulai, Nursing (Green College Leading Scholar)  
 Hassan Ahmad, Law (Green College Leading Scholar)  
 Anwar Ahmed, Language and Literacy Education (Green College Leading Scholar)  
 Dominic Alford-Duguid, Philosophy (Green College Leading Scholar)  
 Erez Aloni, Law  
 Fatema Amijee, Philosophy (Green College Leading Scholar)  
 Irem Ayan, French, Hispanic and Italian Studies (Green College Leading Scholar)  
 Brenna Bandar, Law  
 Alifa Zafirah Bandali, Gender, Race, Sexuality and Social Justice (Green College Leading Scholar)  
 Ignacio Barbeito, Forest Resources Management (Green College Leading Scholar)  
 Samuel Beswick, Law  
 Robinder Bedi, Educational and Counselling Psychology and Special Education  
 Anna Blakney, Biomedical Engineering  
 Aaron Boley, Physics and Astronomy  
 Nadine Borduas-Dedekind, Chemistry (Green College Leading Scholar)  
 Sarika Bose, English Language and Literatures  
 Marie-Eve Bouchard, French, Hispanic and Italian Studies  
 Katherine Bowers, Central, Eastern and Northern European Studies  
 William Brown, Theatre and Film (Green College Leading Scholar)  
 Benjamin Bryce, History  
 Michael Byers, Political Science  
 Fionn Byrne, Architecture and Landscape Architecture  
 Trevor Campbell, Statistics  
 Luisa Canuto, French, Hispanic and Italian Studies  
 Yankai Cao, Chemical and Biological Engineering  
 John Paul Catungal, Social Justice Institute  
 Lea Caragata, Social Work  
 Annie Ciernia, Biochemistry and Molecular Biology  
 James Connolly, Community and Regional Planning
- Lisa Coulthard, Theatre and Film  
 Agnes d'Entremont, Mechanical Engineering  
 Stephen Kwame Dadugblor, Journalism, Writing, and Media (Green College Leading Scholar)  
 Megan Daniels, Classical, Near Eastern, and Religious Studies  
 Ruth Derksen, Faculty of Applied Science  
 Tamara Robin Etmannski, Civil Engineering (Green College Leading Scholar)  
 Julen Etxabe, Law  
 Alexandra Flynn, Law  
 Tim Frandy, Central, Eastern and Northern European Studies (Green College Leading Scholar)  
 Makoto Fujiwara, TRIUMF  
 Florian Gassner, Central, Eastern and Northern European Studies  
 Vincent Gélinas-Lemaire, French, Hispanic and Italian Studies  
 Friedrich Götz, Psychology  
 Christopher Hammerly, Linguistics (Green College Leading Scholar)  
 Bethany Hastie, Law  
 Sarah Hedtrich, Pharmaceutical Sciences  
 Julia Henderson, Occupational Science and Occupational Therapy (Green College Leading Scholar)  
 Nina Hewitt, Geography  
 Michael Hooper, Community and Regional Planning  
 Emily Huddart Kennedy, Sociology  
 Suzanne Huot, Occupational Science and Occupational Therapy  
 Ilinca Iurascu, Central, Eastern and Northern European Studies  
 Sara Jacobs, Architecture and Landscape Architecture (Green College Leading Scholar)  
 Sara Ann Knutson, History (Green College Leading Scholar)  
 Erik Kwakkel, iSchool  
 Elizabeth Lagresa-González, French, Hispanic and Italian Studies  
 Jillian Lerner, Art History, Visual Art and Theory (Green College Leading Scholar)  
 Kevin Leyton-Brown, Computer Science  
 Mary Liston, Law  
 Jasmin Ma, Kinesiology (Green College Leading Scholar)  
 Harry Maier, Vancouver School of Theology  
 Georgios Makris, Art History, Visual Art and Theory  
 Manu Madhav, Biomedical Engineering  
 Matias Margulis, Public Policy and Global Affairs  
 Katie Marshall, Zoology  
 Anne Martin-Matthews, Sociology  
 Kelly McCormick, History  
 Alexis McGee, Journalism, Writing, and Media (Green College Leading Scholar)  
 Tamara Mitchell, French, Hispanic and Italian Studies  
 Patrick Moran, French, Hispanic and Italian Studies  
 Leora Morris, Theatre and Film  
 Tara Mulder, Classical, Near Eastern, and Religious Studies  
 Lorien Nesbitt, Forestry  
 Anaïs Orsi, Earth, Ocean and Atmospheric Sciences  
 Judith Paltin, English  
 Keunhyun Park, Forest Resources Management (Green College Leading Scholar)  
 Thomas Pasquier, Computer Science (Green College Leading Scholar)  
 Ethan Raker, Sociology (Green College Leading Scholar)  
 M.V. Ramana, Liu Institute for Global Issues  
 Andrea Reid, Centre for Indigenous Fisheries, Institute for the Oceans and Fisheries (Green College Leading Scholar)  
 Graham Reynolds, Law  
 Patrick Rizzotti, Theatre and Film  
 Elif Sari, Anthropology (Green College Leading Scholar)  
 Mohammad Shahrad, Electrical and Computer Engineering (Green College Leading Scholar)  
 Rena Sharon, Music



Farah Shroff, Family Practice  
 Rosanne Sia, Institute for Gender, Race, Sexuality and Social Justice  
 (Green College Leading Scholar)  
 J. Logan Smilges, English Language and Literatures (Green College  
 Leading Scholar)  
 Miriam Spering, Ophthalmology and Visual Sciences  
 Elise Stickles, English Language and Literatures  
 Sharon Stein, Educational Studies  
 Omar Swei, Civil Engineering  
 Bronwen Tate, Creative Writing  
 Giulia Toti, Computer Science (Green College Leading Scholar)  
 Mark Turin, Anthropology  
 Chester Upham, Chemical and Biological Engineering (Green College  
 Leading Scholar)  
 Desiree Valadares, Geography (Green College Leading Scholar)  
 Leigh VanHandel, Music  
 Daniel Vigo, Population and Public Health; Psychiatry (Green College  
 Leading Scholar)  
 Katherine Wagner, Economics (Green College Leading Scholar)  
 Jude Walker, Educational Studies  
 Shannon Walsh, Theatre and Film  
 Lorraine Weir, English Language and Literatures  
 Kerry Wilbur, Pharmaceutical Sciences  
 Tina E. Wilson, Social Work (Green College Leading Scholar)  
 Stepan Wood, Law  
 Alison Wylie, Philosophy  
 Renren Yang, Asian Studies  
 Kwang Moo Yi, Computer Science (Green College Leading Scholar)  
 Shoufu Yin, History (Green College Leading Scholar)  
 Ayaka Yoshimizu, Asian Studies  
 Keren Zaiontz, Theatre and Film (Green College Leading Scholar)  
 Helena Zeweri, Anthropology (Green College Leading Scholar)  
 Gaoheng Zhang, French, Hispanic and Italian Studies  
 Lily Wenya Zhou, Neurology (Green College Leading Scholar)  
 Mila Zuo, Theatre and Film (Green College Leading Scholar)

### 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 lists also include Resident Members by invitation and appointment.

### Resident Members in 2021-22:

#### Writer in Residence & Meredith and Peter Quartermain Poet in Residence

Margaret Christakos

#### Postdoctoral Scholar

Lukas Winiwarter, Forest Resources Management

#### Graduate Students (and Partners)

Robyn Adams, Architecture  
 Kara Archibald, Ancient Mediterranean and Near Eastern Studies  
 Carmelle Bareket-Shavit, Psychology  
 Michelle Bauer, Pediatrics  
 Meysam Bavafa, Business Analytics  
 Matthew Billet, Psychology  
 Kaila Bonnell, Health, Outdoor and Physical Education

Samuel Bundenthal, Science and Technology  
 Joseph Burkhart, Classical, Near Eastern and Religious Studies  
 Qing (Claire) Cao, Theatre and Film  
 Michael Carelse, Archival Studies, and Library and Information  
 Studies  
 Keng Man (Glenn) Chang, Genome Science and Technology  
 Yoonseok Choi, Psychology  
 Meena Chowdhury, Architecture and Landscape Architecture  
 Eric Cislak, Law  
 Rachel Cripps, Philosophy  
 James Collie, Political Science  
 Felicity Collins, Library and Information Studies  
 Nigel Detbrenner-Rempel  
 Matt Dietrich, Computer Science  
 Adriana DiSilvestro, Geography  
 Kelsi (Kelso) Dunman, Archival Studies  
 Isabella Esser Munera, Creative Writing  
 Isaac Fairbairn, English Language and Literatures  
 Logan Ferguson, Library and Information Studies  
 Anshula Gandhi, Mathematics  
 Anika Garlick, Law  
 Ajay Gill, Law  
 Jacob Graham, Economics  
 Aaron Henry, Philosophy  
 Maria Hernandez, Biomedical Engineering  
 Lawrence Hong  
 Ashley Howard, English Language and Literatures  
 Jaeden Izik-Dzurko, Music  
 Michelle Kamigaki-Baron, Linguistics  
 Jeremy Kellen Bland, Law  
 Serena Klumpenhower, English Language and Literatures  
 Monika Korczewski, Community and Regional Planning  
 Katelynn Kowalchuk, Political Science  
 Evgeny Kuznetsov, Language and Literacy Education  
 William Laplante, Statistics  
 Vivian (Xiao Wen) Li, Creative Writing  
 Kung-Ping Lin, Zoology  
 Weiyu Lin, Asian Studies  
 Jessica Lynn Lussier, Children's Literature  
 Ali Magzari, Electrical and Computer Engineering  
 Anjali Mandapaka, Design and Production  
 Sofie McComb, Forestry  
 Elizabeth Meshel, Ancient Mediterranean and Near Eastern Studies  
 Julia Nakamura, Health Psychology  
 Aditi Nagaraj Nallan, Bioinformatics  
 Ragini Narasimha, Bioengineering  
 Eshan Nirody, Zoology  
 Lindsey Nkem, Gender, Race, Sexuality and Social Justice  
 Benjamin Norman, Computer Science  
 Ayumi Ono, Forest and Conservation Sciences  
 Lewis Page, Science and Technology  
 James Payne, Economics  
 Merlin Pelz, Applied Mathematics  
 Heather Pudwell, Kinesiology  
 Avery Qurashi, English Language and Literatures  
 Mehak Raina, Economics  
 Elizabeth Reid, Computer Science  
 Juan Martin Rinaldi, Finance  
 Gabriel Rincon, Law  
 Ratzanyel Rincon, Economics  
 Alejandro Rojas, Economics  
 Lisa Maria Ruehrnoessl, Business Analytics  
 Divsahib Sachdeva, Business Analytics  
 Reem Salameh, Resources, Environment and Sustainability

Simran Saluja, Business Analytics  
 Isabelle Sauvé, Ancient Mediterranean and Near Eastern Studies  
 Heera Sen, Law  
 Noor Shaikh, Biomedical Engineering  
 Christopher Shanks, Law  
 Elaheh (Elahe) Shenasa, Interdisciplinary Oncology  
 Minori Shikauchi, Physics and Astronomy  
 Anant Sinha, Business Analytics  
 Robert Steele, English Language and Literatures  
 Rodney Stehr, Interdisciplinary Studies  
 Alison Stevens, Music  
 Noah Stevens, English Language and Literatures  
 Surya Sundar Raman, Physics and Astronomy  
 Bashar Talafha, Library, Archival and Information Studies  
 Omar Tariq, Biomedical Engineering  
 Rory Tassonyi, International Forestry  
 Serikbolsyn Tastanbek, Teaching English as a Second Language  
 Astitwa Thapa, Law  
 Irein Thomas, Psychology  
 Azhar Tyabji, Community and Regional Planning  
 Sudhang Varshney, Physics and Astronomy  
 Lavanya Verma, Asian Studies  
 Kyrie Vermette, Asian Studies  
 Pedro Villalba González, Physics and Astronomy  
 Lucy Warrington, History  
 Jane Willsie, English Language and Literatures  
 Ewan Wright, Interdisciplinary Studies  
 Davide Andrea Zappulli, Philosophy

#### **Visiting Graduate Student**

Ronja Ebner, Pharmaceutical Sciences

#### **Non-Resident Graduate Student Members**

(*O'Riordan Fellows: see p. 110*)

Erika Gavenus, Resources, Environment and Sustainability  
 Sophie Nitoslowski, Forestry

#### **Resident Members in 2022-23:**

##### **Visitors in Residence**

Sara Barackzay, John Grace Memorial Animator in Residence  
 Rea Beaumont, John Grace Memorial Composer in Residence  
 Janice (Jan) Haaken, John Grace Memorial Filmmaker in Residence  
 Nataliia Ivchik, John Grace Memorial Holocaust Historian in Residence  
 Colleen Murphy, Writer in Residence  
 Andrea Reid, Yosef Wosk Indigenous Fisheries Scientist in Residence  
 Bridget Whearty, John Grace Memorial Book Historian in Residence

##### **Postdoctoral Scholars**

Somdattaa Ray, Neurology

##### **Graduate Students (and Partners)**

Akumah Ndeh-Ngwa Ndeh  
 Karly Anderson, Kinesiology  
 Kara Archibald, Ancient Mediterranean and Near Eastern Studies  
 Katharine Baldwin, Geography  
 Carmelle Bareket-Shavit, Psychology  
 Michelle Bauer, Pediatrics  
 Matthew Billet, Psychology  
 Fernando Boffi, Economics  
 Samuel Bundenthal, Science and Technology Studies  
 Joseph Burkhart  
 Manpreet Buttar, Human Nutrition  
 Daniel Cairns, Data Science  
 Qing (Claire) Cao, Theatre and Film  
 Michael Carelse, Archival Studies, and Library and Information Studies

Keng Man Glenn Chang, Genome Science and Technology  
 Yoonseok Choi, Psychology  
 Meena Chowdhury, Architecture  
 Larissa Chubenko, Education  
 Eric Cislak, Law  
 Rachel Cripps, Philosophy  
 Beth Davenport, Microbiology and Immunology  
 Nigel Detbrenner-Rempel  
 Paulina Domínguez, Creative Writing  
 Scott Duke-Giles, Journalism  
 Kelsi Dunman, Archival Studies  
 Logan Ferguson, Library and Information Studies  
 Dunigan Folk, Psychology  
 Hannah Fuechter-Field, Law  
 Anshula Gandhi, Mathematics  
 Ajay Gill, Law  
 Ashley Howard, English Language and Literatures  
 William Huang, Law  
 Lauren Ing, Civil Engineering  
 Jaeden Izik-Dzurko, Piano Performance  
 Allan Michel Jales Coutinho, Curriculum and Pedagogy  
 Michelle Kamigaki-Baron, Linguistics  
 Hallah Kassem, Population and Public Health  
 Asim Khanal, Forestry  
 Serena Klumpenhower, English Language and Literatures  
 Katelynn Kowalchuk, Political Science  
 Prerna Kundu, Economics  
 William Laplante, Statistics  
 Chaewon Lee, Political Science  
 Ji Sun Lee, Geography  
 Xiao Wen (Vivian) Li, Creative Writing  
 Yingxiang Li, Finance  
 Jessica Lynn Lussier, Children's Literature  
 Sophie MacDonald, Mathematics  
 Ali Magzari, Electrical and Computer Engineering  
 Anjali Mandapaka, Design and Production  
 Sofie McComb, Forestry  
 Elizabeth Meshel, Ancient Mediterranean and Near Eastern Studies  
 Charlotte Milne, Resources, Environment and Sustainability  
 Riku Mizuta, Physics and Astronomy  
 Isabella Morgante, Oceans and Fisheries  
 Julia Nakamura, Psychology  
 Aditi Nagaraj Nallan, Bioinformatics  
 Zachary Nanji, Public Policy and Global Affairs  
 Ellinee Nelson, Art History, Visual Art and Theory  
 Eshan Nirody, Zoology  
 Lindsey Nkem, Gender, Race, Sexuality and Social Justice  
 Benjamin Norman, Computer Science  
 Ayumi Ono, Forest and Conservation Sciences  
 Merlin Pelz, Applied Mathematics  
 Heather Pudwell, Kinesiology  
 Elizabeth Reid, Computer Science  
 Juan (Martin) Rinaldi, Finance  
 Gabriel Rincon, Law  
 Alejandro Rojas, Economics  
 Dev Roychowdhury, Kinesiology  
 Reem Salameh, Resources, Environment and Sustainability  
 Isabelle Sauvé, Classical, Near Eastern and Religious Studies  
 Jaya Scott, Law  
 Christopher Shanks, Law  
 Elaheh (Elahe) Shenasa, Interdisciplinary Oncology  
 Minori Shikauchi, Physics and Astronomy  
 Aaron Skinner, Zoology  
 Dean Spencer, Finance



Noah Stevens, English Language and Literatures  
Serikbolsyn Tastanbek, Teaching English as a Second Language  
Romeo Thierry Iyarwema Hategekimana, Forestry  
Irein Thomas, Psychology  
Michelle Tobiash, Philosophy  
Sudhang Varshney, Physics and Astronomy  
Lavanya Verma, Asian Studies  
Pedro Villalba González, Theoretical Physics  
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