



CANADA WATCH

FALL 2024

FORTIETH ANNIVERSARY SPECIAL ISSUE, VOLUME 2
40 CANDLES FOR THE ROBARTS CENTRE: CELEBRATING LEGACY

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Remembering the Robarts Centre: A training ground, an academic and cultural incubator, and a home

BY CAROLYN PODRUCHNY, JEAN MICHEL MONTSION, AND GABRIELLE SLOWEY

Carolyn Podruchny is a professor in the History Department at York University and is serving as acting director of the Robarts Centre in 2024–25. Jean Michel Montsion is an associate professor in the Canadian Studies program at Glendon College and is the current director of the Robarts Centre. Gabrielle Slowey is an associate professor in the Politics Department at York University and served as director of the Robarts Centre from 2015 to 2021.

Welcome to the second issue of *Canada Watch* devoted to celebrating the 40th anniversary of the Robarts Centre for Canadian Studies. The first issue explored the founding of the Centre, its changing focus over the years, themes that dominated Canadian Studies when the Centre was founded, and how the field has changed over time. This issue celebrates the everyday texture of the Centre and how it has shaped members of its community over the four decades of its existence. We include reflections by students, artists, visiting scholars, and faculty associates. The themes that emerge from these reflections are support, guidance, mentorship, connection, critical reflection, fun, and a place to call home.

We have divided the issue into four sections, with three interludes between them. The first section includes reflections by five people who were students at the Centre. Jaime Yard, who did her PhD in anthropology, was the inaugural winner of the Barbara Godard Prize for the Best Dissertation on the Study of Canada at York, for her study of the changing relationships to nature and place during an economic shift from resource extraction to recreational and retirement real estate investment in British Columbia. Glendon student Rajani Visvanatha reflects on how conducting archival research at the Robarts Centre enriched her degree in French and biology. Erin Yunes, while pursuing a PhD in visual culture and art history, benefited from working with Inuit artists through the Mobilizing Inuit Cultural Heritage (MICH) project and collaborating on the Robarts Executive Committee and Borealis Council. Christopher Hendershot also worked with MICH while doing his PhD in politics and security studies. He was able to apply the skills he learned to a career in project management and grant administration. While an MA student, Audrey Kwan made many connections as a graduate assistant to the Centre, which enriched her academic experience. This section is followed by our first interlude, which celebrates the poetry of PhD student Jesse Thistle, the winner of the Odessa Prize for the Study of Canada while an undergraduate student at York.

In the second section, on artists, June Pak reflects on the creation of the stunning mural *The Geography of Modernity*, which has been on display in the Robarts Centre for more than 20 years. Lori-Ann Bellissimo, creator of another iconic piece of art in the Robarts Centre, *Polar-Perfect-Past-A-Roid*, discusses her inspiration from a trip to Iqaluit. Our second interlude displays moving images of chairs

created by Health and Society professor and Robarts faculty associate Megan Davies, who curated a collection of chairs for her show, *COVID in the House of Old*.

The third and fourth sections contain reflections by professors connected with the Robarts Centre. The third section highlights the experiences of visiting scholars. Shilpa Bhat, from Gujarat, India, used her time at the Robarts Centre to study the archives of M. G. Vassanji. She cites the professional and personal connections made during that visit that helped further her scholarship both within and outside Canadian Studies. Junichi Miyazawa, from Tokyo, Japan, who was studying Glenn Gould and Marshall McLuhan, found the same kind of academic enrichment by immersing himself in a Canadian academic context, which has richly contributed to his scholarship of Canada. Our final interlude, composed by three current and former directors of the Robarts Centre, offers some lighthearted verses on the happenings of the Robarts Centre.

The fourth section presents reflections by faculty associates. Christina Hoicka, now at the University of Victoria, looks back at her time at York and characterizes the Robarts Centre as an incubator of gender diversity in energy research, which allowed her to develop the Women and Inclusivity in Sustainable Energy Research (WISER) network. Deborah McGregor, now at the University of Calgary, calls the Robarts Centre a “home away from home,” where she found a safe space to develop her research program on Indigenous environmental justice.

What emerges from the retrospection of the issue is an appreciation for the myriad ways in which the Robarts Centre has acted and continues to act as a training ground for students, as an academic and cultural incubator highlighting the incredible talents of its associates and innovative explorations of Canada, and as a home away from home where scholars find safe spaces to pursue their academic interests and build connections. The reflections provide glimpses of past and current projects of the Centre, including MICH, MISHI (Manitoulin Island Summer Historical Institute), and WISER. They also recognize the people who provided support, including the late Barbara Godard, Jody Berland, Anna Hudson, Dawn Bazley, Lorna Marsden, Leslie Sanders, and Colin Coates, to name only a few. But the person who is remembered the most fondly as the backbone of the Centre is our heroic coordinator, Laura Taman, the brightest flame in the Centre’s history. ■

Memories of York: A decade after graduation

BY JAIME YARD

Jaime Yard is chair of the Department of Anthropology and Sociology at Douglas College, British Columbia. She earned her doctoral degree from the Department of Anthropology at York University, specializing in narrative political ecology with a focus on the British Columbia Coast. Yard’s research examines evolving relationships with nature and place amid economic shifts, particularly in the context of resource extraction and real estate investment. Her current research is focused on zines as tools for knowledge dissemination from classrooms to communities and as feminist DIY praxis.

It’s hard to believe it’s been over 10 years since my doctoral graduation from the Department of Anthropology at York. I haven’t been back to campus since I crossed the stage in the summer of 2012—a fact that fixes my memories at a point in time when there still wasn’t a subway to campus; when one could rely on the Falafel Hut in York Lanes for a good cheap meal; and when York Village was still under construction. I lived on campus in the first year of my MA and of my PhD at York. The campus was like a strange island city, either 15 minutes or up to two hours from the Downsview subway station, depending on traffic. I was born in Vancouver, but I grew up at York. The cosmopolitan student populations were my teachers, and the interdisciplinary faculty in Anthropology, Environmental Studies, and Canadian Studies were my role models and mentors. I do hope to return to campus someday, even though somehow I know that it will inevitably evoke a painful nostalgia for a time I didn’t appreciate fully when it was happening because it was too full and moving so fast.

Thanks to the timely nomination of my dissertation to the Robarts Centre, mere days after my defence, by the then Anthropology Graduate Program director Dr. Teresa Holmes, I became the inaugural recipient of the Barbara Godard Prize from the Robarts Centre for Canadian Studies, and I subsequently also received the Canadian Studies Network dissertation prize. It is difficult to overstate what a boost these prizes gave me as a newly minted PhD attempting to secure a stable academic position. The support shown for my work by my home department and the Robarts Centre certainly helped me to present myself and my work with confidence.

The perspective I needed to write my dissertation, “Working Natures: An Ethnography of Love, Labour and Accumulation on the British Columbia Coast,” was gifted by my decision to pursue graduate studies at York. I would never have studied my familiar home if it was not made so irreconcilably strange by my taking up dwelling in North York, Toronto, and Hamilton. I think of my work as narrative political ecology—the use of ethnographic methods to draw attention to changing relationships to nature and place amid an economic shift from a base in resource extraction to one in recreational and retirement real estate investment on the Sechelt Peninsula. From my graduate school vantage points in Ontario, I could see things about extractive labour and placemaking in British Columbia that were unavailable to me as a BC local. “We don’t know who discovered water, but we know it wasn’t the fish,” as the oft-cited Marshall McLuhan quote says.

In my current role as faculty and chair of the Department of Anthropology and Sociology at Douglas College, I am grateful for my academic apprenticeship at York. While I identify, first and foremost, as a social and cultural anthropologist, there is no denying that my work likely finds a more comfort-

able home in the precarious and contradictory field of Canadian Studies. Precarious, because it has perhaps always been uncommon in Canada to invest as much in scholarship conducted in Canada, by and for Canadians; and contradictory, because most of the work in the interdisciplinary field is rightly critical of the settler-colonial foundations of Canada itself, and thus is gathered under a name we disavow and from which we cultivate a critical distance. The Robarts Centre encapsulates the challenge—to support and promote rigorous analysis of Canadian identities and experiences, environmental challenges and changes, national and international governance, and economies, “staples” extraction and otherwise, at home and abroad. ■

Watching and learning from archives

BY RAJANI VISVANATHA

Rajani Visvanatha is a third-year French Studies student at Glendon with a minor in biology. She had the opportunity to work at the Robarts Centre for Canadian Studies during the summer of 2022.

MY EXPERIENCE AT THE ROBERTS CENTRE FOR CANADIAN STUDIES

I worked for the Robarts Centre of Canadian Studies under the guidance of Professor Jean Michel Montsion in the summer of 2022. It was one of the most rewarding experiences of my university career thus far. The archives and primary sources such as emails, books, and meeting agendas from the past 40 years were left at my disposal. Perusing these archives was the highlight of my experience. It is not often that I get to work with primary sources of information, and I enjoyed developing my ability to create my own connections among works in addition to strengthening my critical thinking skills.

WHAT I LEARNED FROM THIS EXPERIENCE

This experience not only allowed me to develop several transferable skills, but also enabled me to learn a lot about Indigenous scholarship through the writing of a paper that discussed the manner in which the Robarts Centre has addressed the subject. It was particularly interesting to learn about Indigenous languages and their complexities, as I am a French major with an interest in linguistics (Oxford, 2019). Moreover, my degree includes a minor in biology with a focus on conservation. Therefore, listening to the recorded lectures with a focus on both Indigenous matters and the environment was remarkably informative and eye-opening. I had the opportunity to listen to Deborah McGregor's lecture from 2016 on the Truth and Reconciliation Commission. When I listened to her lecture, what stood out to me was how she tied environmental dilemmas to social inequity (McGregor, 2016). I was also fortunate to listen to Bonita Lawrence's lecture from 2017 on the negative environmental consequences that flowed from the economic choices made by the Canadian government on Indigenous land (Lawrence, 2017). She discussed both the methylmercury poisoning that took place at Muskrat Falls and the destruction that ensued at Meadow Lake after nuclear waste was left there, both of which are tragedies of particular interest to the field of conservation biology. In brief, my time at Robarts opened my eyes to the ways in which Canadian Studies is intrinsically connected to so many fields of study, including my own.

HOW THIS EXPERIENCE COINCIDES WITH MY PROFESSIONAL GOALS

My experience at the Robarts Centre for Canadian Studies resonates with my current professional goals in a multitude of ways. I strive to be an educator and, as such, it is important for me to be able to understand Indigenous scholarship so that my students have a better understanding of our settler-colonial past. I would also love to incorporate what I learned about the environment from the lectures by McGregor and Lawrence into my future curriculum because I feel that Indigenous perspectives on issues of environmental justice are not mentioned enough, if at all, in the Ontario biology curriculum.

CONCLUSION

I am deeply grateful to Professor Montsion, and to the Robarts Centre for Canadian Studies, for the opportunity I was given to conduct research using their archives. I value the transferable skills and knowledge that I learned, and I believe that they will shape not only my academic career but also my career as an educator for years to come. ■

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Mentorship, research, and professional growth at the Robarts Centre

BY ERIN YUNES

Dr. Erin Yunes is a professor and departmental coordinator of art history at the American College of the Mediterranean (ACM-IAU) in Aix-en-Provence, France. Dr. Yunes recently completed a Council on Library and Information Resources (CLIR) post-doctoral fellowship in community data for the *Rematriation Project: Restoring and Sharing Inuit Knowledges* in the University Libraries at Virginia Tech. She holds a PhD in visual culture and art history from York University.

As the Robarts Centre for Canadian Studies celebrates its 40th anniversary, I am grateful for the opportunity to reflect on my experiences. The Robarts Centre has played an important role in my professional and academic development, encouraging rigorous and equitable research practices and cultivating meaningful collaborations. My journey with the Centre, from working with Inuit artists through the Mobilizing Inuit Cultural Heritage (MICH) project, to collaborating on the Robarts Executive Committee and Borealis Council, has significantly shaped my career.

During my six years at York University pursuing a PhD in visual culture and art history, my dissertation, “Decolonizing Nunavut’s Art Market,” centred on empowering Inuit autonomy in the arts economy through Indigenous-led, community-owned information and communication technologies. The Robarts Centre’s involvement with MICH was instrumental in preparing me for community-engaged work. The opportunity to travel to Nunavut was essential for understanding community values, as I collaborated closely with Inuit artists, leaders, and organizations. The guidance from the Robarts leadership was invaluable, reinforcing a community-first approach and providing the foundation for me to build lasting relationships.

A pivotal experience was attending the All Arts Summit in Kinngait, Nunavut, where I engaged in discussions with members of the government of Nunavut about strategies and policies for the cultural industries. This deepened my understanding of the challenges and opportunities in preserving and promoting cultural heritage within the Inuit arts community. Speaking with artists and organizations in Kinngait enriched my appreciation for the intersection of cultural business and entrepreneurship in the Arctic.

Participating in an intensive program at the University of Graz in Austria expanded my perspective on international debates surrounding governance, tradition, and migration. Collaborating with participants from 31 countries highlighted the interconnectedness of societal challenges, emphasizing the importance of a global perspective in addressing complex issues. These experiences, supported by the Robarts Centre, informed discussions at the spring graduate conference, attracting significant interest from scholars across Canada.

Involvement in the Borealis Council allowed me to contribute to research initiatives at York, highlighting the intricacies of interdisciplinary collaboration and organizational decision making. This role sharpened my skills in teamwork, critical thinking, and strategic planning. After defending my dissertation, I transitioned into a professional role at the Centre for Maritime Research and Experimentation at NATO in La Spezia, Italy. As a scientific editor and public relations specialist, I applied

the skills I developed at Robarts, including editing and compiling scholarly publications, event planning, and cross-cultural coordination. These skills were vital in my work at NATO, where effective communication and collaboration were crucial to success.

The most memorable aspect of my time at the Robarts Centre has been the mentorship I received. The guidance and support from mentors at the Centre not only nurtured my academic growth but also encouraged a proactive approach to engaging in global initiatives. Their insights enabled me to participate in international research experiences, broadening my horizons and shaping my professional trajectory. As I transition to my new role as faculty and department coordinator in art history at the American College of the Mediterranean (ACM-IAU) in Aix-en-Provence, France, I aim to bring these ideals into my own mentorship of students.

My connection with the Robarts Centre has been a multifaceted experience, blending academic, research, and professional opportunities that have profoundly shaped my perspectives on Canada and the global landscape. The skills and insights gained from my time at the Centre have equipped me to navigate the complexities of cultural, technological, and societal challenges, emphasizing the importance of community engagement, global awareness, and interdisciplinary collaboration for our shared futures. ■

A reflection on Mobilizing Inuit Cultural Heritage

BY CHRISTOPHER HENDERSHOT

Christopher Hendershot has 15 years of experience working in a variety of research grant administration, research facilitation, project management, and coordination roles. He completed a PhD at York University in the interdisciplinary field of critical security studies.

The Robarts Centre for Canadian Studies fostered some of the most pivotal, positive, and unexpected experiences and professional trajectories for me. My most direct connection to Robarts was through the Social Sciences and Humanities Research Council (SSHRC)-funded partnership grant, Mobilizing Inuit Cultural Heritage (MICH), led by Dr. Anna Hudson. Based at the Centre (I believe I used five different offices during my time there), I worked for MICH first as a part-time research assistant and then as a full-time research associate between 2014 and 2019. Before joining MICH and affiliating with Robarts, I was working toward the completion of a PhD in critical security studies. I had been doing research and administrative support work for various research centres at York University. In retrospect, when joining Anna and the MICH team, I could not have imagined the import and impact of the people, places, and perspectives that I would engage with and be connected to.

As a research-creation project, MICH sought to support the lived experience and real-time resistance, resilience, possibilities, and creative flourishing of Inuit artists, performers, designers, and curators. In my role, this manifested as overlapping exercises/experiences in project listening, planning, budgeting, imagining, managing, doing, and enjoying. Excel sheets and email were a constant; but—surprisingly and invigoratingly—so was time in galleries, archives, and vaults as well as on the land, water, and ice. I will always hold the memories and experiences with the people who shared their time and expertise as we hunted and ate duck and seal. The scope and scale of creative expression, ambition, and actualization also required forays into logistics, procurement, and production assistance. Transporting a frozen seal from the Ottawa airport to the Art Gallery of Ontario for the opening celebration of the Tunirrusiangit exhibition was the best example of an activity I could not have ever foreseen undertaking.

As a SSHRC-funded partnership grant, such diverse project activities and efforts also required regular engagement with and navigation through the myriad of offices and departments that are involved in the day-to-day operations of the research enterprise at universities. Understanding, appreciating, being frustrated by, and challenging the finance, human resources, and grant funds management process and procedures have proven invaluable to my professional trajectory. This immersion in the research enterprise was not only a learning and skill enhancement opportunity but, equally, a camaraderie building and commiseration experience, for which I must specifically acknowledge and thank Anna Hudson and Laura Taman.

As the MICH project was winding down, I pivoted to take on project support roles for two other SSHRC partnership grants and ad hoc work for other research centres at York. In 2019, I translated this diverse set of skills and experiences into increasingly central roles in research support and administration at universities. Immediately following my time with MICH/Robarts, I took on the role of grant development specialist for the Faculty of Liberal Arts and Professional Studies (LA&PS) at York. Among my support for all LA&PS-based researchers, I had the pleasure of supporting Robarts-

affiliated researchers with strategizing and developing grant proposals, primarily for the suite of SSHRC-funded opportunities. In 2023, I left York to join the Office of the Vice-President, Research & Innovation at Toronto Metropolitan University as a grants/contracts officer for the social sciences and humanities. This absence from York and the Robarts Centre did not last long, however, as I have recently joined Anna Hudson's SSHRC-funded partnership grant, Curating Indigenous Circumpolar Cultural Sovereignty, as a part-time research associate.

In sum, my time at the Robarts Centre is directly responsible both for my present employment and for expanding my understanding of the possibilities and impacts of university-based research. And indeed, I look forward to maintaining my connections to the Robarts Centre, wherever my career may take me. ■

A place of connection

BY AUDREY KWAN

Audrey Kwan (she/her) is a Chinese-Filipina, born and raised on unceded Coast Salish land. An experienced arts administrator and fundraiser, she is currently the managing director at The Theatre Centre in Tkaronto (Toronto).

I was halfway through my master's degree in communications and culture at York University when I was brought into the Robarts Centre as a graduate assistant. Under the direction of Jean Michel Montsion and Laura Taman, my role was to highlight the Centre's research and to help coordinate the annual graduate conference. Their warm and welcoming support was always encouraging, not only in this specific role but also for my personal and professional growth. They were always looking for opportunities to help me develop my skills further, and, as a manager myself now, that's something I seek to nurture for those around me.

I was immediately drawn to the role because my own research focused on representation, identity, and settler-colonialism in a Canadian context. My project was interdisciplinary in nature, and while it was interesting to connect with researchers exploring wide-ranging topics, I found it challenging to find like-minded peers within my cohort. I saw the Robarts Centre as a unique place where I could meet and learn from more academics with shared research interests. It was a centralized place to share knowledge, connect with other researchers, and learn about their projects.

Looking back on my time at the Robarts Centre, understanding the value of finding and being in a community is one of my most memorable takeaways. Research can be a lonely process. Reading and writing my own thoughts is necessary at times, but I always find that discourse is both generative and clarifying. Other people's perspectives will propel your ideas forward—whether you agree with them or not. For this reason, organizing the graduate conference was one of the most impactful experiences during my time at the Robarts Centre. Seeing the diversity of research emerging from Canadian Studies was a fascinating process gleaned from reviewing abstract proposals alone. However, sitting in on various panels, being able to engage directly with other researchers, and seeing the collaborative work of the conference committee come together was most meaningful.

People need connection, and this learning is something that carries over into my work at The Theatre Centre, a non-profit arts and community hub in Toronto. The work of artists, much like the work of researchers, can be isolating, at least until you're ready to share something with an audience. As a hub, we work to create opportunities that bring artists together as often as we can. Sparking conversations in the in-between moments—at an informal gathering, after encountering another artist's show, or even while grabbing a coffee—can be the start of a new partnership or collaboration that helps the seed of an idea to develop. I immediately recognized the value of what The Theatre Centre sought to foster, as it was something I had already experienced first-hand with the Robarts Centre. ■

INTERLUDE 1

Three poems in honour of the Robarts Centre

BY JESSE THISTLE

Jesse Thistle is a Métis-Cree author and assistant professor in the Department of Humanities at York University. He is the author of the internationally bestselling memoir, *From the Ashes* (Simon & Schuster, 2019). Thistle is also a PhD candidate in the history program at York, where he is working on theories of intergenerational, historical trauma, and survivance of road allowance Métis people. He won York University's Odessa Prize for the Study of Canada in 2015 for his essay, " 'We Are Children of the River': Toronto's Lost Métis History."

HALFBREED BOY

Wages, cents
Here and there
It's never enough.
We moves where the work is
Always have.
To the coast, to Prince George, or east to the Peg.
Wherever.
We Northern Saskatchewan 'breeds; we's goddamn sick of pulling them stumps,
slashing that brush, and stripping them barks
We's sick of ranching your cattle and building your fences.
Yes, that Thiessen—he cracks his welfare whip mighty hard
Ka, Ka, Ka!
Tearing strips off our backs, gettin' us a' dancing for pennies.
But I ain't dancing no more.
Nope.
And that Don Messer,
Screw him too!
He ain't got a lick on my fiddle.
'Cause I made me my own fiddle
Out of poplar and a jackknife
And Jesus taught me to be a cowboy,
And the devil: to fight.

From *Brickyard archives: Jesse Thistle* (2021, June 24) [Video]. YouTube.
https://www.youtube.com/watch?v=vYOHKT_5gA

TEAR IT DOWN

I take your statues, your heroes,
of hate
and power
and generations of stolen land
and forced labour
and we throw it into our
oceans of love
and knowledge
and monuments fall like stacks of dominoes.
Finally, after whole forests of stone and bronze have felled,
and rains quench the Earth,
our narrative is told.
This—after worlds
and injustices
and lifetimes apart.

From *Scars and stars*, Penguin Random House (2022, p. 117).

WHAT RECONCILIATION LOOKS LIKE

I once found an eagle feather
in the parking lot of a McDonald's.
It was a little greasy
and smelled like hash browns
but I loved it.

The molted plumage was a chance to express myself
a chance to know my mother's Métis-Cree people
who'd been lost to me
way back in my troubled childhood.

I took it all over—to ceremonies
to smudge and say a prayer over
until one day
an Elder pulled me aside:
"I hate to break it to you, son. But that's not an eagle
Feather.
That's from a seagull."

This is why I never judge someone who is trying to
reconnect. We are all just trying to grab anything to find
ourselves, even greasy feathers at Rotten Ronnies.

From *Scars and stars*, Penguin Random House (2022, p. 119).

ARTISTS

Anticipating tomorrow from the lessons of yesterday

BY JUNE PAK

June Pak is an interdisciplinary artist who was born in Seoul, South Korea and now lives and works in Toronto. Her hyphenated identity as a Korean-Canadian informs her practice, as she aims to portray ethnicity in a non-stereotypical and non-binary manner. She utilizes storytelling to showcase the intricacies of immigrant life. The images she creates reflect the complexity of ethnic representation through duplication, erasure, masking, and performance. She is currently leading a project with artists in Korea and Canada as part of a special strategy project initiated by the Canada Council for the Arts and the Art Council Korea, marking 60 years of diplomatic relationship between the two countries. She holds teaching positions at the University of Toronto (Visual Studies) and OCAD University (Cross-Disciplinary Art and Integrated Media).

In 1995, I participated in a student mural competition and created a mural titled *The Geography of Modernity*. As I look back, the title seems overly grandiose and makes me cringe at my youthful self-assurance. Recently, Professor Jean Michel Montsion from the Robarts Centre for Canadian Studies, where the mural is hanging, reached out to me and asked if I would write a short reflection on the work and my experience for the Robarts Centre's 40th anniversary. Without hesitation, I said yes. But now that I am sitting down to write, I am struggling more than I anticipated. Perhaps because it was so long ago or because it is a type of work I no longer practice. One thing that is clear in my memory is the impact of two professors I had in my final two years at York University—Ted Bieler and Jon Baturin. Now that I am an educator myself, I appreciate their openness, honesty, and generosity even more than I did back then.

I remember talking with Professor Bieler to seek advice on creating works for public spaces. He is well known for his public art, and he offered me several practical tips, such as using durable materials, creating the work in multiple parts for easy transportation and installation, and considering the scale in situ. Thanks to his guidance, my work has stood the test of time.

At the time, Professor Bieler was my painting professor. I was pretty conventional in art-making concerning disciplines. I believed that paintings should be done on canvas using paints and brushes. However, he introduced me to different ways to approach painting as a discipline. I can see that in this mural, with its blocks of plywood squares and traces of lines gouged with a router. I think he was the one who suggested that I look at Paterson Ewen's work. I must admit that the mural is too derivative of Ewen's technique. However, I was a young artist, still learning my painting language. As you know, mimicry is an effective way to learn a new language.

The copper plates in the mural remind me of printmaking classes with Professor Jon Baturin. I had a strange affinity for the preparatory stage of printmaking: I found it meditative while preparing the stone in lithography; I liked the marks made on copper plates more than the final prints on paper; the sound of pressing the silkscreen was more exciting than the prints themselves. I was a terrible printmaker, as you might have guessed from the fact that my focus wasn't on the precision required to be a good printmaker. But Professor Baturin was attentive to my quirky fascination with tools ra-

ther than the result. These experiences taught me an invaluable perspective on the fluidity of boundaries between discipline and medium.

Looking back on my work 22 years later, I realize that it lacked maturity and personal voice, specifically regarding my history as a member of the Korean diaspora community and the history of Asians in Canada. This may have been due to my insecurity as an immigrant and a person of colour (if I remember correctly, I was one of the few Asian students in my department at York University back then). Luckily, my connection to the Robarts Centre didn't stop with my mural in the '90s. While pursuing my PhD and conducting practice-based research in the Department of Visual Art and Art History at York University, I presented a paper titled "Visibility | Ethnicity | Identity: Studying Through *The Invisible Transformation Project* and *Paint Job*" at the Canada: Place, Space, and the Politics of Identity Conference in 2014, organized by the Robarts Centre for Canadian Studies. I felt I redeemed myself nearly 20 years later. Talk about full circle, eh?

I am glad I said yes to Jean Michel's invitation. Writing this reflection has allowed me to contemplate my past and artistic journey. And I am grateful that my art piece has been part of a vibrant community of scholars at the Robarts Centre over the years. My experience with the Robarts Centre is another reminder of why centres like Robarts are so crucial in preserving diverse voices and fostering a thriving community. ■



Polar-Perfect-Past-A-Roid

BY LORI-ANN BELLISSIMO

Lori-Ann Bellissimo is a painter who maintains studios in Toronto and Devon, UK. After successful solo and group exhibitions and residencies in southeast Asia and Italy, she took up residence in the Devon and Cornwall region of the United Kingdom. She also has collaborated with architects and designers on many interior projects around the globe. Her work can be seen at cartissi.wixsite.com/loriannbellissimo.

I am a Canadian artist, born to innovative Italian immigrants who immigrated to Canada after the extremely devastating effects of war in Italy. My parents have always been grateful to Canada for all it offered them and our family. Perhaps that's why I chose to see as much of the country as possible before travelling elsewhere.

To date, I've lived in both Asia and Italy, among the places where my art career has taken me. I feel like I am a citizen of the world. While majoring in visual art at the Claude Watson School for the Arts at Earl Haig Secondary School in Toronto, I hitchhiked through parts of eastern Canada back when it felt safe for me and my friends to do so. A summer hitch out to St. Pierre and Langlade, off the coast of Newfoundland, had included dinner with a strange religious sect courtesy of a newly retired fireman; my first ecological shampoo given to me by a posh man in a red convertible with wavy hair like cirrus clouds; and many nights spent in the plush-lined cabs of generous semi-trailer truckers while the driver slept in the local Motel 6. I even recall driving alongside a moose whose head was level with mine, only to be told it was a baby.

Hitching led to further exploration of Canada the summer before I started university at York, where I was about to major in fine art with advanced standing to third-year studio courses on scholarship. It started when Air Canada offered a flight anywhere in Canada for \$125 as part of its celebration of the 125th anniversary of Confederation. The flight that took you the farthest was to Iqaluit (Frobisher Bay), so that's what got you your money's worth! The flight was full of miners who took notice of my long hair standing on end the further north we got.

It was on this trip to Baffin Island that I experienced a sense of space unlike anything I'd experienced before. The landscape was muted though bright with nearly 24 hours of sunlight, yet I was freezing, and the tent had blown away. An Inuit man called Harry in Arctic Bay let me and a few other travellers sleep in the unfinished frame of what was to be a small backpacker rental for visitors, the first of its kind in the area. Harry's family took me to meet the matriarchal grandma of the family, and she taught me to stretch seal skins and showed me how to make bannock (fried bread) on a campfire. She also served as the night watcher on a weekend seal hunt and yelled "Nunuk" (polar bear) when one was spotted tracking us on the icy water. That weekend Harry's wife Lydia lent me a beautiful, embroidered baby blue coat to wear. It was on the trip that some members of Susan Aglukark's family (or so they claimed) played her music. The unique landscape of the region and the generosity of the Inuit community made a deep impression on me and filled me with a greater understanding of the local way of life.

This trip taught me a sense of being alone that felt good, one that would enable me to grow as a painter in my studio . . . it was my ears covered with headphones and my yellow Sony Walkman playing the likes of "My Lovin' (You're Never Gonna Get It)" by En Vogue that got me through a run-in with a pack of sled dogs tied up but threatening nonetheless.

In September 1992, I looked back to my Arctic experiences to create a set of charcoal drawings, which later developed into the Polaroid series about my northern experiences.

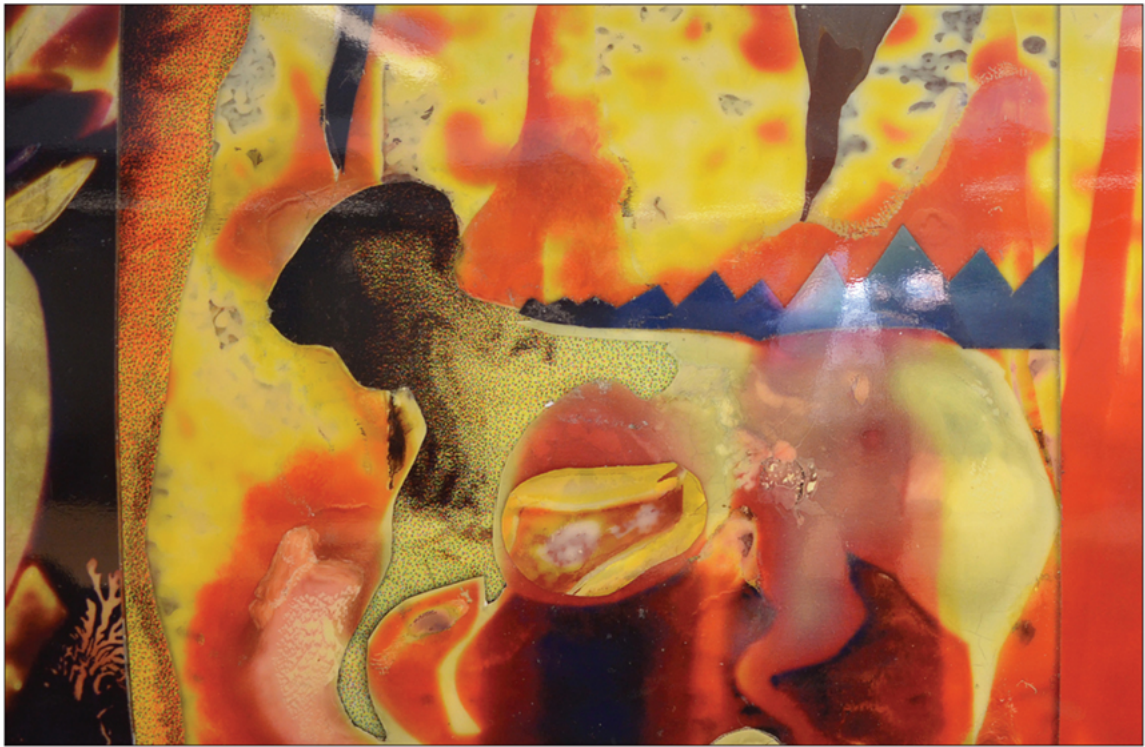
In 1993, I returned from a foreign exchange to the United Kingdom and met George Manupelli (1931–2014) in the fine art studios. He was playing the guitar one day and I noticed it was a Woody Guthrie song . . . we got on like a house on fire, as it were, and he wasn't even my teacher yet. As my teacher, George taught me so much as he truly listened to what I had to say even if he wasn't always convinced. I will always feel indebted to York University for placing me in his presence. He wasn't just the founder of the Ann Arbor Film Festival in 1963, but will always be a dear friend whose artwork is hanging on the wall in front of me as I write this. George taught me how to undo the artspeak that existed in so many classes. George had a significant impact on me as a student and as an occasional teacher myself, by demonstrating the importance of active listening and open-mindedness in the learning process.

It was sometime after that when George introduced me to his unique alchemy-induced technique using light and other secrets, which developed into the series used for the mural. When a student competition came about, I entered it and was awarded the funds to make *Polar-Perfect-Past-A-Roid* (1995). It toured Canada and as far away as Australia that year. It was originally installed in the Canadian Studies Department at York University.

I produced the Polaroids referencing a beautiful woman I spent time with as she carried one child on her back and I bonded with her little girl Amy. I blew the small treasures up to as large a scale as I could using what were then considered "cutting-edge electrographic printing methods." I had grown up in a family-run printing business and had access to the widest archival printer on the market. My father still regales people with the story of the technical side of the production. It seemed logical to document my experiences with the Indigenous peoples of Arctic Bay, Baffin Island, through photographs and journal entries in mural form. I tried to emulate the Polaroid landscape with a thick white band across the bottom where the chemicals usually sit in a packet. And the glossy paper evokes the film effect. I gave the mural a playful title, *Polar-Perfect-Past-A-Roid*. By blending elements of my Italian roots with wordplay related to "pasta" and "the past," I infused a little humour into the mural.

Photos of the trip that inspired the piece can be seen below and at <https://www.instagram.com/loriannbellissimo/> ■





INTERLUDE 2

COVID in the House of Old: Through photographs

BY MEGAN DAVIES

Professor Emerita Megan J. Davies (York University) is a historian with interests in home health, aging, and madness. She has worked extensively in activist history projects that connect with community, including *Madness Canada/folie Canada* and *COVID in the House of Old*.

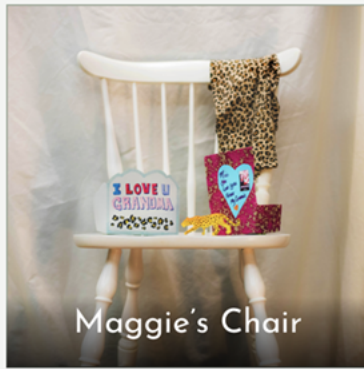
Canadians have let down our vulnerable elders. The COVID-19 deaths during the initial wave of the pandemic were alarming, and this troubling trend continued. We permitted residents to be isolated from the outside world, and we are still not providing sufficient support for the workers who give essential daily care. This is a critical issue of our era. Our response will be evaluated by our parents, our children, and our future selves.

COVID in the House of Old both honours and educates. Nine storytelling chairs share impactful narratives of grief, frustration, care, and love. We explore this topic in-depth through our podcast series and enhance the project's impact with educational resources. Additionally, our travelling exhibit is available for public display. We visited the Robarts Centre in September 2023.

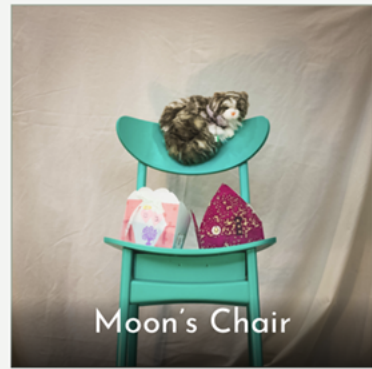
To see the full exhibit, go to covidinthehouseofold.ca. ■



Bob's Chair



Maggie's Chair



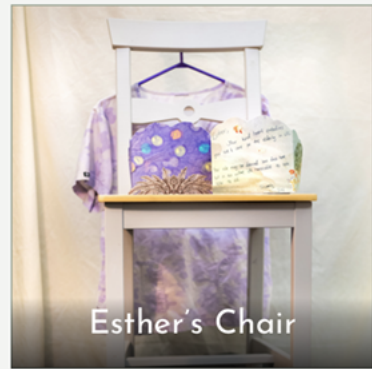
Moon's Chair



Jacobus' Chair



Karen's Chair



Esther's Chair



Kayley's Chair



Wikwemikong
Nursing Home



Alf's Chair

From 2015 to now: The impact of the Robarts Centre for Canadian Studies

BY SHILPA BHAT

Dr. Shilpa Bhat is a professor at Karnavati University, School of Liberal Arts and Mass Communication, Gandhinagar, Gujarat, India. Her areas of interest are Canadian Studies, diaspora, and post-colonial studies.

Looking back, visiting the Robarts Centre for Canadian Studies in 2015 seems so long ago! How much has changed over this period of time! As I trace my steps back to what I was and what I have become and am becoming, I realize that visiting the Robarts Centre has been a crucial experience, both academically and professionally. We are always constructed out of the opportunities that become our experience and unravel our thought processes, becoming deeper and deeper and more reflective. I wish to congratulate the Robarts Centre at the outset for its unswerving commitment to Canadian Studies and for the opportunities it gives, not only to scholars in Canada but also to those abroad, highlighting the importance of collaborative scholarly engagement and international research. This initiative to reconnect with international visitors and get to know how the Robarts Centre has helped them is timely and essential. Otherwise, the impact the Centre has had on scholars from different parts of the world may never be precisely known. I am delighted to have been invited by Professor Jean Michel Montsion, director of the Centre, to contribute to an issue of *Canada Watch* titled “40 Candles for the Robarts Centre: Celebrating Legacy.”

Following my visit to Robarts Centre, I continued publishing in Canadian Studies. The visit contributed to my personal, research, and professional advancement. Central to my experience at the Centre was the study of the archives—a priceless opportunity to examine the narratives related to M. G. Vassanji, whose work spans different regions closely connected to Canada. My interest in archival research is in the method itself and its access to individual and collective memory grounded in specific experiences, patterns of reception, and textual imaginations. Moreover, the fact that archival material constitutes grey areas in research that have not been explored or are underexplored becomes a vantage point for discoveries, interpretations, and the prompting of new conversations. Interconnecting these aspects to written narratives and the global scenario critically privileges the academic discourses contributing to angularities in theories and praxis. The themes of my publications centre on diaspora, international migrations, and literary narratives—layered entities that are subjective but also open to wide-ranging elucidations. My visit to the Robarts Centre allowed me to reflect on the various angles related to written narratives, archives, Canadian Studies, and the Indian context. I continue my journey in archival studies to this day, the most recent being my visit to Oxford University in 2021, where I again examined archival material.

In the last few years, I edited books on diaspora narratives and international migration after collaborating with researchers at different universities. The chapters in the books include diverse articulations of the Indian diaspora intersecting with international experiences, including Canada, where

there is a significant Indian presence. I wish to emphasize that my visit to the Centre trickled into my courses and classroom discussions where, in the context of international migration, displacement, and settlement, I was able to frame and explore questions related to Canada and cascade my research experiences through pedagogical practices to my students and scholars. In framing my analysis, I found that my visit to the Centre helped me in centralizing Canadian themes, rethinking paradigms, and analyzing complexly positioned perspectives especially considering the presence of the Indian diaspora, inescapable transnational mobility, and contemporary political challenges. However, in terms of academics, it is interesting to note that multiplicities of belonging and upheavals help to produce our relational configurations and determine how we negotiate evolving and shifting cultural and political realities. The chance to study and research at the Robarts Centre was a co-creative process—something that was not temporary. Still, it helped me to connect with new intellectual opportunities and theoretically challenge existing conceptualizations in the area of diaspora and Canadian Studies.

I am thankful to President Emerita Lorna Marsden and grateful to the network of colleagues—Professor Leslie Sanders and Professor Colin Coates, who were immensely kind and generous in helping me with their academic and professional experience. And how can I forget Ms. Laura Taman, who coordinated between the Centre and me and helped me with the challenges of adapting to a new place? My visit to the Robarts Centre had an impact not just on my career but also on the careers of others, since the experience allowed me to interrogate Canadian and archival studies in various ways and share my understanding and learning with my students. My publications in the domain of Canadian Studies are another outcome that becomes a point of interaction both for me and for those who read my work on the subject. For this and for all the warmth and intellectual opportunity that the Robarts Centre for Canadian Studies and York University gave me, I remain grateful. ■

A baton passed between Toronto and Tokyo

BY JUNICHI MIYAZAWA

Junichi Miyazawa, PhD, is a Japanese author, critic, and professor at Aoyama Gakuin University, Tokyo. His work covers literature, music, and media, with a special focus on Canadian Studies. He was Visiting Professor of the Robarts Centre in 2018–19.

“Robarts Centre?” I did not know the name until I received a newsletter from the Japanese Association of Canadian Studies (JACS) in January 2018 with an announcement of the Robarts Centre’s Visiting Professorship for 2018–19. The professorship was open to full-time faculty members who worked on issues concerning Canada and who were based outside the country.

As a Tokyo-based professor of literature, musicology, and media studies with a focus on Canadian Studies, I had been looking for an academic home somewhere in Canada where I could spend my forthcoming sabbatical leave. Moreover, York University was one of the most desirable places for me because I wanted to live a whole year in Toronto, the city of my long-time heroes (and research topics), Glenn Gould and Marshall McLuhan.

I naturally started to prepare a CV and a statement of my research project, but I noticed that there was an obstacle. As one of the application requirements, I needed a letter of support from a current tenure-track professor at York who was an associate of the Robarts Centre.

“Barbara Godard!” The name of the distinguished professor in cultural studies at York University came to my mind. In 2006, I was vice-chair for the annual conference of JACS in Tokyo, and along with chair Professor Yoko Fujimoto, I invited Dr. Godard as a keynote speaker. I was fascinated by her talks about postmodernity within the multilingual circumstances of Canadian culture. I greatly enjoyed our time together and was happy to reunite with her when I read a paper in Toronto the following year. I naturally wanted to ask her for a support letter, but unfortunately she passed away in 2010.

I wrote to the Centre with a slight sense of bewilderment. “I wish I could apply from Japan, but the only professor at YorkU who might have been able to give me a referral letter was Barbara Godard. What should I do?”

Laura Taman, the Centre coordinator, gave me a surprisingly kind reply. She suggested that I choose one of the professors on the Centre’s membership list and email them for recommendation. I decided to get in touch with Professor Jody Berland, whom I knew to be one of the leading scholars in Canada and who enhanced the ideas of McLuhan in the field of cultural studies. I explained the situation and asked her to be my nominator. Again, to my surprise, she readily agreed. She was generous enough to read my CV and proposal and issued me a “visa” to the Centre. Finally, I received the post of Visiting Professor, and started my sabbatical year in a study room on the 7th floor of the Kaneff Tower.

The research theme I proposed for my professorship was “Retrieving the cultural landscapes of Glenn Gould: A Japanese perspective on Canadian lifestyles and customs.” I wanted (and still want) to understand the basis of Canadian culture, the aspects to which Canadian people and scholars would never refer. I thought that experiencing daily life, talking with local people, visiting various places, and attending as many events as possible might allow a non-Canadian scholar to assimilate the Canadian mindset on a deeper, unconscious level. York University offers abundant opportunities, and the

Robarts Centre was an excellent base for developing such activities. During the year, I participated in various lectures and workshops organized or presented by Robarts, ranging from literature to Northern Studies. They were all enjoyable and thought-provoking. I was told that no visiting professor had ever attended as many events as I did. The lecture I delivered at Keele campus on February 14, 2019, “Why Was Glenn Gould Canadian? A Japanese Perspective on the Pianist’s Mindset,” was in part a return gift for receiving such a valuable opportunity.

Two years after my sabbatical leave in September 2021, during the decidedly not funny time of the pandemic, I chaired the keynote session for the 46th Annual Conference of JACS in Tokyo, titled “Funny Not Funny, Here Not Here: Navigating the Canadian in Contemporary Popular Culture.” The keynote speaker was Dr. Jody Berland herself, joining from Toronto via Zoom. Through the Roberts Centre, an international baton of Canadian Studies had been passed from Barbara to me and from me to Jody—like a flame, passing from candle to candle. Without the Centre’s Visiting Professorship, this would not have been possible. ■

INTERLUDE 3

“At Robarts, where knowledge takes flight”: A limerick about the Robarts Centre for Canadian Studies

BY JEAN MICHEL MONTSION, CAROLYN PODRUCHNY, AND GABRIELLE SLOWEY

Robarts Centre at York, so grand,
Where research on Canada stands.
History profound,
To landscapes renowned,
In limericks, our past is planned!

From Banff, there was a fine chap,
John Parmenter Robarts, snap, snap,
Provincial Premier
York Chanc'lor, so dear,
Commission with Pépin. Clap! Clap!

Robarts Centre, not Library,
Not Institute (Western Uni),
Like a middle child,
Independent, wild,
Committed still to legacy.

Where Canada's story unfurls,
Robarts, a research engine whirls,
Arctic, arts, and more,
York's vast Canuck lore,
In academia unrivalled.

At Robarts, Canada takes flight,
Supporting research day and night,
Profs and grads as one,
Debate and speech run,
On climate, culture, and what's right.

PROFESSORS

The Robarts Centre as incubator

BY CHRISTINA HOICKA

Dr. Christina E. Hoicka is an associate professor in the Department of Geography and Department of Civil Engineering at the University of Victoria. She holds the Canada Research Chair in Urban Planning for Climate Change. With degrees in engineering, environmental studies, and geography, Dr. Hoicka combines these perspectives into both teaching and research. Current areas of focus are to combine the fields of energy geography and sustainability transitions in order to investigate the actions of communities and the demand side (households, firms, organizations) in mitigating climate change.

I joined the Robarts Centre for Canadian Studies in 2016 as a senior faculty associate and member of the Executive Committee. The support I received at Robarts as a scholar of energy transitions and justice helped me to establish a research program critical to Canada and move into a Canada Research Chair leadership research position.

The [Institute of Research and Innovation in Sustainability \(IRIS\)](#) was closed in 2014, leaving a large gap in support and convening for sustainability scholars at York University. At the suggestion of Professor Dawn Bazely, I reached out to Robarts and was offered an office, research support, and space to meet with my research team of graduate students and post-doctoral researchers. At the time, Robarts Centre was under the leadership of Dr. Gabrielle Slowey. Dr. Slowey, Laura Taman, and the Executive Committee warmly welcomed me, my ideas, and my team. One of the Centre's most innovative activities was funding research clusters. A research cluster received research support and a budget of \$1,500 per year. Robarts created an ecosystem of critical engagement of issues, including ecology and Black scholars.

Robarts provided me with a protected niche environment to transition my studies toward justice-oriented aspects of the energy transition. Robarts gave space to my style of supervision: working collaboratively as a team and creating a safe container for feedback. In this space, Faculty of Environmental Studies students pursued research into justice aspects of the diffusion of low-carbon energy innovations, Indigenous community participation in renewable energy transitions, and the inclusion of historically marginalized communities in foundation funding for low-carbon energy transitions.

When I began to talk about the lack of gender diversity in energy research, Robarts and Dr. Slowey encouraged me to organize with other women and non-binary scholars as a research cluster. We started the Women and Inclusivity in Sustainable Energy Research (WISER) network. With support and funds, we were able to organize media training, research panels, a Google listserv for members, and an outward-facing website. This global network would never have taken off without the support of Dr. Slowey, Laura Taman, and the Robarts Centre Executive Committee.

My research program took off, and in 2021 I was awarded a national research chair at the University of Victoria. I am now funded to contribute to research into justice in energy transitions. Though I live across the country on Vancouver Island, I send a holiday card each year to Robarts Centre with fond memories. ■

A home away from home for Indigenous environmental justice

BY DEBORAH MCGREGOR

Deborah McGregor (Ndizhnizkaaz), from Whitefish River First Nation (Wiigwaakingaa n'doonjibaa), has been teaching for three decades in areas relating to Indigenous knowledge systems, Indigenous environmental governance, and Indigenous research methodologies. She has lived in Toronto for four decades with her husband and two sons, all the while also living and working in her community. Her life's work is to identify pathways for self-determined Indigenous futures and planetary well-being.

I am Anishinaabe from Whitefish River First Nation, part of Robinson–Huron Treaty territory. My research has for decades been focused on Indigenous knowledge systems in the context of Indigenous environmental governance, water security, and environmental and climate justice. I joined York University in 2015 as Canada Research Chair (CRC) in Indigenous Environmental Justice (IEJ) and was immediately drawn into various research circles across campus. One of the unending arrays of acronyms I encountered time and time again was “ORU.” What was an ORU? I had no idea. Finally, I asked and was told that it meant “organized research unit.”

I was no further ahead.

Not to be deterred, however, I bumbled my way through York's website with “ORU” on my fingertips. I scoured the list of ORUs in search of any that might support an Indigenous-led, community-based research program. Bingo! I found the Robarts Centre for Canadian Studies and soon joined as a faculty associate. I was impressed by the fact that the Robarts Centre supported Indigenous-focused research and attracted diverse faculty interested in Indigeneity. I shared research interests on Indigenous governance with then director Gabrielle Slowey and was introduced to the amazing Laura Taman, the Centre's coordinator. I was also honoured to be invited to deliver the keynote address at the 4th Annual Robarts Lecture in Canadian Studies as part of the Annual Robarts Graduate Student Conference in 2016.

Robarts played host to the thriving History of Indigenous Peoples (HIP) network and supported the award-winning Manitoulin Island Summer Historical Institute (MISHI) (see <https://www.huronresearch.ca/history/2020/03/11/manitoulin-island-summer-historical-institute/>).

I was introduced to inspiring colleagues through Robarts, particularly Professor Carolyn Podruchny, who has made great efforts to include Indigeneity at York University. During my initial years at York, Robarts provided me with a much-needed research home and, quite frankly, oriented me to the research culture at York University. What I value (and continue to value) most is the ongoing excellence in research leadership, expertise, and experience offered at Robarts, now led by Professor Jean Michel Montsion. Robarts offered me not only a community of scholars, an intellectual forum through which to collaborate and share ideas, but also a physical space in which to house my research projects and my students. As a CRC, I had a number of projects on the go, but no central place with the capacity to support multiple projects and initiatives—that is, until I found Robarts.

Upon launching my CRC research program, I coordinated the first-ever Indigenous environmental justice symposium in Canada in 2016, which also served as the foundation for my SSHRC-funded *In-*

Indigenous Environmental (In)Justice: Theory and Practice project (see <https://www.yorku.ca/research/project/iej/iej-project/>).

Robarts has been instrumental in supporting and assisting me in managing different research initiatives, including my current project, *Indigenous Climate Change Futures: Envisioning Well-Being for the Earth*. In 2018, Robarts held my *Indigenous Knowledge Systems, Reconciliation and Environmental Governance* connections grant, representing a collaboration with Indigenous organizations and communities. Indigenous community collaborations require thoughtful and respectful consideration, and I was much relieved that Robarts's coordinator extraordinaire, Laura, was able to assist me with the successful conduct and administration of this grant. The outputs from this grant have resulted in enhanced First Nation–York University research collaborations and peer-reviewed publications. This project supported a number of early career researchers and community-based scientists with their early aspirations (see McGregor et al., 2023).

As a faculty associate, CRC, and research leader at York University, I was expected to deliver on an array of research activities while also offering training opportunities for students. With the Robarts Centre as our venue, students were engaged in organizing numerous events, including IEJ speaker series and panel discussions, as well as the recording of podcasts. The IEJ project established a knowledge network via a website and social media, with the support of Robarts communication channels. Robarts has been an instrumental part of mobilizing knowledge from a number of the research projects I have initiated.

Throughout my involvement with the Centre, I have greatly appreciated how Indigeneity has been embraced as an essential aspect of Canadian Studies. The Robarts Centre has been a wonderful facilitator of Indigenous community engagement research. The Indigenous research landscape has changed dramatically over the past decade, with meaningful engagement rapidly becoming the expected norm. Robarts has been instrumental in enabling such research in “good ways.” The Centre's decades of experience with exceptional scholars who came before me, with Drs. Anna Hudson and Carolyn Podruchny leading the way, definitely eased my transition into working with Robarts!

My experience at Robarts inspired my decision to accept the position of inaugural director of the newly established Centre for Indigenous Knowledge and Languages (CIKL). Robarts enabled me to understand what an ORU is capable of in terms of serving its constituents. My research commitments and priorities have always been aimed at benefiting Indigenous communities through scholarship and service. Robarts has been absolutely instrumental in helping me achieve this vision.

In all honesty, my work would never have achieved the impact it has done had it not been for the support of Robarts's directors and (once again!) the incomparable Laura Taman. As my second CRC term comes to a close, the door to other career opportunities has opened. My appointment as Canada Excellence Research Chair (CERC) in Indigenous Ways of Knowing and Planetary Well-Being, at the University of Calgary, will generate new opportunities for unique partnerships. I neither wish nor intend to say farewell to Robarts as I take on this new challenge; my desire instead is to find new ways to continue the productive collaborations I have begun here. Indeed, my experience with the Robarts Centre now serves as part of my vision going forward: one of my goals is to establish a research centre, much like Robarts, at the University of Calgary. Can't wait! ■

REFERENCE

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