



LINK

CONCORDIA'S INDEPENDENT NEWSPAPER SINCE 1980

the LANGUAGE issue

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"Gentrification" has become a buzzword in working-class-turned-hip neighbourhoods across Montreal, from St-Henri to Hochelaga-Maisonneuve.

Some equate gentrification with the renewal of run-down inner-city areas, while others fear that it transforms poorer neighbourhoods beyond recognition, thereby alienating longtime residents and leading to their displacement as rents and property values skyrocket.

It's no surprise, then, that gentrification polarizes opinion. In Montreal, the tensions between "gentrifiers" and "gentrified" have

sometimes gotten heated, with spray-painted anti-capitalist slogans finding their way onto billboards advertising new condo developments and on businesses' displays.

Occasionally, reactions to gentrification have been even more extreme. Last November, vandals in Hochelaga-Maisonneuve smashed the windows of four upscale restaurants in the neighbourhood. In 2004, another anti-gentrification group planted six packages disguised as bombs at condo construction sites in the city's East End.

Last week, 25 Concordia undergraduates and their professor waded into the turbid gentrifica-

tion debate. They put in roughly 2,000 hours of research last semester to determine how gentrification is affecting the little neighbourhood of La Petite-Patrie. They unveiled their findings at a press conference last Thursday.

A moratorium on condo conversions was introduced nearly 40 years ago, but that hasn't stemmed the gentrifying tide. The Concordia research study shows a steady decline in the availability of rental housing as more and more triplexes are being turned into condominiums.

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Artist Andrew Carnie

TALKING TO JAVA U'S MANAGERS AND CLIENTS

Java U's management reflects on the CSU's plans for a café co-op and wonders whether they'll have to pay for renovations. **P4**

INFIGHTING IN THE CSU

A rift between two CSU executives deepens as the debate keeps raging over how to open a café co-op in the Hall Building. **P5**

SHOT THROUGH THE HEART

The new art exhibit at the PHI Centre is full of heart—heart transplants, that is. **P8**

THE DUTCH-ESS OF CONCORDIA

Netherlands-born Stingers women's hockey rookie set to represent her native country in 2015 IIHF World Championship. **P23**

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Concordia will be the first university to present its stance on the Charter of Values at the National... **P11**

RIGHTEOUS RIOTS

Director Fahim Alam discusses his new film, and we preview Cinema Politica's upcoming docs. **P11**

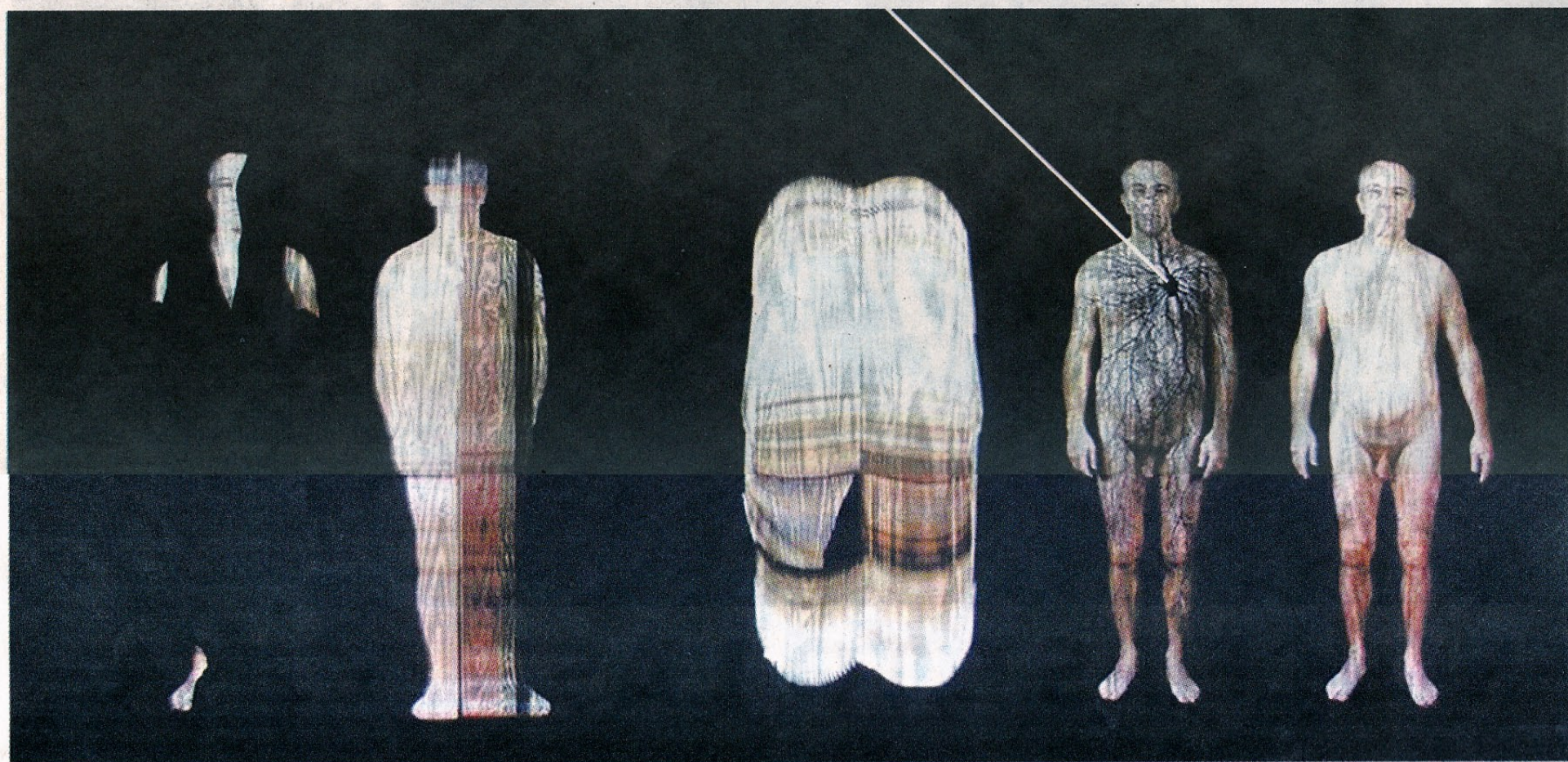
I CHIME IN SAYING...

This week's Fringe Give-away will trigger flashbacks to high school—brace yourselves. **P11**

WHERE'S THE MEANINGFUL MORATORIUM?

The lack of enforcement of Montreal's condo moratorium means development...

FIVE-POINT-PALM EXPLODING ART TECHNIQUE



New Art Exhibit *Hybrid Bodies* Examines the Psycho-Social Effects of Heart Transplantation

by June Loper @LoperJune

No organ in the human body is as coveted as the heart.

In poetic terms, it is the primal source of our most profound emotions, and can be given to—or shattered by—the ones closest to us. In bio-medical terms, it breathes life into our veins with every faithful beat, and when it ceases to function, we cease to exist.

But what happens when this highly significant cog of human machinery is passed from one to another in a surgical transplant? Will the recipient forever hear a tell-tale heart drumming in their chest?

Interdisciplinary artist, Concordia studio arts professor and one of the founders of the Hexagram: Media Arts Institute, Ingrid Bachmann has aimed a philosophical arrow at the idea of the heart—and the emotional and psychological ramifications a transplant between humans can have.

Bachmann is a participating artist and researcher for *Hybrid Bodies*, an exhibition linking art and medical science opening on Jan. 22 at the PHI Centre. She focused her contributing work on the emotional reactions of such a significant gift and the idea of shared boundaries that heart donation involves.

She stressed how overwhelm-

ing the sense of gratitude is among heart transplant recipients, and in an individualistic society such as ours, this feeling of gratitude comes with a certain discomfort and uneasiness.

"We are a culture that's very uncomfortable with the notion of 'gift,' unlike the First Nations, who entrench giving and reciprocity as a fundamental element of their culture," Bachmann said. "In many ways, the project is personal and individual but there is also a larger part of social and cultural elements on how we talk about death, ownership and gifts."

To illustrate her ideas, Bachmann chose to work with Concordia dance students Linnea Gwiazda and Maxine Segalowitz on a filmed performance. For her piece, several video sequences play simultaneously on four different screens, creating an effect of fluidity and movement. Bachmann said the medium of dance illustrates the abstract experience of an internal psychological struggle.

"I really felt I needed to get out of my comfort zone," she said. "When things are invisible, such as heart transplants, there is a real complexity about what is perceived and not perceived."

"I wanted to do more abstract performance of language with the body."

The Scientific Method

In 2010, seven doctors and researchers formed a research team known as the Process of Incorporating a Transplanted Heart, and published a pioneering essay called "What They Say Versus What We See: 'Hidden' Distress and Impaired Quality of Life in Heart Transplant Recipients" in the *Journal of Heart and Lung Transplantation*.

Feeling their message could be better received through a different medium, the team approached four international artists to give a voice to their patients' emotional distress and uncertainties.

The artists were Bachmann and Catherine Richards from Canada, and Andrew Carnie and Alexa Wright from the U.K. *Hybrid Bodies* is their collective effort together.

From multi-channel video installations, to digital three-dimensional photography, sculptural pieces and sound works, *Hybrid Bodies* offers a wide range of different perspectives and approaches to the complex matter of heart transplants.

After having studied the video footage of several interviews of patients that have undergone the operation, each artist interpreted and illustrated the issue in their own distinctive ways. To a certain

extent, these interpretations reflect the different facets of the emotional coping process that many of them experience.

Visual artist Richards concentrated her piece, "Charged Hearts," on the notions of artifact, gratitude and gift giving. She does so through the transformation of the heart as an object, molded into different shapes and built with several materials, such as glass and metal.

On a different level, Carnie's work, "Seized Out of this World," conveys the ideas of vulnerability and far-reaching self-consciousness that he perceived in the different testimonies. His video installation showcases nude human bodies interlocking and creating different organic, biological shapes, shifting as if fluid.

"Some believe that they take on characteristics of someone else in a sort of vague way [after a heart transplant]," said Carnie. "Even if they're not, the fact that they're thinking about it is really important, so they become destabilized. They enter this flux, looking at themselves, thinking about themselves."

"Them being naked reflects our vulnerability to the whole procedure—we just become something that they're going to operate on, a clinical object," he continued. "It had that resonance of that vulnerability."

Pushing the metaphor even further, Wright developed her piece, "Heartfelt" around the symbolic meaning of the heart. She merges cultural meanings around the exchange of hearts—love, relationships and emotions—with the literal exchange of hearts implied in the donation.

Using sound effects, she juxtaposes interviews of people expressing the difficulties they experience with love and relationships with people expressing their emotions following a life-saving heart transplant.

"Alexa links the symbolic aspect of the heart as the seed of love and its incredible weight in our culture with the physical effect of heartbreak and transplantation," said Bachmann.

The artists invite show-goers to draw their own conclusions after visiting the exhibit—you'll likely find a newfound appreciation for that tireless muscle in your chest upon leaving.

"We are not looking for facts neither claiming that our work is truth," Bachmann said. "We only reveal big questions about life, death and identity."

Hybrid Bodies // Jan. 22 to Mar. 15 // PHI Centre (407 St. Pierre St.) // Monday to Friday 12 p.m. to 6 p.m., Saturday 12 p.m. to 5 p.m. // Free admission