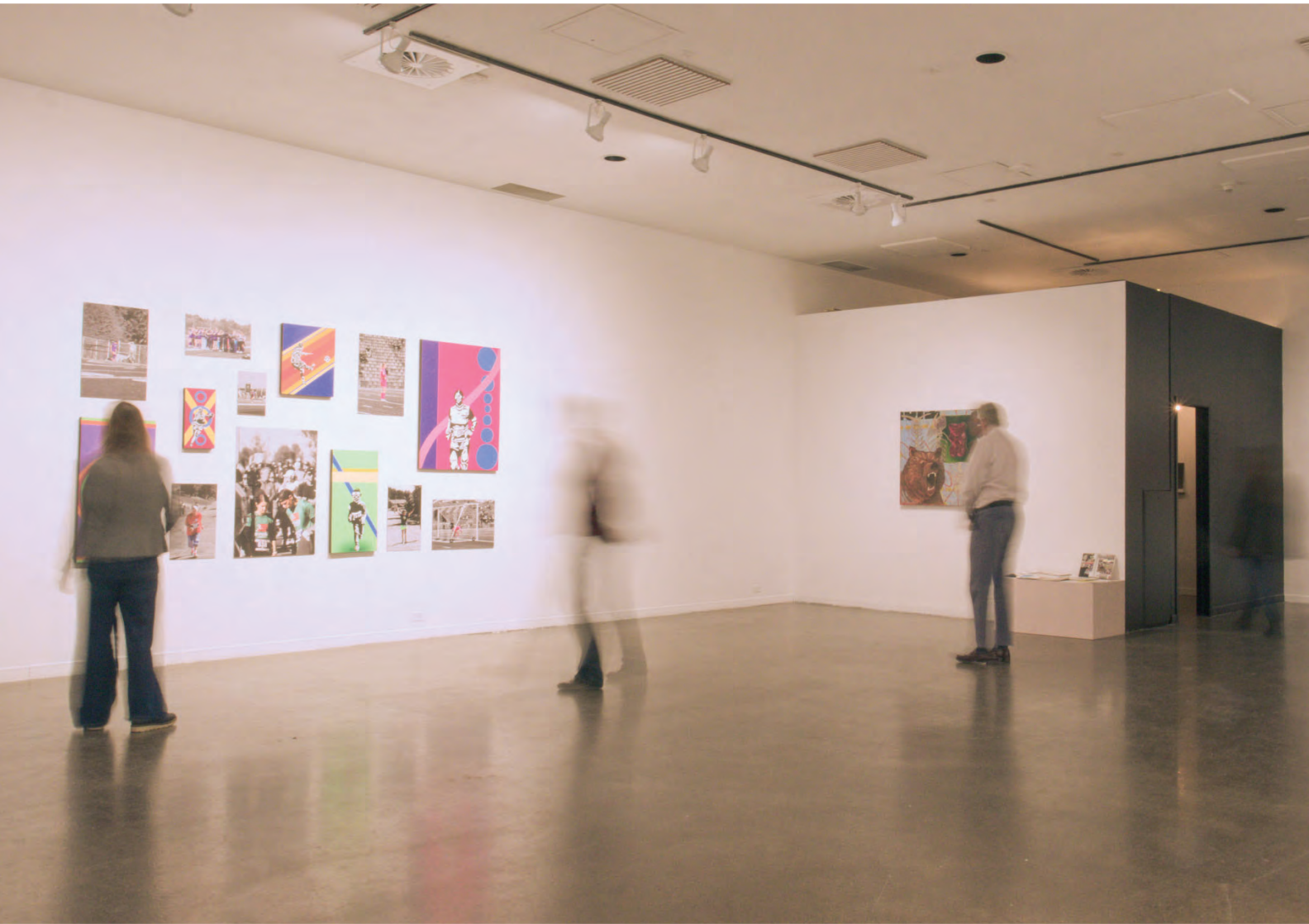


No. 64
Spring/Summer 2026

BISHOP'S

ALUMNI MAGAZINE



UNIVERSITÉ
BISHOP'S
UNIVERSITY

ART LIVES HERE

Costume Workshop ■ Careers in the Arts ■
University Art Collection ■ Art & Community

Give Now, Shape Tomorrow —A Legacy of Lasting Impact—



“Our family has a deep and long-term connection to Bishop’s University. Both of us are graduates, our two children, **Michael ’00** and **Lindsay ’03** are graduates, and so is Michael’s wife, **Jennifer LaPlante ’00**. Each of us has benefitted from Bishop’s liberal arts education which helped broaden our views of the world around us. That model of education at the undergraduate level was invaluable to each of us and a good reason for our combined personal and professional success.

My parents emphasized the value of a good education as foundational to life, even though they didn’t have the opportunity for such an education. Both Liz and I are trying to carry on that tradition of supporting education and that is why, in combination with

our own personal experiences at Bishop’s, we wanted to help others from the four Atlantic Provinces to have the same opportunity. We are still hoping one or more of our grandchildren will eventually decide to become the third generation to attend Bishop’s.

We could not recommend Bishop’s University more to anyone wishing to have a sound foundation for future success. Go Gaiters Go!”

—Don ’71 and Liz ’72 Mills

Many alumni and friends establish endowment funds now and augment them with a bequest. When you include Bishop’s University in your estate plan, your generosity and compassion prevail in perpetuity.



For a confidential discussion on how you can have a lasting impact on Bishop’s students, please contact:

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Elena Pohl '26

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THE AGONY OF DEFEAT

Those of us who are a bit more ‘vintage’ may remember ABC’s *Wide World of Sports*, a popular sports anthology program that ran from the early 1960s through the late 1990s. It became especially iconic for its dramatic opening narration and visuals, along with the memorable tagline “The thrill of victory; the agony of defeat.”



Jacqueline Scott '90

This epitomizes the end of the Bishop’s University Men’s Basketball season. Though it concluded with a heartbreaking 78-75 loss to the Carleton Ravens at the National Championship, the team left Calgary having proven that Bishop’s belongs among the very best teams in Canadian college basketball.

Principal Lebel-Grenier and I were fortunate enough to witness the semifinal and final games in person, an experience I will not soon forget. There was

a growing sense that our Gaiters were capable of something special and they soon became the fan favourites as the tournament progressed.

Every possession carried weight, every defensive stop fueled belief, and each Bishop’s run drew the bench, fans, and alumni closer together—energized even further by **Buddy Herrold '96** waving a full-sized Bishop’s flag. As the final buzzer sounded on championship Sunday, the

disappointment was undeniable... but so was the purple pride.

Entering as the #5 seed, the team battled its way into the championship game by upsetting top-seeded Victoria in a dramatic 66-65 semifinal victory. A wildly celebrated moment, years in the making, gained the Gaiters a berth in the national championship game, for the first time since 1998 when Bishop’s were crowned National Champions. For head coach **Matt McLean '15** and his parents **Bryan '82** and **Cathy McLean '82**, their dream was reaching fruition.

But there was still one team to beat: the Carleton Ravens. Seventeen times the Ravens had played in the championship game while this would be Bishop’s second. However, there was never a sense that the Gaiters were simply happy to be there. From the opening tip-off, they played with confidence, toughness, and belief, with neither team willing to give an inch. Every basket was answered, every momentum swing met with a response. An epic match had the fans in a frenzy but as the final buzzer sounded, the realization sank in that the Gaiters’ dream had fallen just short.

The disappointment of coming so close will “linger ever in our hearts.” But for everyone who watched in person (or via the livestream narrated by **Arash Madani '02**) the lasting memory will be of a group of student-athletes who represented their school with pride, who played fearless basketball on the biggest stage, and who showed the country that the Gaiters belong among Canada’s elite. We are all so very proud of you!

—**Jacqueline Scott '90**

Associate Vice-Principal,
Alumni Relations & Philanthropy



Bishop’s victory against University of Victoria

Photo: Blair Shier '79

Fun fact: Coach McLean learned mid-flight to Calgary on Wednesday that his partner, **Katelyn Cullen '14**, had gone into labour early. He never left the airport. Instead, he immediately flew back to Ottawa to be there for the birth of their baby, River. Matt, who was honoured as Coach of the Year, returned to Calgary by Friday, just in time for the opening matchup against the Acadia Axemen.

A COMMITMENT TO THE ARTS

Bishop's 2025–2029 Strategic Plan, *Empowering Tomorrow's Innovators and Leaders*, emphasizes the unique opportunity our University represents for our students in preparing them for a rapidly evolving and increasingly complex world. The distinctive learning model that makes this possible is premised on breadth and depth of learning which means that, at Bishop's, while our students gain disciplinary expertise, they are actively encouraged to explore beyond their primary field of study and to develop new competencies through interdisciplinary exploration.

The creative and performing arts offer other perspectives and comprehension of our evolving society. They challenge us to see beyond the familiar and create community around shared experiences.

The arts play an essential role in the Bishop's educational model. For some students, they form the foundation of their academic pursuits; for many others, they provide meaningful opportunities to broaden perspectives and engage with new ways of thinking in a supportive and inspiring environment.

That is why we strive to make the arts as accessible as possible to our student body. They are part of the fabric of campus life. Students might pursue a minor or take electives in fine arts, music, or drama, they may participate in extracurricular activities like New Plays or the B.U. Singers, or they may explore their creativity at



Dr. Sébastien Lebel-Grenier

the Art Hive. And if a student is not involved in the arts, then you can bet that some of their friends will be. That is the beauty of our educational model.

Our commitment to the arts extends beyond our students. As a university, we also have a responsibility to enrich the cultural life of the communities we serve. Welcoming the broader public to campus is central to both our identity and our continued relevance.

For the English-speaking minority, we provide access to performances and cultural experiences in their primary language. For the broader Eastern Townships community, we offer a vibrant lineup of music, theatre, and exhibitions to enjoy. Our programming invites anglophones, francophones, and allophones alike to explore and appreciate diverse cultural experiences.

This is made possible by our dedicated faculty and staff, who uphold the quality and breadth of our diverse programming; by our exceptional facilities, such as Centennial Theatre, Turner Studio Theatre, Bandeen Hall, the Molson Fine Arts Building, and the Foreman Art Gallery; and by the generosity of donors whose support enables the rich tapestry of experiences we offer.

I hope this issue of our magazine provides a deeper appreciation of the many ways the arts continue to shape Bishop's identity, enrich our community, and inspire students, creators, and audiences alike.

—**Dr. Sébastien Lebel-Grenier**
Principal and Vice-Chancellor

CAPTURING “RURAL” IDENTITY THROUGH THE LENSES OF LOCAL TEENAGERS



Dr. Joanne Pattison-Meek

“
FOR SOME,
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THEY HAVE BEEN
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ABOUT WHO
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— DR. JOANNE
PATTISON-MEEK

In the fall of 2024, a new course called Culture and Citizenship in Quebec (CCQ) was introduced in schools across the province.

Dr. Joanne Pattison-Meek, Professor in the School of Education, saw this change as an opportunity to help teachers fulfill the new curriculum requirements while making connections to her research in rural schools.

Dr. Pattison-Meek is a rural education researcher; her interests include supporting teachers to think about rural identity, rural practicum, and working in official language minority settings. Previously, Dr. Pattison-Meek observed that many universities, located in urban settings, tend to prepare student teachers for culturally relevant and responsive pedagogy, often oriented toward diverse urban classrooms. However, in many rural schools in Québec, diversity often takes different forms and is shaped by the particularities of local communities.

This is what inspired her to launch the research project *Growing up 'Rural' in Québec: Visual Insights from Culture and Citizenship Students*, a three-year project funded by the *Fonds de recherche du Québec – Société et culture*. In collaboration with a handful of students in the Education program and two CCQ pedagogical consultants in local school boards, Dr. Pattison-Meek developed a unit of study for CCQ grades seven and eight in both French and English.

The unit is designed to encourage students to explore their lived

understandings of ‘rural’ and culminates in a photovoice project whereby they take a photo and write a brief narrative that responds to the question: What are the realities of growing up ‘rural’ in Québec? Each photo and description is then displayed in a gallery-style exhibition in their classroom.

By asking students to frame their own stories, the teacher invites them to define rurality on their own terms and to encounter the multiple ways in which youth experience rural life. Dr. Pattison-Meek and the teachers have also been sharing the photos across different classrooms to help students see diverse rural perspectives. For example, some students in more northern areas were unfamiliar with the fall agricultural fair season in the Eastern Townships, an experience that is central to many students’ sense of identity.

In some instances, existing partnerships with local organizations are leveraged to further showcase the students’ work. In Thetford Mines, A.S. Johnson Memorial High School partnered with The Megantic English-Speaking Community Development Corporation to identify a local gallery for collaboration. This resulted in the students’ photos being displayed at the *Station des arts* for one month last spring in an exhibition open to the entire community.

Chateauguay Valley Regional High School (CVRHS) implemented a similar display and held a vernissage at JREAM Café in Huntingdon where students, parents, and community members



Photo: Allyson Cluff, Chateauguay Valley Regional High School

Student photo exhibition at
Station des Arts, Ville de Thetford



Photo: Dastan Martineau, A.S. Johnson Memorial High School

were invited to come and view the photos. CVRHS also welcomed local seniors into the CCQ class, where they shared personal stories and photos from their earlier years in the community to connect with students.

So far, Dr. Pattison-Meek, in collaboration with her Ph.D. student Louis Gosselin (*Université de Sherbrooke*), has worked with ten different schools across the province. When possible, they attend the photo reveal to witness the students' excitement, curiosity, and pride firsthand. "For some, this is one of the only times they have been asked to share an experience about who they are in relation to where they live," says Dr. Pattison-Meek.

She has found two recurring themes throughout this project: the

Rural Idyll and the Rural Dull. Some students view rural life negatively, pointing to long bus rides to school, limited activities, and a general dislike of their environment. On the other hand, some students romanticize where they live, valuing their sense of safety, familiarity, and community. This contrast underscores the diverse perspectives within rural communities, where rurality is not uniformly experienced but is instead embraced by some students and resisted by others.

"I hope that by honoring students' lived experiences, they can learn to see value in where they are from and who they are," adds Dr. Pattison-Meek. Students in rural classrooms are often presented with a very urban-centric curriculum. By implementing a place-responsive curriculum into the CCQ

course, teachers can design lessons that reflect the complexity of their students' lives.

When education is rooted in a personalized curriculum, it can be both academically and personally fulfilling. Through reflection and creative freedom, Dr. Pattison-Meek's project enables teachers to look beyond urban-centric perspectives and bring rural viewpoints into focus.



HOW WAS BISHOP'S THE RIGHT CHOICE FOR YOU?

Share the journey that brought you to Bishop's and tell us how B.U. has contributed to your post-education development, future career, and relationships.

Whether it was a moment, a person, an event, or a memory that shaped your journey, we look forward to reading about you.

You may just help inspire the next generation of students but then again, you may already have!



How to enter: Scan the QR code, share your story, and upload photos from your time at Bishop's: a favorite event, a meaningful milestone, or a snapshot that captures your B.U. spirit.



Access the link below or scan the QR code to participate:
ubishops.jotform.com/261044605163045

Contest ends on September 30th, 2026.
By submitting this form, you agree that the information you share may be used by Bishop's University for promotional and communication purposes, in both digital and print formats.



Every submission makes you eligible to
win your very own GAITER PLUSHIE.

BECOMING HUMAN THROUGH TEACHING ART

Fine Arts graduates from the past 47 years will likely recognize the name Dr. James Benson. Currently Full Professor and Co-Chair of the Fine Arts Department, Dr. Benson began his career at Bishop's in 1979 as a part-time instructor. In 1986, he became a tenure stream member of faculty and continues to teach today.

After completing a B.F.A., a Diploma in Art Education, and an M.F.A. at Concordia University, Dr. Benson knew he wanted to teach, and when he came to Bishop's for an interview, he fell in love with the campus. From 1979 to 1992, he lived in Montreal and commuted to work twice per week. Bishop's came to feel like home, and as new opportunities arose, he ultimately moved to the Townships.

Over the years, he has taught several Fine Arts courses, but his main interests remain drawing, sculpture, and the philosophy of art. Dr. Benson is particularly interested in the relationship between teachers and students and the potential for authentic artwork to emerge from this dynamic. He explored this subject in his thesis when he decided to pursue a Ph.D. at Concordia in the late 1990s.

Dr. Benson's research investigated the ways in which the power dynamic between professor and student impacts the potential for authenticity. "The problem is that the power dynamic between the teacher and the student affects the potential by which the student is willing to engage authentically in the process," explains Dr. Benson. While the goal is for students to express themselves and explore their interests, the inevitable assessment reduces the likelihood that this will occur. Students may get lost in the process and try to make what they think the professor will want to see instead of what they truly need to create.

Dr. Benson's approach to teaching is to try and negate that power dynamic as much as possible: "I try to get students so engaged with the artwork that they forget I am a teacher, but this requires a trusting environment." He creates that trust by reminding them they are in a safe place where they will not be penalized for trying something new or different. In fact, he encourages his students "To make the right decision for the artwork that is in front of them by taking risks."



Dr. James Benson

In addition to teaching, Dr. Benson participates in a variety of initiatives as department co-chair. Every year, he helps organize a trip to visit museums and galleries in New York City, Ottawa, or Montreal. He and other members of the department also participate in the preparation of the Fine Arts Graduating Students' Exhibition and Open House. Furthermore, the department holds a variety of workshops, guest artist lectures, and demonstrations outside of class time.

Although he gladly takes on these responsibilities for the department, teaching will always be his favourite part of the job. Dr. Benson loves interacting with students and challenging them to think differently.



Photo: Fiona Tremblay

FROM COMIC STRIP TO THE STAGE

This March, the Musical Theatre concentration explored nostalgia and creativity with its Spring Musical, *You're a Good Man, Charlie Brown*. Inspired by Charles Schulz's iconic *Peanuts* comics, the production captured the simple pleasures of childhood through stories of friendship, optimism, and everyday triumphs.

Designed to delight audiences of all ages, the musical blended gentle comedy with sincere emotion, making an engaging production for Snoopy lovers and live-performance enthusiasts. With a lively set and costumes that closely evoked the look of *Peanuts*' characters, the production was a huge success. Fourteen musical theatre students took the stage, supported by a live ensemble of five professional musicians.

The production was led by director Menka Nagrani, alongside Musical Director **Fannie Gaudette '02**, whose collaboration brought energy and warmth to the performance. Nagrani is widely recognized for her commitment to artistic inclusion and creative exploration. As the founder of *Les Productions des pieds des mains*, she has highlighted diverse voices through award-winning work presented across Canada and internationally.

All in all, the production celebrated community, innovation, and the joy of coming together through playful storytelling.

HONOURING DR. ANTHONY WILLIAM PRESTON

This April, Bishop's was proud to rededicate the Preston Room. Located in Morris House, this space honours former **Principal Anthony William Preston DCL '60**.

As generations of Bishop's graduates, faculty, and staff will recall, a room in Divinity House was previously named in honour of Dr. Preston. This designation was maintained until the building's closure in 2015 for safety reasons. The space since assumed new functions as part of Kwigw8mna and could no longer appropriately retain that identification.

Born in England in 1903, Dr. Preston arrived at Bishop's as a Classics lecturer, after completing his studies. He earned a reputation as both a rigorous scholar and an exceptional teacher. Over time, Dr. Preston assumed more responsibilities, serving as Head of Classics, Dean of Arts, Vice-Principal, and ultimately Principal and Vice-Chancellor. In doing so, he became the only person in Bishop's history to rise from lecturer to Principal.

In recognition of his service, Bishop's awarded him a Doctor of Civil Law in 1960. Upon his retirement in 1970, he received the University's highest honour with his appointment as *Principal Emeritus*.

Beyond Bishop's, Dr. Preston was a devoted husband and father. He married Phyllis Thompson in 1936, and together they raised two children, Andrew and Sarah. He passed away in 1991, but his presence endures in the standards he set, the culture he shaped, and the students whose lives he influenced.





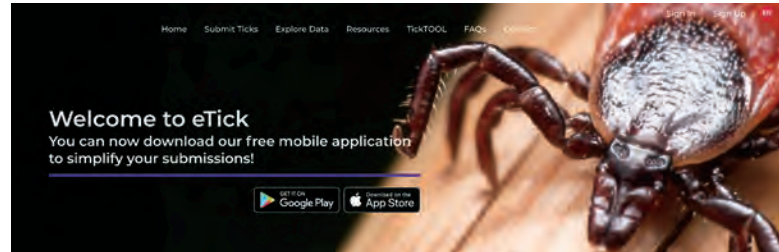
MAKING WAVES IN BLACK HOLE RESEARCH

As part of a \$12 million pan-Canadian collaboration, Bishop's has received \$800,000 from the Canada Foundation for Innovation (CFI), the Government of Québec, and other partners to further explore what happens when black holes collide. 'Gravitational waves,' ripples sent through the fabric of spacetime, are produced when black holes at the centres of galaxies collide. These ripples can be used to study the mysterious origins of black holes in the early universe.

The Gravitational Wave Astrophysics Infrastructure Network (GRAIN) is bringing together researchers from six universities—Bishop's, UBC, McGill, Université de Montréal, the University of Lethbridge, and the University of Manitoba—to build the hardware, computing capacity, and software needed to detect and analyze gravitational waves on Earth and in space. The 2026 CFI Innovation Fund investment specifically funds Canadian participation in the Laser Interferometer Space Antenna, a \$2 billion European Space Agency mission that will shoot lasers between a constellation of three spacecraft to be launched into orbit to detect gravitational waves.

The funding supports the work of Dr. John Ruan, Physics and Astronomy Professor at Bishop's and Canada Research Chair in Multi-Messenger Astrophysics. Dr. Ruan's team uses gravitational waves alongside light to push the frontier of this new field and answer some of astrophysics' deepest questions: Why are there black holes at the centres of galaxies? Where do the universe's heaviest elements come from? GRAIN will enable his team to join the effort to solve these cosmic mysteries.

This collaboration reflects Bishop's growing national profile in astrophysics research.



PRAGMA-TICK STEPS TO ADVANCE TICK TRACKING IN CANADA

The community-science tick surveillance platform eTick, developed by Dr. Jade Savage, Professor of Biology and Biochemistry at Bishop's, will expand its reach to a national level thanks to a new \$1 million partnership with the Public Health Agency of Canada.

The three-year collaboration formalizes Bishop's role as the primary provider of passive tick surveillance data to the Government of Canada, strengthens national efforts to monitor tick populations, and supports public health officials in tracking the spread of tick species across the country.

eTick, a free platform that allows people in Canada to submit tick photos for expert identification, currently hosts over 83,000 public tick records representing 25 species. Within two days of a photo submission, eTick delivers rapid, personalized, region-specific information that can help people better understand potential health risks. The platform also provides tips on tick bite prevention and increases awareness of where ticks are emerging or becoming more common in various communities.

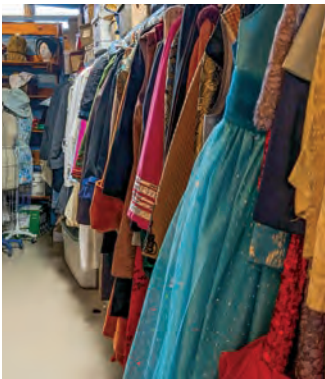
FIVE THINGS YOU DIDN'T KNOW ABOUT THE COSTUME WORKSHOP

Tucked away in the depths of Centennial Theatre lies an expansive costume workshop that few have seen. For years, across hundreds of performances, this space and the skilled staff behind it have proudly supported the Bishop's Drama Department. Here is your chance to learn a little more about this complex operation.



1 – Built to Perfection

Built in 1967 to celebrate the centennial of Canadian Confederation, the theatre was designed to accommodate all the demands of a performing arts venue, including an intricate and well-equipped costume department. The space accommodates multiple sewing stations, several dressing rooms, the necessary plumbing for a laundry station, and many large storage areas. The main part of the workshop has multiple corridors leading to the stage and sits directly underneath the central seating area of the theatre—a fitting location for such an essential operation.



Mary Hill, Maryanne Sherrer, and Elisabeth de Medeiros

2 – Small but Mighty Staff

Today, the costume workshop is mainly run by the Head of Wardrobe, Elisabeth de Medeiros, and two part-time Wardrobe Assistants, Maryanne Sherrer and Mary Hill.

While Elisabeth has been designing costumes for Bishop's for the past six years, she recently stepped into the role of Interim Head of Wardrobe. Now, she manages every aspect of the process, from design and construction to fittings and paperwork (yes, paperwork!), as well as coordinating backstage dressers, overseeing inventory, and much more.

Maryanne began working at B.U. in 1985. Since then, she's been a seamstress, dresser, lighting and sound technician, and stage manager. In the 1990s, she was brought in to introduce much-needed organization to the workshop, which had operated with little oversight since its early days. In addition to her work in the costume workshop, Maryanne is the seamstress responsible for repairing damaged Gaiters jerseys.

Mary started working at Bishop's in 2021, shortly after taking the Design course taught by Candace Herring, former Head of Wardrobe. One of her first projects was painting skeletons onto black bodysuits. Thanks to her background in medicine, she could name every bone she was painting.

Together, this trio brings to life every costume you see on stage during a Bishop's drama production.

3 – Inventory for Days

Try to imagine the workshop and the number of costumes, accessories, and materials living within. Now, whatever you are picturing, multiply it by ten. Every inch of storage space is meticulously used. While an exact inventory is not available, it is estimated there are well over 5,000 items stored in the workshop, including costumes, shoes, hats, ties, belts, and more. And this does not account for all the materials needed for garment construction and alterations like ribbons, thread, buttons, and dyes.

Keeping these items is not only practical, but also the most sustainable approach for the workshop. By deconstructing or altering certain pieces and reusing them for various shows, the team gives one costume multiple lives. This creative genius is what allows them to create the wardrobe for shows with anywhere from five to over 200 costumes.



4 – Hands-On Learning Hub

This bustling space is also essential to the student experience. Students will participate in every part of costuming, from sewing to learning to work with various materials like leather and wood to dressing. A few independent study students will use the workshop to develop their own creative projects, and the team has the possibility of welcoming an intern for five hours of paid work per week. The costume workshop provides students myriad ways to gain hands-on experience and prepare them for careers in theatre production.



5 – Fun Fact

The costume pictured here may have once shared the stage with Christopher Plummer. The workshop holds several garments bearing Stratford Festival's tags, suggesting they were likely acquired in bulk from one of the festival's costume sales. One particular piece, dating back to 1956, has repeatedly been used and altered over the years. Further research by workshop staff revealed it was worn by Grant Reddick in a Stratford Festival production of *Henry V*, in which Plummer had the lead role.

WHEN ART AND IDENTITY MEET



Photo: Manoucheka Lachérie

Cécilia Bracmort '13

Cécilia Bracmort, *Peau Nature Morte, Sans titre III*, 2020

Fifteen years ago, **Cécilia Bracmort '13** arrived at Bishop's from France to study Fine Arts. Since then, she has made Canada her home and now lives in Montreal as an artist and independent curator. To this day, attending Bishop's is an experience she considers a true gift.

After completing cultural mediation studies in Paris, Cécilia wanted to learn more about how artists think. Having not yet fully embraced her own identity as an artist, she enrolled in a Fine Arts program where she learned of the possibility of studying abroad, which brought her to Bishop's.

Cécilia distinctly remembers then Principal Michael Goldbloom, C.M. encouraging the incoming class to make the most of the cross-disciplinary nature of the programs at Bishop's. This flexibility was new and exciting to her. Not only did she enrol in theatre classes, but she also took a music course and asked her mom to ship her saxophone from France.

At B.U., Cécilia had the opportunity to perfect her English and the space to develop her artistic practice. She made great use of the resources available to her, particularly the Writing Centre. She fondly recalls the staff who helped her fine-tune her written English. In 2012, she curated an exhibition titled *Bandein Hall – Body & Soul*. What began as a simple photography assignment for her class with Fine Arts Professor Micheline Durocher evolved into a full exhibition. Featuring portraits of students and professors from the Music Department, the series was showcased in the Bandein Lobby.

Before graduating, Cécilia completed an arts administration course that equipped her with the skills to navigate Canada's provincial and federal grant systems, as well as to understand the broader differences between how the cultural sector operates in Canada compared to France. She then moved to Montreal, where she delved deeper into the local art scene, discovered artist-run centres,

and slowly but surely continued to develop her practice.

Today, her artistic and curatorial style focuses on notions of identity. "My art stems from me; from my Caribbean origins, and from my identity as a Black French woman and immigrant, and now Franco-Canadian," explains Cécilia. She investigates themes of perception, exoticism, memory, history, and location. "I explore how people look at me and perceive me and how the spaces we live in make us feel and think," she adds.

During the pandemic, she was inspired by the resilience of plants, in particular tropical fruit, and developed a series of photographs titled *Peau Nature Morte*. "The series questions the perception of my body and my identity in Western society. Like the exotic fruit, the perception of my Black and female body refers to an idealized elsewhere. The superimposition of fruit skins on mine takes the form of masks that Western society forces me

to wear because colonial heritage is still very present today in the collective imagination,” says Cécilia.

As an independent curator, Cécilia is not affiliated with a particular museum or gallery. Rather, she develops an exhibit based on a theme or question she wishes to explore and finds an artist or a group of artists whose work she wishes to display. “When I first started as a curator, I would pitch my exhibits to a space, but with time, my work has become better known, and I receive invitations to plan exhibits, which is truly rewarding,” clarifies Cécilia.

She believes deeply in listening to and collaborating with the artists

she works with. While she used to do many group exhibitions, Cécilia now works most often with solo artists to give herself the time to listen to their needs and to guide them to their full potential.

After having worked on many projects in 2024, Cécilia has taken a pause when it comes to her own art and curatorial practices. That said, she has started thinking about what she might want to explore after this hiatus. She has been collecting her own hair and has considered revisiting a concept she tested in a printmaking class at B.U. where she incorporated her hair into the prints. She has also

tried working with different mediums like glass.

Regardless of what comes next, Cécilia is proud of her journey so far. She is incredibly grateful to have had the opportunity to grow as an artist at Bishop’s. “I used to say, ‘Bishop’s makes me better.’ I still believe that,” she says. “At Bishop’s I found a place that gave me the space to make mistakes but also encouraged me to learn from them and keep improving.”

Her path is a crucial reminder of the relevance and need for an education model that allows students to explore more than one passion and embrace interdisciplinarity.

Photographed during her time at Bishop’s. Part of the Laval Art Collection.



Cécilia Bracmort,
Passage #2, 2012

WRITING HER WAY HOME



Jennifer Wood '96

As Senior Editor at *[EDIT]* Magazine, Jennifer Wood '96 believes she has found her dream job, and she does not take a single day for granted.

In this role, she generates story ideas for over 45,000 quarterly readers across Atlantic Canada. Once approved, she brings those stories to life through interviews, writing, and editing, finally handing off her work to the magazine's art director. It brings her great joy and pride to champion individuals, places, and businesses in the region she has called home for over 20 years.

However, Jennifer did not begin her career as a high-profile writer for an award-winning publication. In fact, her writing journey actually started at Bishop's University, where she unexpectedly failed the English Writing Proficiency Exam upon arriving. At the time, she was furious, but looking back, she acknowledges it was a blessing in disguise: "I joined the private tutoring program, and was really annoyed with it at first, but

I came out of that experience better equipped to start handing in better material. That's probably how it all started," she explains.

After graduating with a B.A. in Sociology and Psychology, she completed a concentrated Public Relations certificate at Concordia, which enabled her to build a portfolio and begin applying for positions. This led to her role as communications specialist at Irving Oil where she first developed an understanding of how magazines operate. As part of their public relations team, she oversaw their quarterly magazine, from design to printing to distribution. She found the process particularly engaging, and while she had the opportunity to meet and work with amazing people, she could not help but think she would be more interested in writing for a lifestyle magazine.

After a few years at Irving Oil, one of her friends purchased an aviation company, and she began working with him as a projects manager. She helped launch an employee magazine to engage people within the company, and while she learned a lot, she still felt the subject matter was not fulfilling enough for her.

"I felt like so many other people were finding their dream jobs, and I hadn't yet. Then, one day, I went for a walk with a friend of mine, Pamela

Mullinger, who had recently moved back to New Brunswick, and she told me she and her husband, James Mullinger, were starting a lifestyle magazine. I immediately offered to pitch her some ideas, and I sent them some drafts," shares Jennifer.

That marked the beginning of her career at *[EDIT]*. For more than ten years, Jennifer has worked with a small team that has grown into a close circle of friends. She is passionate about deepening her understanding of the region she calls home, as well as people and communities across Atlantic Canada. She has had the chance to interview big names like Rick Mercer, Ria Mae, Classified, Chef Michael Smith, Jim Gaffigan, and more.

While travelling for work and interviewing talented, creative artists and entrepreneurs are clearly highlights of her role, she takes particular pride in contributing to a publication that has likely helped to boost the region's growing popularity. Since moving to New Brunswick with her husband **Tim Johnston '94**, Jennifer has observed a shift in perception, and although she does not claim this is solely a result of the magazine, she is proud to have played a part in showcasing the remarkable individuals and communities that shape Atlantic Canada.



A LIFE IN FULL VOICE

A musical theatre performer may have to sing, dance, and act in several productions per week. For **Stephanie Higgins '08**, that makes the profession closer to elite athletics than many people realize.

"The voice is a physical instrument," she says. "It takes your whole body and your mental, physical, and emotional strength, to perform eight shows per week."

Since 2017, Stephanie has been working at Shenandoah University, in Winchester, Virginia, where she lives with her husband Tim Marshall and their daughter Charlotte. Today, she is Associate Professor of Voice and Musical Theatre. She thinks of her students as artist-athletes: performers whose work requires imagination and emotional openness, but also stamina, discipline, and an understanding of how the body produces sound.

"They must have the same audacity and level of intention as those aiming for the Olympics," she says. It is an approach Stephanie developed through years of studying both the art and the mechanics of performance.

Stephanie grew up in a family of music educators. Her grandmother was a prominent piano and music instructor, and her mother taught elementary school music. Music was part of her inheritance.

She competed in dance, took voice lessons, and performed in high school musicals. She knew she wanted to pursue both music and performance at university, but musical theatre programs were still relatively uncommon in Canada at the time.

Bishop's offered her room to create a path of her own. Stephanie originally enrolled as a drama major but was

soon encouraged to audition for the music program.

"I have a vivid memory of opening the doors to Bandeen Hall and singing an Italian aria over the shoulder of Dr. Ross Osmun," she recalls, "because I wasn't savvy enough at that time to know that I should have made multiple copies of my music."

The audition changed the course of her studies. She turned one major into a double major and eventually double honours.

She continued developing as an actor and vocalist, appearing in plays and musicals, and was a regular star soloist with the B.U. Singers. Her theatre training with Professor George Rideout taught her to think more deeply about character and how a performer tells a story through song. Her work with Bishop's Music Tutor Gail Desmarais helped build the technical foundation she would continue refining long after graduation.

Bishop's offered the freedom to cross disciplinary boundaries. She could explore how acting and singing belonged together.

After graduating, she enrolled in the Master of Music program at *Université de Montréal*. Although grounded in classical music, Stephanie approached the degree with musical theatre in mind. The program allowed her to strengthen her technique while continuing to work with Desmarais.

An unexpected turn came when music professor Dr. Jack Eby contacted her about a position as a recruitment officer. "There was an element of performance to the job," she recalls. "I travelled across Canada, speaking to students and their families about this marvellous place called Bishop's."

After three years, Stephanie enrolled at the University of Toronto to complete a doctorate in vocal pedagogy, the study of how singing is taught.

"An inherent feature of Doctoral work is the need to craft one's own niche area of study. Given the flexibility of my experience at Bishop's, this felt natural to me." She used her dissertation to investigate musical theatre voice and connect scientific study with the demands of the musical theatre industry.

That combination defines her teaching at Shenandoah. Her students learn functional vocal technique while rehearsing and auditioning in order to perform night after night.

"I am working with extraordinarily talented and hardworking students who go on to perform in Broadway shows and North American tours," she says. "It is both thrilling and an honour to be entrusted with this kind of work."

Stephanie hopes to offer her students the same mixture of instruction, encouragement, and freedom that she received from teachers such as Desmarais and Dr. Osmun.

Her career began with an imperfectly prepared audition in Bandeen Hall. Now, Stephanie is on the other side of that relationship. She is the professor listening closely as young performers discover what *their* voices can do and teaching them that the instrument they carry onto the stage is their whole being.



Stephanie Higgins '08

INTO THE CARNIVAL WITH DIRECTOR DAVID STRAITON '87

"I had no idea the entertainment industry was a career option."

Those are the words of Canadian Television Director **David Straiton '87**, whose credits span more than 150 episodes of television. If you have watched *High Potential*, *Narcos*, *The Good Doctor*, *House MD*, *Star Trek: Enterprise*, *Hemlock Grove*, or *Shooter*, chances are you have seen his work.

David believes the seed was planted in high school by a kind and encouraging headmaster. Still, as he puts it, "The 80s were business. Wall Street. Broad shouldered power suits." He assumed that would be his path after university.

Although he received early acceptance to several universities, life shifted and his options narrowed. A friend, **Geoff Benson '85**, spoke highly of Bishop's, and he headed to Lennoxville. "It was not my first choice, but it was where I was meant to be. One of the best experiences of my life," Straiton says.

After Bishop's, he moved to Toronto and discovered his neighbor worked in TV Commercials. David asked for a job, then asked again. Eventually the phone rang. He was hired as a production assistant with three guaranteed days of work. He has worked steadily in the industry ever since.

On set, he learned by immersion. He watched how film productions come together and how crews function under pressure. On weekends, he and his friends "borrowed" unused equipment and shot music videos. A few aired on MuchMusic.



David Straiton '87

At 26, with support from Executive Producer Chris Dalton, Straiton directed his first commercial for Ford trucks. More opportunities followed. He produced a children's sports series for TSN and ESPN and an animal program for Nickelodeon. Down the hall were the offices for the scripted drama *Traders*. He built a relationship with Executive Producer Alyson Feltes and kept pushing for a chance. She invited him to observe. Soon after, he was directing episodes. His career in narrative television had begun.

Many viewers are surprised to learn their favorite series rotates directors. Each new assignment demands deep preparation. Directors study past episodes, absorb tone, and adapt quickly.

"There is a carnival atmosphere to this industry. We live in trucks. We move from town to town. We build a world, then take it down," David says. "It never gets boring. I have the best job in the world."

From a modest police drama in Vancouver to major studio productions in California, he approaches each project with pride. That includes one of his latest passion projects, *Unspoken*,

a limited series in development set during Russia's invasion of Ukraine.

Having made three volunteer trips to Ukraine, David felt compelled to witness events firsthand. "You see images online and on the news but without context," he explains. "I needed to understand what was happening. I needed to be a witness to history."

On his first trip, he flew to Poland and crossed into Ukraine without a plan. He volunteered with the International Legion Fund and encountered stories rarely shown on television or social media. He saw the human dimension of war. "If you have the time, the ability, and the interest, become a witness to history. It does not come through a screen," he says.

Despite the transformation of the entertainment industry, "There will always be a demand for storytelling. The business evolves, but it does not disappear," confirms David.

Strong stories hold attention. With persistence and discipline, anyone with something meaningful to say can step into the carnival.

SHINING A LIGHT ON THE ARTS ADMINISTRATION PROGRAM

The Arts Administration program at Bishop's University has a stellar reputation for its creative curriculum that offers real-world professional experience. Program Chair and Professor Dr. Ross Osmun and Assistant Professor Esther Charron lead the charge in making the program innovative and unique. From in-class activities and lectures to practica, students build the necessary skills to engage in the wider cultural landscape.

In their first year, students are introduced to basic principles in business and arts administration. In the second, they often enrol in an internal practicum course where they can engage with the Bishop's University Arts Festival (BUAF), *Musique Chez Nous*, the Bishop's University Film Festival, or the Eastern Townships Resource Centre and Archives. In their final year, students complete concentration courses alongside an external practicum that can take place anywhere in the world. "Arts Admin is more than just paperwork," says second-year student Imen Djendli. "We learn to decode the bureaucracy and the logistics specific to the arts. It's what allows you to produce events, design experiences, and manage people. And we do that in a hands-on way."

Throughout their studies, students are also encouraged to collaborate with other departments, including English, Music, or Drama. Imen describes the program as a "multidisciplinary and interdisciplinary hub."

Upon graduation, students have broadened their skills in managing arts organizations, developed the knowledge to secure funding from both private and public sources, and learned to apply effective communication and marketing strategies. The program also equips them with the tools to make professional connections necessary to navigate a career in the arts, while also deepening their understanding of the artist's role in society.

In 2025, classroom learning translated into hands-on festival production, community partnerships, and a presentation on the global stage. *The First Supper*, first presented during the BUAF, was an actual supper held



Marie-Claude Bibeau, Mairresse de la Ville de Sherbrooke, Dr. Vivian Valencia, and Julia Ros Cuellar at *The First Supper*

in the Centennial Lobby, where no less than 75 guests enjoyed a carefully planned menu inspired by the future of food systems. The project was then exhibited at the UN World Food Forum in Rome via an interactive booth. A collaboration between the Arts Administration, Drama, Sustainable Agriculture & Food Systems, and Psychology departments, *The First Supper* demonstrated how concerns such as food security and climate action can be addressed through art and storytelling. The goal was to engage youth in reimagining sustainable, equitable agri-food systems through creative thinking.

Imen hopes this project will open the door for future students to work collaboratively with the Sustainable Agriculture and Food Systems program. "I was leaning into being a translator, a bridge builder and turning the skill set and artistic vision that we developed with Dr. Vivian Valencia into a reality," says Imen. "*The First Supper* responds to social inequalities by using art, storytelling, and participatory practices to engage diverse audiences, support dialogue across multiple voices, and spark collective imagination about food futures." The global impact of this project is a direct result of its collaborative nature.

With initiatives such as *The First Supper*, the Arts Administration program has translated theory into practice. Students are proud of their work as they have been encouraged to boldly pursue their creative visions while collaborating with other departments and community groups. The program embodies the goals of a liberal education while preparing students for real-world experiences.

Imen Djendli and Dr. Vivian Valencia at the UN World Food Forum in Rome



ART, UNEXPECTED

When many people think of a career in the arts, they often think of actors, musicians, authors, or visual artists. Those who create or perform are generally more widely recognized; however, art takes shape in many places outside of the cinema, a studio, or a stage, and many people use art or work with artists daily. The following four alumni may not be sculpting with clay, but they are shaping their career paths through art.

Matt Turner '05 Creative Director, Ubisoft

Matt is responsible for the creative vision of a multinational AAA video game project. He oversees a team of roughly 300 employees across various creative departments. From design to storytelling to audio and beyond, all creative decisions run through him.



Matt Turner '05

Matt's role is inherently collaborative. Video game production is made up of three streams: creative, technology, and business. His team creates everything you see and interact with in a game. The technology team will help bring to life the elements from the creative team according to the engine or platform being used. The business team will handle everything from budget to staffing to marketing. Working in silos is simply not possible in the video game industry, and without collaboration, a game will not succeed.

Matt has the chance to work with a variety of artists in his job. His team includes 3D and 2D artists, script writers, actors and voice actors, musicians, and more. Through workshops in high schools and universities, he highlights various creative career paths and encourages young people to explore opportunities in the gaming industry.

Art, in numerous forms, is integral to Matt's career, and he weaves together these artistic elements to create highly popular video games.

Fun fact: Matt's interest in storytelling grew at university, where he quickly learned that stories functioned like currency in the social B.U. community. After Bishop's, he wrote a play which was produced by an alumna in Vancouver. The voice over director at Electronic Arts saw the play and gave him a shot in the gaming industry.

Jessica Lintz '22 Project Manager, Sporobole

Jessica's workplace, Sporobole, is a centre for exploration and research in digital art in Sherbrooke. The building is equipped with small apartments to host artists in residence, creative studios where artists can develop their work, and a gallery to display their work.

Sporobole also offers digital support to nonprofit organizations, social enterprises, and cooperatives in the cultural, artistic, and community sectors through the department known as 0/1 – Hub numérique. As project manager within this branch, Jessica is responsible for making digital resources and knowledge accessible to these groups. To do so, she oversees four technotherapists, the specialists responsible for providing support and training in all things digital.

Jessica currently collaborates with roughly 30 organizations, providing varying levels of support through her team. Some requests may be as simple as guiding an organization in the transition from Microsoft to Google, helping them find creative services like a videographer, or promoting an event online. Long-term projects may include restructuring a website or database.

In any case, Jessica makes sure her team is teaching their clients to ultimately do the work themselves. The goal is to accompany them on their journey to digital independence.

Jessica's role is crucial in elevating the digital prowess of individuals and organizations in the art and culture sector, ensuring they have the autonomy to thrive in this digital era.

Fun fact: Jessica first learned of Sporobole when working at the Foreman Art Gallery. She was guided by her very own technotherapist for the Gallery's digital transformation during the pandemic, before becoming one herself. After two years as a technotherapist specializing in digital communications, Jessica was promoted to project manager.



Jessica Lintz '22

Andrea Cleghorn '90 Art Therapy, Registered Psychotherapist

In Andrea's world, art is not about aesthetics. It is a tool that allows her patients to express themselves and helps them navigate their memories and emotions. Respecting proportions, scale, or color balance does not matter. The only goal: getting her patients to tell their story through art.

Art therapy can be particularly useful when working with non-verbal patients or anyone who has trouble finding the words to describe what has happened to them. It is also a more natural way to recall a memory; the brain does not usually remember in sentences but rather in visuals, in pictures and scenes, much like a movie.

Andrea's role is not to interpret the artwork created by her patients, but rather to use it as a diagram to know which questions to ask next. It helps her dig deeper, and it helps her patients process what they have been through.

She will normally present her patients with a variety of supplies to choose from and invite them to draw, paint, or maybe even sculpt the memory or emotion they are trying to express. While some people may initially struggle to create something that does not have to respect artistic conventions, many people find it a relief to learn of other modalities that can be paired with talk therapy.

Andrea ultimately uses art to empower her patients.

Fun fact: Andrea developed an interest for what makes people tick after traveling for a year post-graduation. To become a psychotherapist, she had to complete 1,000 clinical hours and 100 hours of supervision. She did so at Wood's Homes in Calgary where she worked primarily with Indigenous youth from fly-in communities.



Andrea Cleghorn '90

Annika Morin '24 Assistant Director, Musée international d'art naïf de Magog

Annika's primary role is to promote and support naïve art and artists. However, as a leader in a small local museum, she wears many hats.

She oversees the museum's finances, managing everything from accounting to developing proposals for grants. She is also responsible for all museum marketing and communications, including brochures, member-exclusive newsletters, tourist guides, and more. She hires and supervises student interns, and she manages the museum boutique.

One of her most demanding but enjoyable tasks is preparing two exhibits per year. This involves selecting the artworks, drafting loan agreements and exhibition contracts, working with artists and collectors, writing the exhibit copy, performing interviews, and finally setting up the exhibition with volunteers.

Her favourite part is interacting with the artists, hearing about their process and the reason behind certain artistic choices. Equally rewarding are her conversations with visitors. It brings her great joy to help people discover naïve art, which is created by self-taught artists who do not follow traditional artistic conventions. Naïve artists often use bright colors and distorted perspectives, distinguishing them greatly from other artistic movements.

Through her work, Annika highlights art and artists specializing in a lesser-known style across the Eastern Townships and beyond.

Fun fact: Annika did an internship at the *Musée international d'art naïf de Magog* while at Bishop's. She knew nothing about naïve art, but she quickly developed a love for this artistic movement. She created such a good impression, they asked her to stay on part-time as assistant director while she completed her studies.



Annika Morin '24

INSIDE THE UNIVERSITY ART COLLECTION

Every day, students walk the halls and grounds of Bishop's surrounded by artwork carefully curated by members of the University Art Collection Committee. Encouraging these daily encounters with art is precisely why the Committee exists. As former Principal Dr. Christopher Nicholl noted when the Committee was established: "I believe strongly the function of the University's Art Collection is to provide an ambiance which educates as many students as possible, continuously, by its visible presence."

While records indicate the first donation to the University Art Collection was made in 1848, the Committee was not formed until 1985. The earliest artworks collected consisted primarily of portraits of notable figures at Bishop's, but today, the collection is home to over 600 pieces and includes a variety of paintings, drawings, photographs, collages, prints, and sculptures.

Much like a museum, the University has the duty to engage in the responsible collection of works, from acquisition to conservation, documentation, exhibition, and research of the artists. The Committee follows a set of guidelines to guide future acquisitions and preserve the collection's unique character, placing particular emphasis on works connected to the Eastern Townships and Canadian art.

The result is a collection that reflects both the University's regional roots and its broader place within Canadian art. Its range can be seen in the artists represented across campus, from Bishop's alumni and former faculty

members to some of the country's most influential figures.

Among the artists well represented in the collection is **Kay Kinsman '83, DCL '89**. Born in Los Angeles in 1909, Kinsman studied art in Paris, Montreal, and England. In 1981, she settled in Lennoxville, where she obtained three degrees from Bishop's. Her artistic practice extended beyond the canvas to publishing, with illustrations for several books and three sketchbooks of her own.

Kinsman worked primarily with watercolours and often depicted scenes of daily life. Her work has been displayed in numerous exhibitions in Quebec and England.

Canadian abstract artist **David Sorensen** is another artist prominently featured in the collection. Born in Vancouver in 1937, Sorensen studied at the University of British Columbia and the Vancouver School of Art under painter Jack Shadbolt, architect Arthur Erikson, and sculptor Bill Reid. He moved to Montreal in 1965 and exhibited sculptures at Expo '67. Sorensen held teaching positions at the Montreal Museum School of Art and Design, the Saidye Bronfman Centre (now the Segal Centre for Performing Arts), and Dawson College. At the time, he exhibited his work across Canada and internationally in Mexico, Switzerland, Italy, Japan, Hong Kong, the Philippines, and France.

In 1976, he moved to the Eastern Townships with his family and taught in the B.U. Fine Arts Department from 1981 to 2000. He was inducted in the Royal Canadian Academy of Arts in 1996. Today, his work is held in private and public collections including the

Musée d'art contemporain de Montréal, the Winnipeg Art Gallery, and the Art Gallery of Hamilton.

A noteworthy piece in the B.U. art collection is *De la tragédie à la couleur qui, elle, est Espoir*, created by **Marcelle Ferron**. This stained-glass window was commissioned by Bishop's University and Champlain College to honour the memory of the fourteen women who were murdered on December 6, 1989, at *Polytechnique Montréal*, three of whom had attended Champlain. Today, it is prominently placed in the Webster Reference Room in the Library Learning Commons.

Ferron was born in Louiseville, QC in 1924. She studied at *l'École des Beaux-Arts* under Jean-Paul Lemieux and Simone Hudon. In 1947, she signed the "Refus Global" manifesto originated by Paul-Émile Borduas and Alfred Pellan and continued to employ the principles of the Automatist movement throughout her career. Ferron exhibited her work nationally and internationally, including at the National Gallery of Canada and the *Louvre*.

In 2023, Bishop's announced the unveiling of 13 paintings by **Frederick Simpson Coburn DCL '36**, 11 of which were generously donated to the University by Scott and Marjorie Taylor. The Coburn collection also includes a painting donated by the Goldbloom family and one donated by the artist in 1942. The paintings are permanently displayed in Tomlinson Hall in McGreer.

Frederick Simpson Coburn was born in Melbourne, QC in 1871. He trained as an artist in Montreal, New York, Germany, Paris, Antwerp,





and London. From 1898 to 1913, he illustrated many literary works, including those of Charles Dickens and Edgar Allan Poe.

When Coburn returned to Canada in 1913, he began painting Québec landscapes, particularly winter scenes with horses, which became some of his most well-known work. Coburn's work can be found in The National Gallery of Canada, the National Archives of Canada, the Montreal Museum of Fine Arts, as well as in private collections in the USA, Belgium, Germany, and Japan.

Perhaps one of the most notable pieces in the collection is *Spring Freshet at Ripon, Québec* by **A.Y. Jackson**, a founding member of the Group of Seven. Born in 1882 in Montreal,

Jackson began his formal studies in 1902, first working under William Brymner at the Art Association of Montreal, and later at the Chicago Art Institute. He then traveled to Paris to study under Jean Paul Laurens at *Académie Julian* where he was heavily influenced by Impressionism. After his studies, he traveled and painted in Europe.

He returned to Québec in 1914 and later settled in Toronto where he worked and exhibited with other members of the Group of Seven.

These are but a fraction of the pieces and artists found in the University Art Collection, but they provide a glimpse of its variety and depth, and most importantly, the educational impact they have on

Bishop's students. As the Art Collection Technician **Merrylou Smith '97** says, "The collection is a cultural teaching tool. You have to make a conscious effort to go to a museum, but here, you could be standing in the hallway waiting for class and see something that sparks your intellectual interest."

The University Art Collection is more than a repository of remarkable works—it is an integral part of the Bishop's experience, quietly educating and inspiring students through daily encounters with art.

Sources:

Bishop's University Collection, *An Art Compendium*, 1998.

Eastern Townships Archives Portal

New additions to the University Art Collection are primarily obtained through donations and bequests or through a special fund set up by alumni and friends of the University allowing for the acquisition of new pieces. If you would like to donate to the Art Collection, please contact **Jacqueline Scott '90**, AVP Alumni Relations & Philanthropy at jscott@ubishops.ca.



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① *Spring Freshet at Ripon, Québec*, A.Y. Jackson

② *Sunny Day, Laurentians*, Frederick Simpson Coburn

③ *Millennium Stele no.1*, David Sorensen

④ *Blue, Green, Orange, Fluctuation-2*, David Sorensen

⑤ *Wellwood*, Kay Kinsman

THE FOREMAN OF COMMUNITY CULTURE

In 1998, the Bishop's University Art Gallery embarked on a new chapter. Moving beyond its origins as an artist-run centre, it embraced a broader mandate, showcasing the work of emerging and mid-career artists from across Canada and abroad while establishing itself as a cultural hub in the Eastern Townships.

That evolution gained momentum six years later, when the gallery was renamed the Foreman Art Gallery in honour of Florence May Foreman, a lifelong patron of the arts. Her \$4.3 million bequest to Bishop's—the largest in the University's history at the time—was endowed and created an enduring legacy that continues to support a portion of the Gallery's operations, as well as scholarships and research.

In 2008, the Gallery expanded its focus with the launch of its Community ArtLab. Conceived by former Curator Vicky Chainey Gagnon, the ArtLab was created as a grassroots complement to the Gallery, forging connections with the diverse communities of the Eastern Townships.

Today, the Community ArtLab stands at the threshold of art, education, and community development. While the Foreman Art Gallery has earned recognition at an international level in the field of contemporary art, the ArtLab strengthens its connection to local audiences. The Gallery has become much closer to its community through its ArtLab by creating opportunities for people to experience and engage with art in meaningful ways.

As part of its regular programming, the ArtLab offers a wide range of educational activities, including guided visits of the Gallery's exhibits, creative workshops for schools and the public, and an Art Hive where community members can access free materials and create. It also produces educational kits linked to current exhibitions, hosts pop-up exhibitions on campus, and offers professional artist residencies that encourage projects that are anchored in the region. The ArtLab's programming is rounded up by bilingual art camps during the summer and reading week, as well as Forest Lab, a partnership with the Buildings & Grounds Department that combines artistic exploration with an appreciation of nature.

The ArtLab also uses art as a vehicle for connection and affirmation for people who are invisible in mainstream culture. As such, many of its partnerships and initiatives are aimed at immigrants, people with learning difficulties, neurodivergent individuals, people in precarious socio-economic situations, and members of the linguistic minority community.

The ArtLab reaches out to a segment of the population that is otherwise untouched by contemporary art issues and builds bridges between the very disparate realities of the people who live in the Eastern Townships. It does this by partnering with local organizations such as RURART, *Tremplin 16-30*, the *Centre de services scolaire de la Région-de-Sherbrooke*, the *Service d'aide aux néo-canadiens*, the *Centre de francisation*

Saint-Michel, Black Estrie, and Literacy in Action.

A prime example of these collaborations is the *Résidences en art social du Tremplin 16-30* project. In the spring of 2024, the ArtLab partnered with *Tremplin 16-30*, an independent organization that provides support to young people aged 16 to 30 who are homeless or at risk of homelessness in Sherbrooke, curating their Social Art Residency. Two young artists were immersed in a unique co-creative experience with the residents of *Tremplin 16-30*, culminating in an exhibition in the spring of 2025.

Today, the Foreman Art Gallery has become more than just a gallery. It is a place that fosters learning and understanding of contemporary art for students and the wider Bishop's University community, as well as a place for the larger Eastern Townships community to come together through the ArtLab to experience art in a uniquely accessible way.





The **Gaiters of the 20th Century Reunion** was born from a simple idea shared between two Bishop's University graduates reflecting on the camaraderie, competition, and unforgettable memories of their time as student-athletes in the 1970s. What began as a modest plan to gather former teammates quickly blossomed into a bold and inspiring vision: a historic reunion welcoming *all* former athletes—men and women, representing *every* sport—from the 1940s through the 1990s. Six decades of Gaiters will recount the stories that have been woven into the Purple & Silver legacy.

As part of Bishop's Homecoming 2026, the **Reunion** will unfold on campus from **September 25 to 26, 2026**, offering a once-in-a-lifetime opportunity for past athletes to return to the place where so many friendships were formed and personal milestones achieved. Participants will reconnect with former teammates, coaches,

trainers, and managers to reminisce about their most memorable moments while witnessing first-hand the current generation of student-athletes who proudly carry Bishop's athletic traditions forward.

With an anticipated, and unprecedented, 400 Gaiters returning to Lennoxville, this will be the largest and most spirited alumni event in Bishop's history. Highlights include an opening reception on Friday evening, a Wall of Distinction induction to recognize **Bob Goldberger '79**, and a full slate of Gaiters athletic competitions. Add to this a series of culinary experiences, most notably a Saturday evening *Proud in Purple Celebration* at the Delta Hotel Sherbrooke, bringing together former athletes, coaches, families, and friends for an unforgettable evening of recognition and shared memories. We will also honour **Tom Allen '69** and his wife, **Linda**, as our esteemed Honorary Chairs, celebrating their longstanding leadership and dedication to the Bishop's community.

A ten-person Steering Committee led by **Sue Hylland '81** and **Charlie MacLean '72** and supported by more than 40 alumni volunteers has been at work for over 18 months contributing their time and expertise to planning, marketing, and the logistics of this mammoth event. TD Insurance is also contributing to the event as the main corporate sponsor to ensure your satisfaction throughout the weekend.

But now it is time for **you to do your part**. Please **register** for the event (a special gift from **Tony Harris '88** will be given to early registrants), **reserve** your room at the Delta (at a special rate for a limited time), and **communicate** with your teammates to ensure their participation. **The blitz is on and we look forward to seeing you this fall!**



Scan the code or visit
ubishops.ca/gaiters-reunion/
 for more information.



DISCIPLINE FOR THE WIN

From the football field to the big screen, **Tommy Europe '93** has become a well-known name in the fitness and entertainment industries. After 11 years in the CFL and NFL, Tommy channeled his energy and fitness know-how to personal training, stunt work, and acting. Today, he continues to expand in these fields.

Tommy attended Bishop's to play football, and he claims it was one of the best decisions of his life: "Going into B.U., I knew I wanted to become a professional football player, and Bishop's was the gateway to my CFL career," says Tommy. He achieved his goal through pure determination, visualization, and a little help from the Bishop's alumni community.

Tommy recalls telling **Abraham Blair '91**, Mackinnon Resident Assistant at the time, that he planned to play a lot in his first year, start in his second year, be conference all-star in his third, be selected as all-Canadian in his final year, then get drafted to the CFL where he would play for a few years, and finally get signed in the NFL. When Tommy signed with the New Orleans Saints, Abraham was the first to congratulate him on making it all happen.

Although Tommy worked hard to get to that point, he was also fortunate to have help from **Leroy Blugh '89**, Grey Cup Champion and Football Coach, and the late **Keith Kelly '88**, former CFL Player. Although they had already graduated, they gladly gave him advice, which boosted Tommy's confidence as he went into training camp.

While training in Vancouver, Tommy connected with several stunt performers, which sparked his interest in exploring this career path. During the off seasons, he did some background work, including visiting sets to see stunts in action.

Stunt work naturally complemented his passion for fitness, and he soon expanded his skills to include training actors. He continued to make more connections in the industry, joined the union, and earned the necessary stunt credits to launch this next phase of his career.

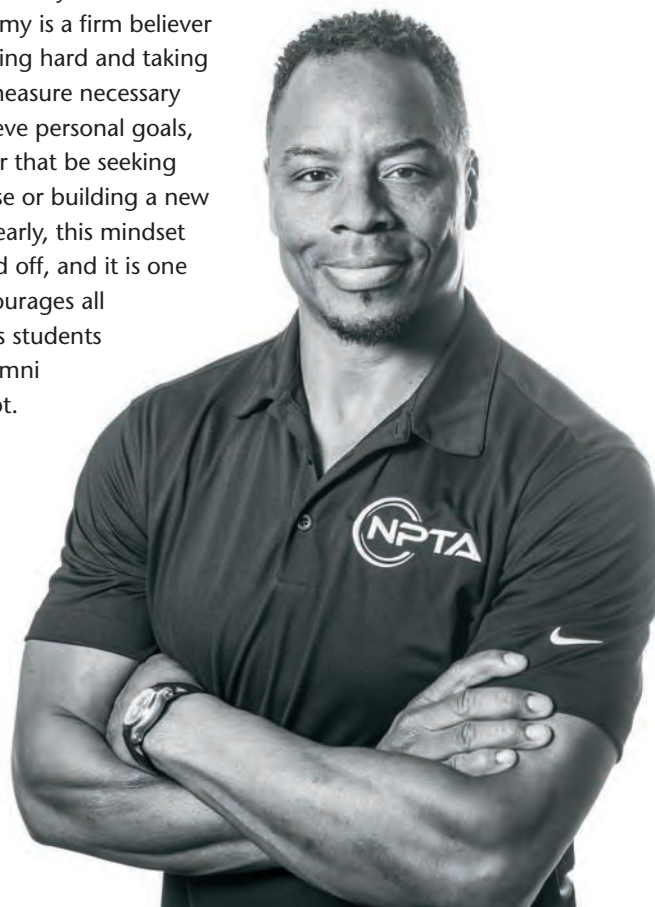
His time on set also influenced him to explore acting, and he continues to take classes today. "The acting and the stunts go hand in hand, but the difference is I can't do stunts for another 20 years, but I can definitely still act," explains Tommy.

Tommy's other business, fitness training, likewise continues to thrive. Every program he offers is rooted in his SHRED philosophy, which stands for Strength, Heart, Resilience, Efficiency, and Discipline. With the help of his wife, Amelie, Tommy has significantly grown his business to offer 1-on-1 training, film & TV cast training, customized online training, corporate wellness programs, and bootcamp sessions.

He also works with the National Personal Training Academy to coach individuals who wish to become personal trainers. Not only has he had the chance to share his philosophy across the country, but he was also asked to audition—and was ultimately selected—to become the host for two fitness shows in the early 2000s.

In 2011, Tommy was honoured to be named one of Bishop's *Top 10 After 10* and return to campus to share his story with students. He is always happy to help with recruiting efforts and motivating young people to accept any challenge that comes their way. "I encourage people to shadow somebody in their desired field and see what it's all about," says Tommy. "As for anyone going into pro sports, it's all about discipline. No matter how good you are, there's always going to be someone as good as or better than you. This shouldn't scare you; it should drive you."

Tommy is a firm believer in working hard and taking every measure necessary to achieve personal goals, whether that be seeking expertise or building a new skill. Clearly, this mindset has paid off, and it is one he encourages all Bishop's students and alumni to adopt.



Tommy Europe '93



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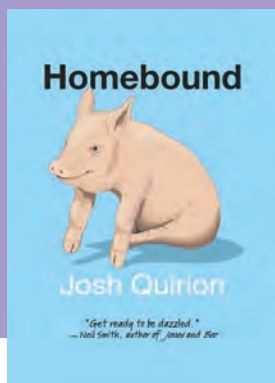


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ALUMNI BOOKS

Homebound

by Josh Quirion



Homebound (Shoreline Press, 2025) is the second collection of short stories by **Josh Quirion '15**. The *Montreal Review of Books* writes, "Savouring the bites of small-town lore peppered with self-realization in Quirion's collection evokes nights spent at the pub with pals and a pint or three. The stories are consumable in a handful of minutes, each one a snippet of someone's day, someone's crisis, their secrets, and dreams. The collection as a whole offers a faceted view of the Canadian microcosm specific to Quebec's Eastern Townships, yet reflective of many small communities tucked in the pockets of this vast country."

No Wrong Seasons

by Brenda Hartwell



**Brenda Hartwell '81 and
Tanya Bellehumeur Allatt '92**

Set in a tourist town in the Eastern Townships, *No Wrong Seasons* by **Brenda Hartwell '81**, explores themes of inequality, sexual assault, and the human necessity for connection. The novel is told through four voices.

While wandering in the forest, Dieter discovers an abandoned building filled with masterful abstract canvases. Who painted these pieces and why are they hidden away? This mystery leads Dieter into a mentorship with Hazel, a reclusive visual artist. When Dieter's best friend, K, attempts suicide and is institutionalized, Dieter seeks answers. Through the redemptive powers of art, nature, and community, three marginalized individuals find healing, strength, and purpose.

The Queen's Necklace

by Adrienne Chinn



The most famous necklace in the world has finally been found...

Hollywood actress Bryher Finch's life isn't just a disaster, it's a catastrophe, until a chance invitation to chart her family tree in England changes everything. As Bryher uncovers the ancestry she never knew about, she stumbles on the find of the century—Anne Boleyn's 'B' necklace. But Bryher isn't the only one who wants the necklace.

The Queen's Necklace by **Adrienne Chinn '82**, intertwines Bryher's contemporary story with the lives of Anne Boleyn and her elder sister Mary, where the 'B' necklace plays a role in the rising and falling fortunes of the two Tudor sisters.

THROUGH THE YEARS



Martin Taylor '66, Roger Taylor '60, John Taylor, and Bruce Stevenson '76

Roger Taylor '60, Martin Taylor '66, and John Taylor returned to campus on May 7, 2026.

Several graduates from the 1960s got together in December at Scotland Yard in Toronto. *(Photo to the right)*

Dr. David Williams '63, DCL '96 came to campus in January and had the opportunity to meet with several students, faculty, and staff members from the Williams School of Business. *(Photo below)*

Robert Richardson '78 signed a two-year agreement to mentor clients of Futurpreneur, a Canadian financial marketplace providing financing, mentorship, and business resources to young entrepreneurs.

Anna M. Grant '81 retired in October 2025 after 44 years at Bishop's. She was the very first Bishop's University Archivist. We extend our heartfelt gratitude for her many years of dedicated service and wish her a lovely retirement.



Anna M. Grant '81



Clockwise, from bottom left: Bill Fellows '67, Bob Sommerville '70, Bob Adams '67, Peter Caven '72, Mary Lou Arnold '69, Kit Osler '66, Jill Harrington '69, Bob Ewart '70, Ken Chipman '70, Fred Partington '71, and Bob Fellows '79



Front: Maggie Shepherd, Dean of the WSB; Chloë Beauvais '26, BUCS President; Dr. David Williams '63; Emma Martel, BUCS Brand Ambassador; Emma Jackson, BUCS Marketing Director; and Sandrine Hébert, Experiential Learning Coordinator in Business
Back: Emilie Gauthier, Co-op Advisor; Calin Valsan, Finance Professor; and Jonas Goliasch, Professor and Area Coordinator in Accounting



**Sterling Mawhinney '88 and
Dixon Kenner '82**

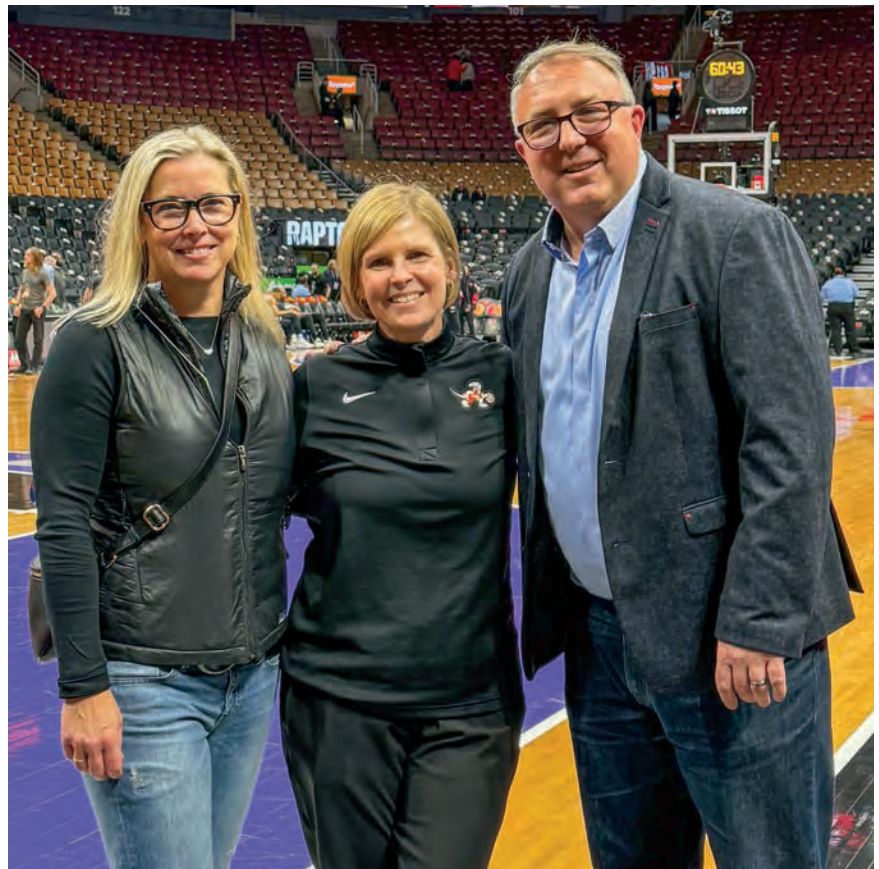
After 35 years of service, **Dixon Kenner '82** has retired from the Federal Government. For the last 15 years, he worked at Shared Services Canada as project director for the secret infrastructure initiative, then for security architecture, and finally director for cyber-security oversight and compliance. Dixon also returned to campus for a short visit in February.

Victoria Harding '84 was named among "The Most Powerful Women in Canadian Entertainment, 2026" by *The Hollywood Reporter*.

In May, **Robert Stewart '91** was ordained as a deacon in the Anglican Diocese of Ontario and graduated from the Faculty of Theology of Huron University College with a Master of



Robert Stewart '91



Jane Brydges '95, Jennifer Quinn '94, and David McBride '93

Divinity. As of June 1, he became Deacon in charge of the Parish of Lakes and Locks and Central Frontenac.

David McBride '93 and **Jane Brydges '95** caught up with **Jennifer Quinn '94**, Vice President of Communications for the Toronto Raptors, at a Raptors game in April. They obtained their tickets (generously donated by the late **Bud McMorran '60**) from the 2025 Gaiter Classic Online Auction.

Scott Davis '98, Assistant Deputy Minister and Chief Financial Officer at Shared Services Canada, returned to campus and spoke to students about leading ERP transformation in the public sector. Two of his children, **Lillian '26** and **Elliott**, as well as his niece, **Ash**, were present. (Photo below)

Dr. Juan Francisco Nunez, Scott Davis '98, Lillian Davis '26, Elliott Davis, and Ash Latour.





Michelle Dunn '00, Valerie Manouk '09, and Christopher Guerra '17

William's School of Business students who participated in *Beyond the Bubble* 2025 had the opportunity to meet and hear from **Michelle Dunn '00**, Associate Vice-President, Financial Reporting at Power Corporation of Canada, **Valerie Manouk '09**, Vice President, Development at JDRF, and **Christopher Guerra '17**, District Manager at Enterprise Mobility.

Carly Clarke '06 was named Assistant Coach for the Toronto Tempo.

The Canadian Embassy in Berlin hosted a reception for a delegation of Canadian University Vice-Principals. Dr. Kerry Hull, Vice-Principal Academic and Research, was in attendance and had the opportunity to invite **Matthieu Klinker '07** and **Aryane Beaudoin '11** to join her.



Jacqueline Scott '90, AVP Alumni Relations & Philanthropy, Lorna Ruemper '11, and Principal Sébastien Lebel-Grenier

Congratulations to **Lorna Ruemper '11**, Development Assistant in the Alumni Relations & Philanthropy Office, for winning the 2025 Staff

Award in recognition of exceptional competence, service, respect, positivity, teamwork, innovation, and contributions to Bishop's.



Aryane Beaudoin '11; Dr. Kerry Hull; Vera Alexander, Ambassador of Canada to the Federal Republic of Germany; Matthieu Klinker '07; and Dr. Günter M. Ziegler, President of Freie Universität Berlin (Free University of Berlin)



April Mac Killins Photography

Affair of Honour, a theatre company producing exclusively “action for stage” productions and founded by **Jackie T. Hanlin '15** and Nathania Bernabe, brought *Multi-Vs* to the stage at Bishop's University this April. This production was developed in 2023 and has since toured across Canada. (Photo above)

Joannie St-Germain '16 received the *Bourse en doctorat de recherche – volet réintégration à la recherche* from the *Fonds de recherche du Québec*. Only one scholarship is awarded in this category.

Joannie's research goal is to develop a simple, rapid, and non-invasive test to make prostate cancer screening more accurate, more effective, and less invasive, allowing for better-tailored treatment for each patient.



Denis Lajoie '99, Court Official, **Anh Le Duc '21**, and Taki Eddine Alimat

Anh Le Duc '21 proudly became a Canadian citizen this spring. Fellow Bishop's graduate **Denis Lajoie '99** was present for this special milestone.

Domenico Manno '21 was named Offensive Assistant for the Montreal Alouettes.

Jeremy Audet '22 was shortlisted for 2026 RBC Bronwen Wallace Award for his poem "EARTH GIGANTIC." The prize recognizes outstanding works of unpublished poetry, short fiction, and creative nonfiction. He was also shortlisted for the CBC Short Story Prize for his work "Big Plane, Small Plane."

Megan Légaré '22, a recent B.U. master's graduate of Kanien'kehá:ka and European settler heritage and now a Ph.D. student in Family Medicine at McGill University, has been awarded a doctoral scholarship from the Pierre Elliott Trudeau Foundation. Her research in Nunavik explores how intergenerational dialogue can strengthen youth house services and better support Inuit youth through collaboration between youth, Elders, community members, and service providers.



Audrey Sladek '25 and Jacob Legouffe '25



Justin Grout '22 and Rachel Weinstein '22

Rachel Weinstein '22 and Justin Grout '22 announced their engagement in September 2025. Justin proposed in the gazebo on campus with the help of **Zion Vervroegen-Thomas '22** and **Pierre-Alexandre Urbanski '22**. The couple met in their first year at Bishop's and have been together since then.

Bryn Empey '25 began her Master of Science in Theatre Education at Niagara University in May.

Paige Deslauriers '25 completed her first year of the Master of Social Work program at *Université de Sherbrooke*.

Audrey Sladek '25 and Jacob Legouffe '25 announced their engagement in December 2025.

A close friend of the University, **Richard Rooney**, was appointed as a member of the Order of Ontario. The Order of Ontario recognizes those whose distinguished service and extraordinary achievements have helped build a stronger Ontario and Canada.

We remember the following alumni and friends with fondness and sorrow. (Compiled from information sent to the Alumni Relations & Philanthropy Office before June 1, 2026.)

ALUMNI

Alex Boulton '61 on May 29, 2026. Alex always described his time at Bishop's as transformative, and throughout his life he maintained close friendships with his fellow Gaiters. His love of his *alma mater* was so great that his son, **David '92**, and daughter-in-law, **Arlene '92**, as well as three of his grandchildren, **Lauren '20**, **Nicholas '24** and **Jacob '25**, would later follow in his footsteps and attend Bishop's as well.



Alex Boulton '61

Isabel Dupuis '48 on April 15, 2024. She is survived by her sons, **Richard '75**, Michael, and **Mark '85**.

Edward 'Ted' Fullerton '54 on March 23, 2026. He is survived by his children, Nancy, **Judy '91**, and Gord, as well as his brother, **Jim '58**.

Bernard Hodge '56 on March 5, 2026. He is survived by his spouse, **Helen '74**, and his children.



Justice Brian Stevenson '61

Justice Brian Stevenson '61 on February 16, 2026.

Born in Wakefield, Quebec in 1939, Brian was a beloved father, grandfather, and great-grandfather who leaves a legacy of love, kindness, and community.

A man of extraordinary service, he devoted his life to making the world



Isabel Dupuis '48

better. His commitment to Lions Clubs International reflected his belief in compassion, fellowship, and service above self.

Brian served with distinction as a Provincial Court Judge for over 50 years, known for his fairness, integrity, and dedication to justice. He carried the responsibility with humility and respect for all who came before him.

See issue #62, page 13 for a profile on Justice Stevenson.



Joan Massiah '52

Joan Massiah '52 on May 25, 2026.

The Most Rev. Percy O'Driscoll '63 on April 17, 2026.

Susan Brown '64 on December 17, 2025.

Gordon Thompson '64 on December 4, 2025.



David Bogert '63

David Bogert '63 on May 25, 2025. Gaiterland has lost another stalwart graduate and lifelong Bishop's supporter with the passing of David after a lengthy, stoic, and courageous battle with cancer. Like so many alumni, he not only continued to follow University affairs closely, but also gave freely of his time to make sure it could thrive into the future. As his busy professional career moved him from Montreal to Ottawa to London, and eventually, to Toronto, he volunteered actively for Bishop's in every city and was the President of the National Alumni Association in the late 70s. He was named *Alumnus of the Year* in 1982, and he proved the value of that selection by remaining closely connected to Bishop's for the rest of his life.

He made sure the family connection remains strongly attached to Bishop's with two of his children, **Peter '91** and **Tasha '97**, also being proud graduates.

Bogie, as everyone called him, was one of the finest natural athletes to suit up in the purple and white, excelling seemingly without effort in every sport. He played two-way football—for Gordon 'Beef' Ross and **Bruce Coulter DCL '98**—and was the kicker and punter for the Gaiters at a time when they were beginning to blossom. He was a backbone of the Reds, in the very competitive intramural leagues of that era, be it in soccer, basketball, hockey, floor hockey, tennis, or cross country.

But it was in his years following graduation that he demonstrated that his athletic skills were at the highest level. He mastered golf without practicing. But more impressively, he developed into a champion squash player, winning countless tournaments at the international level. Indeed, when deep into his seventies he won, more than once, the world championship in men's doubles.

A great role model for the powerhouse that Bishop's athletics has become. Not a bad legacy all things considered.

—**Squee Gordon '60**,
a fellow, proud Red

Susan 'Gussy' Turner '64 on March 17, 2026. While at Bishop's, Gussy was involved in many creative endeavours, including the Deep Purples choir and several theatrical performances.

Gussy was a devoted English teacher for over 60 years. She remained deeply involved in theatre, writing, producing, and directing school plays throughout her career.

Gussy believed strongly in supporting young learners, both at her schools and her *alma mater*, making a lasting difference in the lives of countless students.

Predeceased by her son Wilson, she is survived by her husband, **Peter '63**, whom she met at Bishop's, her children, Benjamin, **Patrick '97**, Amy, and **Matt '05**, as well as her brother, **Rick Southam '72**.

The Rev. Joyce Mellor '65 on May 21, 2025.

The Rev. John Whittall '65 on November 13, 2025.

Elizabeth Bartle '66 on December 11, 2021.

Hugh Stewart '67 on January 23, 2026.

Charles Foster '71 on November 13, 2025.

Gail Quinn '72 on February 18, 2026.

Céline Boislard '73 on March 18, 2026.

Janet Draper '76 on December 27, 2025. Janet contributed to the University in several capacities, including teaching and serving in the library, before retiring in 2004 after 20 years of dedicated service. She was an active volunteer in many

settings, including St. Mark's Chapel, and participated in the University's capital campaign, demonstrating her continued support for the Bishop's community.

She is survived by her husband, **Patrick '64**, and her children.

Deirdre Donathan '81 on March 23, 2022.

Lieutenant-Colonel (Retired) Dr. Dean Drysdale '84 on August 11, 2019.

George Zevgolits '85 on December 27, 2025. George devoted 32 years of service to Bishop's University, where he held positions as a Library Technician and Stacks Manager until his retirement in 2007. He also supported the University through his participation in the Bishop's University capital campaign.

Heber Donald 'Don' Blackmore '88 on April 11, 2026.

Steven Chanyi '92 in 2024.

Rebecca 'Becky' DeHaas '95 on November 11, 2025.

Dr. Lynton 'Red' Wilson, O.C., DCL '97 on February 9, 2026.

Greg Vertelman '99 on February 16, 2026.

Joshua Komangapik '19 on February 1, 2026.

FRIENDS

Robert 'Bob' Farnham on December 20, 2025. A dedicated fan of the Gaiters, Bob was a generous supporter of the University. He is survived by his children, **Derrick '92**, **Cheryl '99**, and **Curt '04**.

Donations in his memory may be made to the *Bob and Hazel Farnham Basketball Scholarship* in support of the Gaiters.

Hélène Gervais on March 18, 2026. She was formerly a member of the Bishop's University Corporation (now the Bishop's University Board of Governors).

Glenys Groves on May 8, 2026. Wife of the late Professor Stan Groves, Glenys was an engaged member of the Lennoxville community and played a key role in the family business, the Golden Lion Pub. She is survived by her children, **Stan '81**, Stephen, **Valerie '84**, Kevin, and **Cara '94**, as well as her many grandchildren, including **Kelsey '25**.

Dr. Lowell Keffer on November 11, 2025. Dr. Keffer joined Bishop's in 1960 as Assistant Professor in the Department of French and Quebec Studies and was promoted to Full Professor in 1978. He inspired generations of students and colleagues throughout his career, continuing until his retirement in 1992.

Dr. Keith Moore on November 22, 2025. Pre-deceased by his spouse, **Joan Moore '99**, Dr. Moore was a Professor of Biology at Bishop's for nearly four decades.

Wayne Nutbrown on February 26, 2026. Wayne joined Bishop's in 1968 as a member of the Porter's Office. In 1989, he transitioned to the Buildings and Grounds Department, where he worked until his retirement in 1996.



Kim Huet Lui '14 married Cameron Lui on February 23, 2026, in Australia. She was proud to have **Dominique Huet '17** and **Valerie Jones '14** by her side.

- ① Cameron Lui and Kim Huet Lui '14
- ② Valerie Jones '14, Kim Huet Lui '14, and Dominique Huet '17

Alexandra Hastings '20 married **Alexander Gordon '20** in September 2025. They celebrated with several B.U. alumni, including Alexander's best man, **Jay Sharma '21**, and Alexandra's maid of honour and sister, **Catherine Kushneryk '20**. The couple met at Bishop's.

- ③ Catherine Kushneryk '20, Alexander Gordon '20, Alexandra Hastings '20, and Jay Sharma '21

Bronwen Holder-Nobile '20 and **Matteo Nobile '21** eloped at Lake Muskoka on September 17, 2025. On September 20, they celebrated with an engagement party where they surprised their guests, 18 of whom were B.U. alumni, by revealing the event was in fact their wedding reception.

- ④ Matteo Nobile '21 and Bronwen Holder-Nobile '20
- Photo: Feels Like Home Photography

Camille Boyeaux '27 married Gabriel Levesque on June 21, 2025. Her best friend, **Ellie Jodoin '27**, whom she met at Bishop's, was her bridesmaid.

- ⑤ Camille Boyeaux '27 and Gabriel Levesque
- ⑥ Ellie Jodoin '27 and Camille Boyeaux '27

Photos: FOG Production / Bloom photographie



① **Amanda Chaval '11** and Kevin Chaval welcomed Aria June Chaval on October 23, 2025. Their son, Lachlan, is excited to be a big brother.

② **Christine Trottier '12** and Riley Trottier welcomed Isla Franklyn Trottier on January 29, 2026.

③ **Robbie Harris '13** and **Courtney Farquharson '14** welcomed Ellie Harris, granddaughter of **Cameron Farquharson '76** and great-granddaughter of the late **Keith Farquharson '45**, on September 19, 2025.



④ **Lindsay Bohinc Reid '16** and **Eric Trottier '15** welcomed daughter Georgia Heidi Trottier on June 11, 2025.

⑤ **Katelyn Cullen '14** and **Matt McLean '15** welcomed River Cullen-McLean, grandson of **Bryan McLean '81** and **Cathy (McRae) McLean '82**, on March 5, 2026. River will forever be part of the men's basketball team's national championship run as Dad made it back to Calgary in time to coach the Gaiters to a silver medal!



⑥ **Jessica Aitken '15** and **Rylan Schwarze '15** welcomed Scarlett Aitken Schwarze on January 14, 2026.

⑦ **Kimberly Bell '21** and Felix Beaulieu-Lacroix welcomed Éloïse Bell Beaulieu on September 24, 2025.

REFLECTIONS ON MUSIC AND DRAMA AT BISHOP'S

By Tomas Peck '26

When I first arrived at Bishop's University in the fall of 2021, my academic path seemed clear and defined; I was a simple music major. Having spent three years before that in CEGEP under a double DEC in Science and Music, I discovered that while exposed to various captivating disciplines—such as Biology, Astrophysics, and Sound Engineering—Music held a particular attraction to me. Thus, my undergraduate studies were focused singularly on music. Yet, as it turned out, I found myself following an entirely different path.

As I stepped into my first year at Bishop's, the Musical Theatre Concentration had been introduced. It was a program that bridged the Music and Drama departments, with added dance and specialized history courses exploring all aspects of musical theatre. Several of my senior peers had transferred their credits to this new concentration, and I was intrigued. Acting had always interested me, yet my high school did not offer any extensive drama classes, nor did my schedule within CEGEP allow much room to partake. Bishop's, I realized, was where I could take the opportunity to explore this interest.

In my second year, I enrolled in the Acting I course and thoroughly enjoyed it! Yet the gap remained between my musical studies and these forays into the dramatic world. That all changed when I auditioned for and was cast in the 2023 spring production of *The Drowsy Chaperone*. Then everything clicked into place.



Tomas Peck '26

Today, I am pursuing an honours in music and a major in drama. My time in both departments has been transformative. I have discovered dimensions of myself I never knew existed, thanks in no small part to the remarkable opportunities afforded to me to grow as an artist. *The Drowsy Chaperone*, *Spring Awakening*, *The Impossible Dream*, *Le Petit Prince*, and *The Numbered*, are just a handful of performance credits I obtained while in Bishop's Drama and Music. I have sung with the B.U. Singers, and the rock/pop ensembles, and as part of my honours project for the Music Department, I presented a live concert of original compositions.

Beyond performance, I have embraced all aspects of theatrical production. From stage managing for performances outside of the University, writing and directing my own plays and songs for the biannual student-led festivals—*New Plays* and *Theatre*

Activ—and even constructing scenery or assembling lighting rigs for the larger productions at Turner Studio and Centennial Theatre. Indeed, these experiences have been as formative as any performance.

Reflecting on my time at Bishop's, I do not believe my experience in drama and music could be lived anywhere else. Both departments complement one another wonderfully, particularly for anyone interested in pursuing musical theatre. Music provides a more analytical approach to the art form—from songwriting, construction, instrumental texture, and vocal discipline. Drama then puts it into practice, allowing students to develop their unique performance, playwriting, and theatrical skills. Furthermore, both departments recognize the importance of what happens behind the scenes, whether it be operating the sound board of a recording studio, designing costumes, or orchestrating the lighting.

Above all, it is the faculty in both departments that made my time at Bishop's as exceptional as it was. The professors are open-minded, show a genuine passion in their craft, and strive to help their students however they can. They allowed me to explore, experiment, and ultimately find my artistic voice. Without them I never would have been so smitten by these fields of study. Though I started my days at Bishop's as a music student, I leave with a degree in two disciplines that I love thanks to the collaborative and amazing artistic spirit of two remarkable departments.

This article was written prior to Tomas' graduation in June.

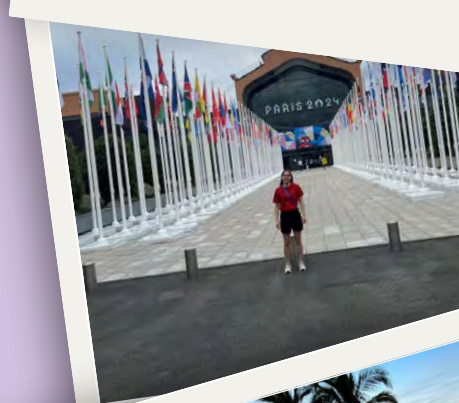


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