

THE

# UNITER

FREE, WEEKLY.  
VOLUME 72 // ISSUE 22 // MAR 22

## CONSERVING MEMORIES



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## SPRING INTO SUMMER

It may seem a little hasty to start talking about summer just a few days past the spring equinox with snow still falling and collecting on the ground. But in the language of our production schedule, summer's not so far away.

*The Uniter* publishes weekly through the academic year, and we also put out a special summer festival guide.

That means we have this issue, one at the end of March, and one in early April - our hop, skip and jump toward summer. Then we'll take a short break until the relatively early release of our May 31 festival issue. If you measure time in issues of *The Uniter*, summer's really not so far away!

Because we work on each issue with a two-week lead time, after this issue comes out, we'll also be working on our last regular issue. We'll have passed the last opening for new contributors to get involved, but this window will open up again for the summer guide, so watch this space and social media for more news about that in April.

For those who are hustling through March academic deadlines, and those who are simply waiting for the snow to be gone and to feel the bright sun again, I hope this alternative timeline gives you some hope. Whether it looks like it or not, it's officially spring and at least one step closer to summer.

- Anastasia Chipelski

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## \* ON THE COVER

The Assiniboine Park Conservatory is a popular spot for photographers and visitors of all kinds. Read more on page 7.

Alex Moreau joins a conversation about Trans Day of Visibility on page 13.

PHOTO BY CALLIE LUGOSI

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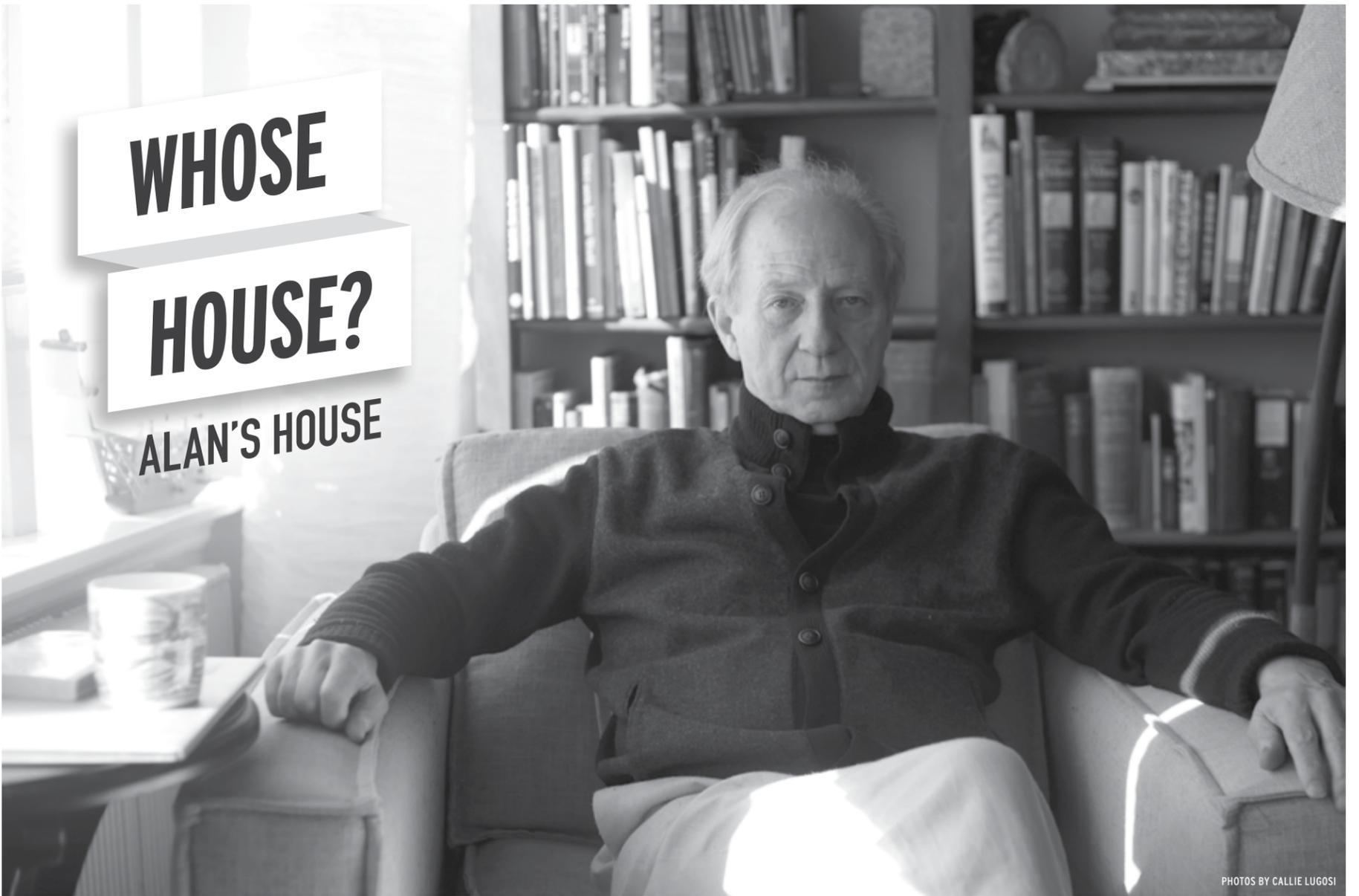
### SUBMISSIONS

Submissions of articles, letters, graphics and photos are encouraged, however all new contributors (with the exception of letters to the editor) must attend a 45-minute volunteer orientation workshop to ensure that the volunteer understands all of the publication's basic guidelines. Volunteer workshops take place Wednesdays from 12:30-1:20 in room ORM14. Please email [volunteer@uniter.ca](mailto:volunteer@uniter.ca) for more details. Deadline for advertisements is noon Friday, six days prior to publication. The Uniter reserves the right to refuse to print material submitted by volunteers. The Uniter will not print submissions that are homophobic, misogynistic, racist or libellous. We also reserve the right to edit for length/style.

WHOSE

HOUSE?

ALAN'S HOUSE



PHOTOS BY CALLIE LUGOSI

THOMAS PASHKO

FEATURES REPORTER

@THOMASPASHKO

Cultural economist Alan Freeman's career has spanned the fields of politics and art, multiple countries and several decades. He'd worked primarily in computer programming when, in 2000, he was called to work for Ken Livingstone, the first-ever mayor of London, England, focusing on creative industries and the living wage.

"I was kind of a frontroom-backroom boy," Freeman says of his work at the mayor's office. "I was asked to set up an economics unit, but I was not very experienced as an economist. So we hired a team, and I sat in the back and did data work."

The data in question was related to London's cultural industries, which were the subject of newfound enthusiastic support from the city and Prime Minister Tony Blair's government.

"What I did, basically, was create a data-measurement system for determining how much creative economic activity you have in a city or country," Freeman says. "That became the method adopted by the Ministry of Culture in Britain. It's now the world gold standard for the creative industries."

Freeman came to Canada with his wife, Winnipegger and University of Manitoba political studies professor Radhika Desai. The two run the Geopolitical Economy Research Group, a "small research unit into the new world order."

Freeman says he still enjoys researching the creative industries in Winnipeg, which he prefers to working in a big city like London.

"Small communities, especially isolated ones like Winnipeg, are very inventive," he says. "Think of the things that have been invented here, from Skip the Dishes to cricket protein powder. The same is true in art."

One negative aspect Freeman says he has seen in Winnipeg was a lack of diversity in leadership positions, something he posits could be remedied through inclusive hiring practices.

"I found an unexpectedly high level of racism," Freeman says, "particularly among people who do not consider themselves racists."

#### 1) ART FROM AROUND THE WORLD

The centre piece "we actually bought, of all places, in New Zealand. I was there last year talking about the living wage. These two on the left and right we got in Vietnam."

#### 2) SHAYNE DARK SCULPTURE

"Radhika bought this in Victoria, British Columbia. (Shayne Dark) wasn't well known at the time, though he is now."

#### 3) DRAGON SCULPTURE

"We bought this in (Mentoring Artists for Women's Art). It's made of farm parts, basically. Everything here is a part of some machine or other."

#### 4) VENEZUELAN POSTER

"It says, 'Here, we don't speak bad of Chavez.'"

#### 5) STAMP COLLECTION

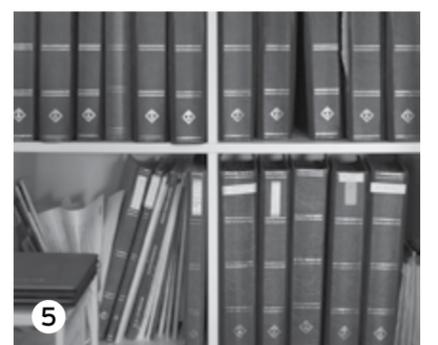
"That was my dad's. I took it over from him, and I've been working on it on and off. My earliest stamp is from 1823. I particularly focus on early Victorian stuff, so I have a lot of the Penny Blacks and Penny Reds."

#### 6) TURKISH CERAMICS

"We got these in Turkey. The style of production for this particular kind of porcelain is very difficult. It's mainly made of sand. It's a sort of classic craft in Turkey, there's actually a university of this stuff."

#### 7) BEAUREGARD

"He's a rescue, a black German Shepherd. We collect carpets and he eats carpets, so we don't leave him in this room alone."



## BLACK PANTHER'S ROLE IN SOCIETY

Movie showcases an important cultural moment

VALERIE NYAMORI

VOLUNTEER STAFF  @VALERIECHELA

The recently released movie *Black Panther* attempts to demonstrate what it means to be African.

Director Ryan Coogler explains in an interview with *Rolling Stone*, "I think the question that I'm trying to ask and answer in *Black Panther* is, 'What does (it) truly mean to be African?'"

Wakanda, the fictional African country in which the story takes place, boasts of wealth, independence and technological advancement.

"It's uniquely its own thing, because there has never been a movie ever done regarding sci-fi for Black people tapping into Africa," Ben Williams, the productions centre director at Winnipeg Film Group, says.

The movie is ripe with representations of African traditions. The outfits worn in Wakanda, the hairstyles, the fighting

tools they possess and even the rituals that mark various stages in life celebrate African cultural practices.

"*Black Panther* is an important cultural moment, because it is the first mainstream superhero film to be written and directed by a Black director," and to feature a mostly Black cast, Candida Rifkind, associate professor of alternative comics, graphic narratives and Canadian literature at the University of Winnipeg, says.

Williams says he felt that the women were the most amazing fighters in the film.

"They looked straight up-badass ... I had goosebumps and chills as a Black person, but even just as a lover of comics and a lover of sci-fi."

The *Black Panther* women are dark-skinned and wear natural hairstyles or no hair at all. Rifkind emphasizes the importance of Coogler's decision to have



ILLUSTRATION BY GABRIELLE FUNK

"a primarily dark-skinned Black cast with natural hairstyles that challenge white beauty standards."

Black Panther first appeared in the world of comics in July 1966 as a character in *The Fantastic Four*.

"A series of writers have revised the character and filled in the world of Wakanda, bringing it up to date," Rifkind says of the recent film release. She points out that some critics have argued that both the comics and the film portray an American view of Africa.

Brook Barnes, a *New York Times* reporter, writes that *Black Panther's* financial success discredits the idea that movies rooted in Black culture cannot succeed globally.

Currently, the movie has garnered \$1.079 billion USD worldwide. It has a rating of 92 per cent on Rotten Tomatoes and 7.8/10 on IMDb. As of March 18, *Black Panther*

succeeded to remain No. 1 at the box office for the fifth week in a row - something that no other movie in the Marvel Cinematic Universe has accomplished.

"It's important that it has done so well at the box office, because this tells the studios that Afrocentric films with Black casts can make money and appeal to all kinds of audiences," Rifkind says.

"It shows possibility," Williams adds. "I think a lot of young people need to see that."

"A lot of the media coverage has focused on the importance of this film to Black children, who finally have a set of heroes that includes strong and smart women who look like them," Rifkind says.

"When I asked my students what they thought of it, the unanimous response was 'awesome,'" she adds.

## ARTS AND CULTURE BRIEFS

JAZ PAPADOPOULOS // ARTS AND CULTURE EDITOR  @CULTURE\_UNITER

### MARL Film Fest

The Manitoba Association for Rights & Liberties will host their annual Human Rights Films Festival on March 24 from 2 to 9 p.m. at the Gas Station Theatre (447 River Ave.). This year's feature film, *Saturday Church*, will be followed by a talkback with local LGBTQ\* activists. Festival tickets are by donation. Visit MARL's website for the full schedule.

### Poetry in Many Languages

On March 23 at 7 p.m., the Gas Station Arts Centre (447 River Ave.) will host an event in honour of World Poetry Day. The event will include poetry readings in English, French, Ojibway, Cree, Ukrainian, Mandarin, Spanish and more. ASL interpretation in English will also be provided. Tickets are available by donation at the door.

### Winnipeg Comedy Showcase

The Winnipeg Comedy Showcase is celebrating its fourth anniversary on Friday, March 30 at The Park Theatre (698 Osborne St.). This year's lineup features Dana Smith, Benji Rothman, Tim Gray, Tyler Penner, Kate Schellenberg and Tyler Kotowski. Advance tickets are \$10 and are available at The Park Theatre, Into the Music and Ticketfly. Showtime is 9 p.m.

### The Honest Heart Collective

Thunder Bay-based indie-rock band The Honest Heart Collective will be performing at The Park Theatre on March 28. They recently shared the first single, "I've Got You", from their upcoming album *Grief Rights*, out May 4. Showtime is 8 p.m. Advance tickets are \$10, and they are available at The Park Theatre, Into the Music and myparktheatre.com.

### unforgettable

window, Winnipeg's only 24-hour, artist-run centre, presents Satpreet Kahlon's installation, *unforgettable*. It will be on view outside at the corner of Bannatyne at Arthur (sidewalk level) until April 10, 2018. *unforgettable* is "a sculpture of UV-printed and laser-cut bindis and packaging exploring the possibility of subverting eurocentric calls for assimilation and traditional desi tropes of femininity."

### Orchid show

The Manitoba Orchid Society is having its last show at the Assiniboine Park Conservatory from March 23 to 25, 9 a.m. to 4:30 p.m. Orchid educational sessions will be held at 11 a.m. and 1:30 p.m. on Saturday and Sunday. Admission is \$7 (ages 14 and under are free). Visit [manitobaorchidsociety.ca](http://manitobaorchidsociety.ca) for more information.



All the best in the  
2017/18 academic year!

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## NICE DAY, NEW MENU

Have a Nice Day proves change is a good thing

RYAN HAUGHEY

VOLUNTEER  @RY\_HAUGHEY

Recent changes have been made to downtown Winnipeg restaurant Have a Nice Day. On Feb. 26, a menu overhaul was made overnight. With new additions like currywurst and pozole, Have a Nice Day has been getting a lot of buzz.

Sharing a space with The Good Will Social Club, Have a Nice Day makes for an easy choice for bar- and music-goers. However, the restaurant's new head chef Cait Richards wants a little bit more for the food stop.

"This place is an easy default, but I'd rather it be a destination," Richards says.

Having lived in Winnipeg for two years, Richards had worked as a sous chef at establishments like Forth. They brought some of their experience working in Vancouver at a restaurant specializing in German street food, which is

where some of the inspirations for the new menu came from.

Richards also brought in a few fun, mix-and-match-able sides like the potato salad, soft pretzels and borracho beans.

"It gives us the opportunity to keep that price point but also be interchangeable (with the main dishes)," they say.

Two tacos and a beer now replaces the former hot dog special at Have a Nice Day. Adam Fuhr, local musician in the band Yes We Mystic and employee at The Good Will Social Club, had been previously known to promote the hot dog special with charismatic Instagram posts.

However, he revealed his deep, dark secret.

"It was a schtick! I'm a vegetarian, and I've never really been fond of veggie dogs, so I didn't eat them that often. And I don't drink beer, either," Fuhr says, adding that he much prefers the new tacos and has ordered them multiple times since the recent menu change.

Richards' hard work and positivity is not going unnoticed by the community.

"The new menu is really good. There's lots of high-quality vegan and vegetarian options for folks like me, alongside the traditional meat fare," Fuhr says. "You can expect good food, good folks (and) good vibes. And maybe you'll catch the hot dog guy hanging around."

The people behind Have a Nice Day bring positivity to all aspects of their establishment, from the food to the service.

"The people (working here) and the customers are really making it for me - so many lovely interactions," Richards says,



PHOTO BY CALLIE LUGOSI

The new menu at Have a Nice Day offers fare such as vegan raja tacos with house-made salsa verde.

also mentioning the support from all of the staff at Have a Nice Day.

"Plus I get to make my food for the people of Winnipeg, so that's really cool."

Richards says their favourite dish on the new menu is the cola carnitas, which is cola-braised pork served with onion, cilantro and salsa verde in a corn tortilla. The meat is butchered in-house, and the process and the care that goes into it is what Richards enjoys the most.

Have a Nice Day's hours are Sunday to Tuesday from 11 a.m. to midnight and Wednesday to Saturday from 11 a.m. to 2 a.m. Customers can expect "a new culture and a new face for Have a Nice Day," Richards says.

"Food makes people happy, and I want to make people happy with food."

See the full menu at [haveaniceday eats.com](http://haveaniceday eats.com)

## TINKER, TAILOR, SPARROW, WATER

Why the recent resurgence in Cold War-themed pop culture?

THOMAS PASHKO

FEATURES REPORTER  @THOMASPASHKO

As the old song says, "Everything old is new again." But when the old things are nuclear tensions, anxieties about espionage and global power struggles, is it anything to sing about?

Recent pop culture has displayed a renewed interest in Cold War-themed fiction. The period of political tension between NATO and Warsaw Pact countries ostensibly ended with the 1991 collapse of the Soviet Union.

But the recent Best Picture Oscar-winner *The Shape of Water* (which features a Cold War espionage subplot) and the Jennifer Lawrence vehicle *Red Sparrow* (a thriller about Russian and American spies) are two examples of current popular media revisiting Cold War themes.

Matthew Flisfeder, a University of Winnipeg assistant professor of rhetoric, writing and communications who has written

about depictions of capitalism and communism in popular culture, points out examples of film and television dealing with Cold War espionage from the beginning of this decade.

"The FX series *The Americans* was one of the first to come out, in 2013. It's very much an 'enemy within' type of narrative, where you have two KGB agents posing as a couple in the United States," Flisfeder says.

Fiction about the Cold War produced during the conflict, from early works like 1949's *The Third Man* up to later hits like *The Hunt for Red October*, addressed then-contemporary anxieties about geopolitical tensions.

Jody Perrun, a history educator at the Universities of Manitoba and Winnipeg whose book *The Patriotic Consensus* focused on Winnipeg during the Second World War, says current relations between

Russia and NATO echo those during the Cold War.

"Right now, Russia is kind of resurgent," Perrun says. "With the annexation of Crimea and tensions in Ukraine, the fact that NATO is ramping up its presence in the Baltics, (the question of) what Putin will do next, it seems people are paying attention to that."

Flisfeder says there is an essential element of nostalgia to how Cold War narratives are viewed today. While post-9/11 fiction largely focused on terror cells as villains, the 2008 financial crisis shifted the spotlight to old ideological fears.

"I think it's important to position (Cold War nostalgia) within the context of ... this moment of capitalism in crisis," Flisfeder says, pointing to a "resurgence of anti-capitalist social movements" such as Occupy Wall Street.

Flisfeder says part of the pop cultural response to criticisms of capitalism has been to recycle the ideological conflicts of the Cold War.

One element that's absent from most popular fiction about the Cold War is Canada and its role in it. Likewise, Canadian popular culture rarely addresses the Cold War when compared to its contemporary allies like America and the United Kingdom.

Perrun says that, despite Canadian involvement in key Cold War events like the 1945 defection of Soviet cypher clerk Igor Gouzenko, Canada's role in the conflict was ultimately minor.

"The lead (throughout the Cold War) is taken by America and NATO," Perrun says. "We fit into the global alliance structure as a minor partner, not a mover and a shaker so much as a follower."

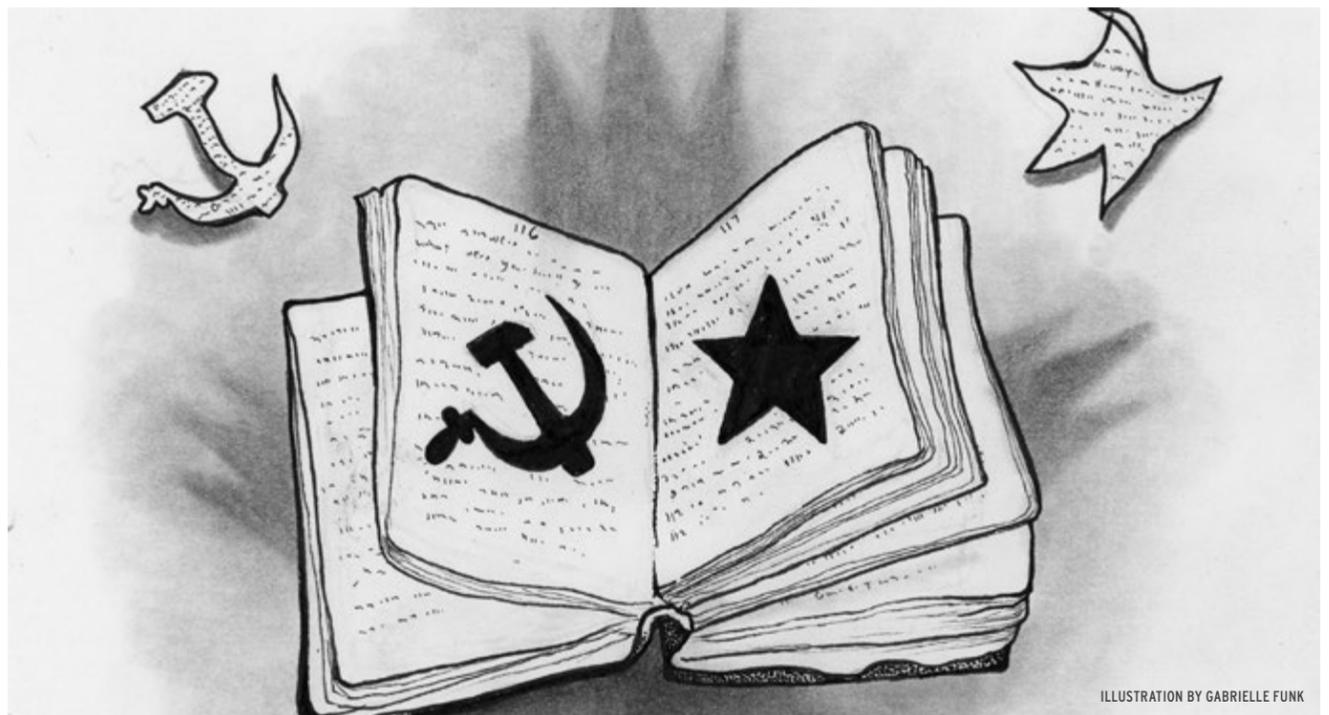


ILLUSTRATION BY GABRIELLE FUNK

# CKUW TOP 20

March 12-18, 2018



TW = This Week // LW = Last Week // ! = Local content // \* = Canadian Content

TW	LW	C	ARTIST	ALBUM	LABEL
1	1	*	Minor Empire	Uprooted	World Trip
2	7	*	Ought	Room Inside The World	Royal Mountain
3	8		Bjork	Utopia	One Little Indian
4	3	!	Propagandhi	Victory Lap	New Damage
5	2	*	U.S. Girls	A Poem Unlimited	Royal Mountain
6	6	*	The O Voids	Data	Sounds Escaping
7	5	*	The Pack A.D.	Dollhouse	Cadence
8	4	!	Marshall Birch + Some Buddies	Dog Daddy Yeah	Transistor 66
9	11	!	Mmmeats	Mac N Me	Transistor 66
10	NE	*	Zimbabwe	Tambai	Self-Released
11	RE	*	Buffy Sainte-Marie	Medicine Songs	True North
12	RE	!	Julie & The Wrong Guys	Julie & The Wrong Guys	Dine Alone
13	19	!	Valiska	On Pause	Trouble In Utopia
14	RE	*	Weaves	Wide Open	Buzz
15	12		Little Miss Higgins	My Home My Heart	Self-Released
16	13	*	Boogat	San Cristobal Baile	Maisonette
17	14		Boubacar Traore	Dounia Tabolo	Lusafrica
18	NE	*	Yamantaka // Sonic Titan	Dirt	Paper Bag
19	16		Hailu Mergia	Lala Belu	Awesome Tapes From Africa
20	RE	*	Destroyer	Ken	Merge



## Cub Sport *This Is Our Vice* Independent

*This Is Our Vice* is a great synth-pop record for a casual listen as well as an energizing one. Cub Sport's electro style track list is fun, catchy and easy to get lost in. With unique synth sounds surrounding vocals soaked in reverb, the songs carry the listener through an analogue experience.

The songs are repetitive, but in a good way. The recurring hooks make it easy for the listener to learn the song as it plays, and by the end of the song, they know the lyrics and can sing along. It also helps that you enjoy hearing the funky riffs from synthesizers that accent the light vocals over again, letting the sound marinate in your mind.

Cub Sport has a striking sound that sticks with the listener throughout their day and into their night. Their groove flows similarly throughout each song, but each song is equally unique. *This Is Our Vice* is about love and heartbreak, depressed times and relaxed times, addiction and metaphor. The lyrics on songs like "Vice" are open for interpretation, but can be applied to whatever suits the listener best.

This record emphasizes everything that is good about synth pop. Soaring vocals and engaging tones skate over smooth, laid-back drum beats. A fine ride from front to back, *This is Our Vice* is fun to listen to any time of the day.

-Ryan Haughey



## LITTORAL LANDSCAPES

THOMAS PASHKO

FEATURES REPORTER

@THOMASPASHKO

*Tracy Peters show runs until April 7  
at Gallery 1Co3*

Winnipeg artist Tracy Peters' *Littoral Landscapes*, a video-based installation running at Gallery 1Co3 until April 7, uses a minimalist approach to explore local concerns about shores, water and time. While Peters' bare-bones aesthetic doesn't always work in the show's favour, her visual austerity is itself a powerful statement, forcing the viewer to wholly consider what is in front of them.

The video works in *Littoral Landscapes* were recorded along the western edge of Lake Winnipeg. The show is comprised of three video pieces. The most prominent, *Shoreline*, is projected in an extremely wide aspect ratio against the back wall of the gallery. Waves crash against a facsimile of a rocky beach, constructed of sandbags with water-smoothed stones digitally printed on their fabric.

The smaller videos, *CHOKE* and *Shallow Deep*, examine the same beach in winter and summer, respectively.

The pairing of *CHOKE* and *Shallow Deep* is the most interesting aspect of the show. Both utilize sound to great effect.

The wintry beach in *CHOKE* focuses on the thin sheet of ice covering the stony shore like a tiny, fragile skating rink as gentle waves lap below its surface. The ice crackles as it strains against the force, but, otherwise, the soundscape is made mostly of the swelling boom of water beneath ice. It's an almost microscopic perspective, but isolated from all

other surroundings, this tiny patch of shore takes on galactic proportions.

*Shallow Deep* plays with sound in a more expressive way. As the water rises and falls with each lazy sway of the water, the noise of lapping waves is replaced with human breathing. As the water rises, inhale. As it's carried out, exhale.

It's a simple idea, but one that takes on more significance the longer it's watched and heard. The movement of the waves aren't nearly as steady or consistent as calm breathing. Since the breath mimics the water exactly, it is often jagged and irregular. It shifts from eliciting calm in the viewer to provoking anxiety from moment to moment, underscoring the idea of a lake as a living thing.

That emphasis on lakes as living isn't just a naturalist cliché. When *Littoral Landscapes* places itself firmly at Lake Winnipeg, it takes itself from being about "lakes" in the abstract to something much more specific. The show never addresses the environmental crises in Lake Winnipeg directly, wisely leaving them as part of the subtext.

The blue-green algae that has been devastating Lake Winnipeg for decades has made it the most algae-threatened lake on Earth, and the more recent infestation of zebra mussels has made the situation even more dire.

That sense of dread is amplified by *Littoral Landscapes'* emphasis on the passage of time. While the seasonal shift between *CHOKE* and *Shallow Deep* serves a visual and conceptual purpose, it also embeds in the show the sense of a ticking clock. The ideas of shoreline erosion, of time wearing away at the lake itself, further accelerate that anxiety.

These ideas are so potent, one wishes there were more to *Littoral Landscapes*. With only these three videos and a minimal sculptural element, it will leave viewers wanting.

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# CONSERVING MEMORIES

WORDS AND PHOTOS BY Keeley Braunstein-Black

 @KEELEY\_IMAGE

On Jan. 12, 2018, the Assiniboine Park Conservancy (APC) announced the closure of the Conservatory. Its last day of operation will be April 2, 2018.

According to the Assiniboine Park website, future prediction of major building failure is cited as the reason for the closure. A week-long open house celebration farewell will be held from March 27 to April 2, featuring written, photographic and video memories submitted to their email or social media account.

People come to the Conservatory for many reasons: relaxation, dates, family time, reading, writing and photography.

For David Metcalfe, the Conservatory holds sentimental value and has special memories. He used to come to the Conservatory with his grandmother.

“My grandma used to do a lot of writing here when she was younger, so it has a lot of sentimental value to my family,” Metcalfe says.

The Conservatory has creatively stimulating elements that draw many creative types, including a great deal of photographers. Morgan McLachlan visited to shoot photos at the Conservatory for the third time, and for Adrian Csordas, the visit was his first time for both being at the Conservatory and learning how to handle a film camera (Pentax K1000).

With many different subjects – from people to plant to animal – the Conservatory is a great visual space for beginners, students and more experienced photographers.

Whether trying out a new lens like Kirsten Brenner, practicing with a borrowed Hasselblad medium-format camera with a waist level viewfinder like McLachlan, or roping classmates into helping with a school project like Shayleen Jagassar, the Conservatory seems to be a place that inspires many photographers.

The Conservatory’s atmosphere can also have a positive impact on physical and mental well-being. Steven Ross, a regular that comes a few times a month,

says “(it’s) important to have something like this, especially in a province with a climate like this, (to) have somewhere you can go to readjust and smell the air. It is especially important for mental health.”

Another visitor, Mandi Martin, confirms that the air was the first thing she noticed when entering the building.

News of the Conservatory’s imminent closure has drawn a lot of attention and renewed interest. Many people were coming to see it one last time before the closure, while for others, like Csordas, it was their first time visiting the Conservatory.

“It’s great to get away from the snow and into (a) tropical environment,” Jagassar says. The publicity around the closure was the first time they had been made aware of it.

Many visitors are sad about the closure of the Conservatory. Assiniboine Park is set to host the Canada’s Diversity Gardens in place of the Conservatory.

Amidst concerns about the current creature and plant life that the Conservatory hosts, there is optimism surrounding the new Diversity Gardens. Others echoed a general concern surrounding cost, with hope that there will be student pricing or a membership program.

Many of the “mature plantings in the Palm House are too large to transplant, however wood from these trees may be used by wood turners to create a variety of products. Smaller plant materials will be repurposed if feasible,” according to the park website.

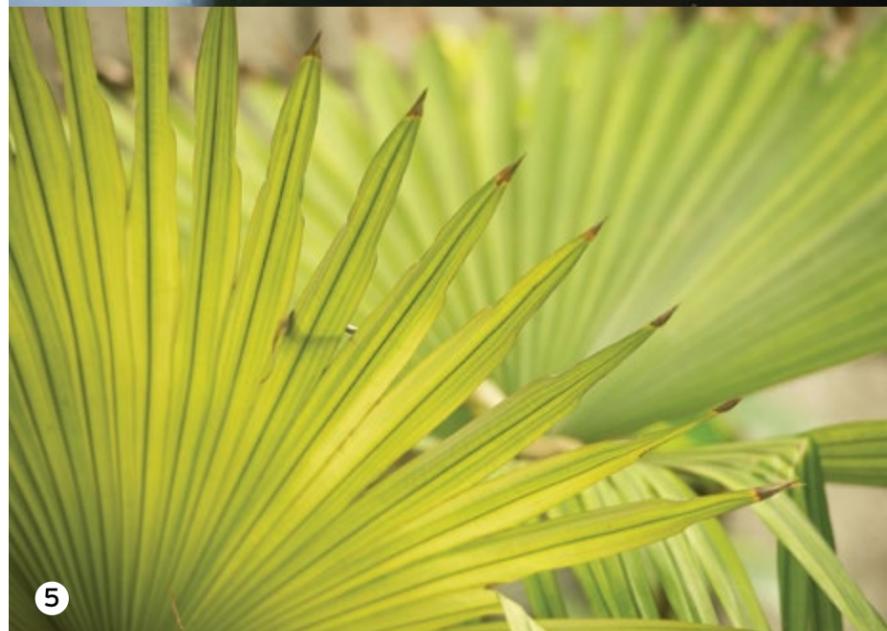
Diversity Gardens appears to be focused on being physically accessible and has many draws planned, such as a year-round butterfly garden. The current plan is to make the exterior gardens free and public, while the Leaf (the name of the facility/building) will be admission-based. There is no current publicly-announced program for cost at this time.

*Sharing Conservatory memories on social media? Use the hashtag #conservatoryfarewell and tag @assiniboineparkzoo.*

COVER FEATURE CONTINUES // NEXT PAGE



**1)** The Florida Strangler Fig (*Ficus aurea*) is found mostly in tropical-subtropical regions, where it is sometimes used as live fencing. **2)** A pond at the Conservatory is home to many turtles, whose habitat includes watery aspects, as well as a heat lamp they use for sunbathing. **3)** The Giant Bird of Paradise a.k.a. Natal Wild Banada (*Strelitzia reginae*) originates in South Africa, where it can grow along riverbanks.



**4)** The Conservatory is also home to a koi pond, where visitors can watch orange and white fish of many sizes. **5)** The leaves of the Panama Hat Plant (*Carludovica palmata*), from Central America, are used to weave hats (unsurprisingly) as well as baskets and other items. **6)** The Peace Lily (*Spathiphyllum*) does well in low light, and, in the Conservatory, it benefits from shade offered by larger trees. **7)** Adrian Csordas visits the Conservatory for the first time.



8

8) Morgan McLachlan's favourite part of the Conservatory is this flower garden.



9

9) Photographers taking in the Conservatory: Kyle Penner, Mandi Martin, Steven Ross and Shayleen Jagassar.

## OUTDIGENOUS

WITH FRANCES KONCAN

 @FRANCESKONCAN

### OVER AND OUTDIGENOUS

Well, well, well. A year has come and gone, and this is my last article for *The Uniter!* Writing this column has truly been a wild ride from start to finish.

When I started, I had the intention of focusing each article on a specific area of the Winnipeg arts community and exploring with emotional distance and journalistic integrity the realities of these sectors for artists of different genders and race. I don't know if I did that very well.

I never got around to interviewing my favourite dancers and asking them to describe in great detail the racism they experience while working on their arabesque. But what I did notice was a change, a shift, a difference. Something almost unnoticeable, but very, very exciting. Something that gives me hope.

I recently learned that many theatre companies in Toronto have shifted their descriptor language from words like "diversity" and "inclusion" to "specific" – as in, a theatre company that produces only work written, directed or performed primarily by white actors, would be a "white-specific company."

As someone who often feels as if they are walking on eggshells while engaging in conversations about racism and discrimination, this is scary to hear and strange to type.

Directly calling out instances of racism or the centring of whiteness as the norm almost always results in some kind of backlash and requires an enormous amount of additional emotional labour to navigate and appease. It's an extra burden on the backs of people who already carry a lot of weight. So discovering how companies in larger metropolitan areas are so boldly addressing these realities is simultaneously terrifying and thrilling.

What will the backlash be like? Will they completely alienate their white audiences? Can things ever really change? If they can, am I brave enough to keep pushing forward like they are? And what exactly does the future hold for the artistic communities of Winnipeg?

These are all rhetorical questions, of course. The truth is, I have no flippin' idea. I hope that by decentralizing rather than diminishing whiteness, we as artists can come to a wonderful, wholesome, heartwarming homeostasis of inclusion and equal opportunity.

I hope that audiences are ready for a change and happy to be along for a new journey into uncharted territory.

I push and hope for change, but understand that all of us who champion for it have those on the other side champion for things to stay the same, and that together we push and pull and maintain a certain balance.



SUPPLIED PHOTO

And as for the future of Winnipeg's artistic communities, there truly has been a shift. In the wake of 2017, the year of Canada 150, the year of Truth and Reconciliation, the end of racism and the birth of several new celebrity babies, by reading through my previous articles, there has absolutely been a change.

When I was a kid, I never dreamed I could make a living writing or directing or working in theatre. That was something other people did, something that white people did. And today, even though

it's been a slow change ... we're here. Indigenous artists. Artists of Colour. Female artists. Non-binary artists. Every kind of person, contributing and sharing in a way that only they could.

And maybe it's that glass of wine I had at dinner, surrounded by artists I deeply admire, during an extended 16-hour rehearsal day talking, but sometimes the result of that slow change hits me like a ton of bricks.

We were always here. We will always be here. We will always stay here. We're here.

## NEWS BRIEFS

DANELLE GRANGER // CITY EDITOR  @DANELLEGRANGER

### Final speaker - Classics

New Directions in Classics presents its last speaker of the year: Prof. David H.J. Larmour who will deliver a talk titled "Roman Gladiators: Metaphors to Live and Die By." The lecture takes place on Friday, March 23 at 3:30 pm in Room 3D01 (Duckworth Centre). All are welcome, and light refreshments will be provided. Email [pj.miller@uwinnipeg.ca](mailto:pj.miller@uwinnipeg.ca) for more details.

### WHS Donations Telethon

On March 24, the Winnipeg Humane Society will host their 11th annual 1001 Donations Telethon from 11 a.m. to 5 p.m. All donations up to \$60,000 are being matched by five donors and can be made by calling, by texting, by dropping by or online. Visit the Facebook page WHS 1001 Donations Telethon presented by Vickar Automotive Group for more information.

### Get ready for gold

UWinnipeg's Recreation Services will offer a six-week golf program, and sessions will include indoor driving range hitting. The program will be on Wednesdays from March 28 to May 2 (7 to 8:00 a.m.) in the Axworthy Health and RecPlex. Program cost is \$90 plus GST, and only 10 sports are available. To register, contact Darcelle Paquette at [da.paquette@uwinnipeg.ca](mailto:da.paquette@uwinnipeg.ca).

### The Ethics of Culture

The Manitoba Association for Rights & Liberties presents the eighth of their Ethics Café series. Open to everybody, The Ethics Café is an inclusive community dialogue, asking people to join the discussion on today's most difficult questions about the Ethics of Culture. The discussion will take place on March 28 at The Tallest Poppy. Doors open at 6 p.m., and the discussion begins at 7 p.m.

### Guest lecture by J.R. Léveillé

The Department of Modern Languages & Literatures is hosting a guest lecture by J.R. Léveillé. The talk is titled "KLASSIK KOMIK bilinguisme d'écriture & bilinguisme visuel." The lecture will be presented in French and will take place on Wednesday, March 21 from 2:30 to 3:45 p.m. in Room 1L07 (Lockhart Hall).

### Mama Bear Clan patrol fundraiser

Comedy at Wee Johnny's presents another instalment in their stand-up for charity series. This month, they are raising funds for Mama Bear Clan patrol based out of North Point Douglas Women's Centre. The event is hosted by Chad Anderson and features more than six comedians. Doors open at 7 p.m., and the show starts at 8:30 p.m. Cover is \$5.

## MOUSELAND PRESS

# ANNUAL GENERAL MEETING AGENDA

Wednesday, April 11, 2018 at 5 p.m.

University of Winnipeg at The Hive in Lockhart Hall

All *Uniter* staff, contributors and past members are welcome to attend. If you have contributed to three or more issues of *The Uniter* during the 2017-18 school year, you are automatically a member of MouseLand Press Inc. and have voting rights at this meeting. Changes to the bylaws can also be made at this time.

1. WELCOME AND INTRODUCTIONS
2. APPROVAL OF AGENDA
3. APPROVAL OF PREVIOUS AGM MEETING'S MINUTES
4. MANAGING EDITOR REPORT
5. BUSINESS MANAGER REPORT
6. APPROVAL OF 2016-17 AUDITED FINANCIAL STATEMENTS
7. APPROVAL OF AUDITOR
8. APPROVAL OF 2018-19 BUDGET
9. SPEAKER SERIES REPORT
10. NOMINATION OF NEW BOARD MEMBERS
11. ELECTION OF NEW BOARD MEMBERS
12. OTHER BUSINESS/ CLOSING ANNOUNCEMENTS
13. ADJOURNMENT



PHOTOS BY DANIEL CRUMP

The Law Courts building at 408 York Ave.

## BAND-AID SOLUTION TO JUSTICE

Gladue courts would not completely address Indigenous struggles in Manitoba

BRAIDEN PERGIS

CITY REPORTER

[@BRAIDENPERGIS](#)

Winnipeg has the largest Indigenous population across Canada with 38,700 First Nations, 52,130 Métis and 315 Inuit people. Yet the province of Manitoba lacks both Gladue reports and Gladue courts to represent this growing population.

A Gladue court deals with cases of Aboriginal people, both status and non-status, who have been charged with a criminal offence by recommending sentences that recognize Aboriginal traditions and their historical past.

The Canadian Bar Association says judges will apply Gladue in all situations regardless of the severity of the crime, including when making decisions about the length of the jail sentence.

"I suppose there's a concept of Gladue rights in the decision itself. The problem is, although it's a legal requirement, very often it's been stepped on by various governments deciding not to implement it," Dr. David Milward, an assistant professor specializing in criminal law and Aboriginal justice at the University of Manitoba, says.

He explains that the Gladue principle means that, in sentencing, Canadian forces must take into account all necessary information regarding the situation and background of the accused. This includes residential schools, abuse within the family household and racism.

"Standard pre-sentence reports (that try to comply with Gladue, in my opinion, don't do a very good job, because they don't go out and interview people in the community and as many people in the community as they should," he says.

He adds that there is a risk section at the end of the Gladue report that claims Gladue factors advocate for more non-jail-type sentences, but the probation services take Gladue factors into account to argue for more severe punishment during sentencing.

James Favel, the executive director of the Bear Clan Patrol, finds that in his own personal experience with the Gladue reports, they only serve as a Band-Aid solution to the real issues that plague Indigenous communities.

"It's a Band-Aid. It's not a solution, so we need to really get to the bottom of our problems, such as the incarceration of Indigenous people. You know, we're treating a presence of residential school, and (Gladue reports as a Band-Aid solution) is just another way of destroying our family," he says.

"If I'm born Aboriginal on the prairies, I am six times more likely to be arrested, to be convicted of an offence, and that is not equality," a member of the University of Manitoba Aboriginal Student's Association (UMASA), says.

This student, who wished to remain anonymous due to involvement with the criminal justice system, says that the Liberal federal government has policies aimed to revitalize Indigenous languages, which are fine, but do not actually touch the issues of systemic racism, the lack of mental health care for Indigenous people in the criminal justice system and the need to reform Child and Family Services.

He notes the lack of experiential trauma in the Canadian education system.

"That hurt, that intergenerational trauma is missing from our schools. It's missing from the law system, because it's being barred from its criminal record," the U of M student says.

Milward says Gladue courts would be helpful in Manitoba, but it would be better if the province had Gladue reports done outside of probation services.

He mentions the Onashowewin Justice Circle did a few reports for free just to show that they could be done, but some felt that they were going beyond their mandate and were asked to stop.

The U of M student agrees that the Gladue reports are not conducted properly, as probation officers, corrections officers and prosecution are conducting the reports and may have already made assumptions about the individual based on seeing other similar cases before understanding the reason for their specific offence.

Milward agrees with Favel, saying Gladue reports do some good for some people, but they are essentially a half-measure, because they are not enough to address the issues of poverty, intergenerational trauma and racism.

"I don't understand why there's such pushback when the Indigenous community wants equality ... I didn't have a fighting chance. I went into CFS (Child and Family Services) when I was very young, and, when I was a teenager, I immediately started having problems with the law," the U of M student says.

"I wasn't taught how to live in the real world. I wasn't afforded the same type of resources that everyone else is - to get help for addiction and mental health, so I was just introduced straight into the correction system, and it was nearly impossible to get out of," he says.

He also says that despite being able to go to university, he will never be able to be equal. He mentions how his grandmother was in the residential school system and died at 30 years old. He and his mother were taken in the 60s Scoop.

Both Favel and the student from U of M say there is still an issue with education in that intergenerational racism is intertwined within the education system, which affects the lives of Indigenous people.

Favel explains when he was a truck driver, his employers were so racist that they did not trust him to become an owner in the company, because he was Indigenous.

"Here in the U of M, I was auditing an Aboriginal justice system class last year, and it was being taught by a jail guard from Headingley Correctional Centre. What she said was that the Gladue principle was used to take into account all the intergenerational trauma, and she lied to the university system. I was classed in this system, and that isn't used," the U of M student says.

Different members of the Aboriginal community are not only envisioning the future but trying to make it a reality.

"We've been bringing police officers out here in the field with us (the Bear Clan Patrol), so they can experience the field with a different lens, so that they know exactly what's going on in our community, and that they feel comfortable with our community members," Favel says.



## TAKING NOTES ON CAMPUS

How learning styles affect note-taking

SKYLAR SMALLACOMBE

CAMPUS REPORTER

 @SKYSMALLACOMBE1

There are many methods to note-taking in class, and often different learning styles can affect how students take notes.

Wesley Sysa, a current University of Winnipeg (U of W) student, says he believes that students should figure out their learning style as it helps them to absorb subject material.

“Whether it is in class or in the workforce, if they know their learning style, they (students) can learn whatever it is faster and be able to retain that information a lot easier,” Sysa says.

The term learning styles refers to the idea that students all learn differently through the absorption, processes, comprehension and retention of information. The VAK model, created by Walter Burke Barbe and colleagues, focuses on the three major sensory receivers: visual, auditory and kinesthetic.

An example of two different learning styles is one student learning how to do something like build a clock through oral instructions, while another student actually has to manipulate the clock with their own hands.

Angela Carlson, a current U of W student, says she doesn't know what her learning style is, but she does know that she learns better from the practical application of ideas.

“I think it would be helpful to have insight as to what my learning style is, and I do think that it would impact how I study, help me to study more effectively,” Carlson says.

According to Oxford Learning, the mapping method has advantages of being useful for visual learners, and the outlining method has advantages for being able to easily see relationships between topics and subtopics. Some other methods are the charting method, the Cornell method and the sentence method, according to Oxford Learning.

Sysa says he knows what his learning style is, and he does make an effort to use it when taking notes.

“When I take notes, I know that my learning style is writing it (the notes) myself by hand, and I will not use a computer. As well, I will rewrite my notes to get the notion of the words, because that's what helps me learn,” Sysa says.

Carlson says she takes written notes in all of her classes and tries to stick to what her professors give for the slides in class. Even though she doesn't print out the provided slides, she takes notes on what she deems most important.



SUPPLIED PHOTO

There are benefits to both manual and computer-based note-taking.

“I find this to be the most effective way for me to learn the material, and I tried taking notes on PowerPoint slides, as well as typing notes. I do not find this to necessarily be effective for me,” Carlson says.

There have been many studies done on the benefits of taking notes by hand, such as improved memory. Benefits when

typing notes on a laptop are having access to other digital documents or recording lectures for later review.

“I believe that the method of taking notes has a large impact on how well a student retains the information they are taught, which in turn has a large impact on how well they do on tests, etc.,” Carlson says.

## PROFILE



PHOTO BY DANELLE GRANGER

## MATT GIBBS

ASSOCIATE PROFESSOR AND CHAIR OF THE CLASSICS DEPARTMENT

DANELLE GRANGER

CITY EDITOR

 @DANELLEGRANGER

Matt Gibbs is the associate professor and the chair of the Classics Department at the University of Winnipeg. He specializes in Hellenistic and Roman history.

For his recent research project, Gibbs is working with Barn Hammer Brewing Company (BHBC) to brew an ancient beer.

He was having a conversation with the owner one night, and they ended up talking about Romans, Greeks and the place of feasting and drinking in society – the similarities between then and now.

“He asked me if there were any beer recipes, and that was it. Literally, that was it,” Gibbs says.

Gibbs had an ancient beer recipe written by a 4th century AD alchemist in Egypt, translated it and sent it to the brewmaster at BHBC, and they decided to make it.

The research project is focused around how one's identity can coincide with what they choose to drink.

“Not only do we get to brew a beer to see if we can look at it in terms of how has the modern palette changed compared to the ancient one ... (but we can see how) has the assumption that you drink beer,

what identity does that give you, how has that changed over time?,” he says.

“I work on papyri from Rome and Egypt, explaining what Rome and Egypt is to a student, and, in fact, to anyone, is almost impossible,” he says. “It's Egypt in the Roman Empire, and people look as if to say I don't understand ... Identity is malleable – you can be anyone.”

He says in class, he asks students how they identify, and one student can say they identify as English, French, Canadian and Manitoban.

“It shows that identity is fluid, and it's the exact same thing in the ancient world,” he says. “And in the same way, the feasting and drinking ... they served as indicators of identity too, whether assumed or not.”

So far, they've only done one batch, and Gibbs says it's turned out way better than they thought it would.

“It looks like a beer. The pH level is precisely what you'd expect from it. It's 4.3, so it won't kill you ... It's a sour beer – I won't lie, it's pretty sour – but smoothly so,” he says.

As of right now, Gibbs says he's uncertain if there will be a commercialized aspect to the research project.

**WHAT'S YOUR FAVOURITE THING ABOUT YOURSELF?** I'm curious. I think that's probably served me quite well in my career, and in my life generally. I'm curious about many things generally. I've an interest in history and what makes things work. Innate curiosity is probably the best thing about me.



## TRANS DAY OF VISIBILITY

The importance of representation

SKYLAR SMALLACOMBE

CAMPUS REPORTER

@SKYSMALLACOMBE1

Transgender Day of Visibility is a day of celebration for community accomplishments and empowerment.

The transgender community has two international days, the Transgender Day of Remembrance (TDOR), which occurs annually on Nov. 20, and Transgender Day of Visibility, which occurs on March 31 every year.

Jocelynn Mallette is the co-ordinator for the Women-Trans Spectrum Centre at the University of Winnipeg and identifies as non-binary.

They say having a Trans Day of Visibility is important, because other days of recognition, like the TDOR are usually based on mourning. They also say it is important because the history of trans people has been silenced by many factors.

“More positive visibility instead of focusing on violence is a big step working

towards a present and future where more trans people can feel comfortable being themselves,” Mallette says.

The transgender community in Canada has a long history, especially with language and visibility. The term trans isn't the only one that is used when talking about trans folk. Other words used which are not interchangeable but represent different community members, as per the Trans-Equality Canada webpage, are transsexual, intersex and Two-Spirit.

According to Unifor Quebec, transgender people are those persons who identify with a gender other than the one assigned at birth. Often trans people are targeted because of their gender, and they experience hate, bullying, harassment and discrimination in many forms.

Bryce Byron says that a Transgender Day of Visibility is a time to celebrate the lives of trans people who are able to be both safe and visible, and to find a way to create a safer environment for all trans people to be visible.

“Living as a transgender person is tough, especially for those who are visibly trans. Often I try to blend in with cis-normative gender expressions and roles in order to avoid the casual transphobia that exists everywhere in our society,” Byron says.

In March of 2018, Peppermint, the first openly transgender contestant on *RuPaul's Drag Race*, made headlines when coming out as transgender. RuPaul also made headlines because of comments he made regarding Peppermint's participation as a trans woman on the show to the *The Guardian*, which many people believed to be controversial and transphobic.



SUPPLIED PHOTO

The transgender flag consists of light blue, pink and white stripes.

Mallette says they feel upset that the conversation about trans people is focused on a cis man's opinion, referring to RuPaul.

“There is a lot of potential for visibility to make an impact and educate people that trans people exist and that their stories matter, but also there is a lot of room for error on the way trans stories get told by non-trans folks in media. I look forward to accurate representation in media if it's non-exploitative of the work and lives of the people it's depicting,” Mallette says.

“Trans representation must be done by trans people. There is so much history of media misrepresentation and exploitation

of trans people that I tend to be skeptical of most media representations,” Byron says.

For Alex Moreau, someone who identifies as a lesbian, media can be a means of visibility and normalization, but for her, media can come as a two-edged sword, as it often normalizes toxic ideas like violence but can normalize things that should be accepted.

“Trans people exist. They exist, they are valid, and their identities are valid. The sooner society as a whole stops seeing the existence of trans people as something that is somehow ‘abnormal,’ the sooner we'll see widespread acceptance,” Moreau says.



THE UNIVERSITY OF WINNIPEG

Student Services

### STUDENT SERVICES

The Student Services staff of The University of Winnipeg provides the student body with information on upcoming events and opportunities:

### AWARDS AND FINANCIAL AID

#### 2017-18 Convocation Awards

These awards are for undergraduate students who will be graduating in June 2018 or those who have already graduated in February 2018 or October 2017. Nominations will be accepted from faculty, staff, and students (including by self-nomination).

For a nomination form, go to [uwinnipeg.ca/awards](http://uwinnipeg.ca/awards) and click on “In-Course Awards (current students).”

Deadline: Mon., Apr. 16, 2018

### ENGLISH LANGUAGE PROGRAM

#### Wanted: Volunteer Language Partners

Volunteer language partners are English speakers who give EAL (English as an Additional Language) students an opportunity to practice English outside of the classroom. EAL students come from countries such as Korea, Japan, China, Brazil, Ukraine, and Mexico.

As a volunteer language partner, you have the opportunity to help another student and learn about another culture, as well as build your resume and obtain a letter of reference.

Volunteers are needed for the upcoming Spring Term. Please contact 204.982.1151 or email [elpstudentlife@uwinnipeg.ca](mailto:elpstudentlife@uwinnipeg.ca). For more information, visit [uwinnipeg.ca/elp](http://uwinnipeg.ca/elp) and click on “Student Life.”

### SPRING TERM REGISTRATION

Tiered registration for Spring Term continues. Find your assigned registration start date and time in WebAdvisor in “View My Registration Time.” Open registration begins Apr. 3, 2018.

See all the courses being offered between May - August in the Spring Term Timetable at [uwinnipeg.ca/timetable](http://uwinnipeg.ca/timetable), or in WebAdvisor/Student Planning.

For more information, please visit [uwinnipeg.ca/registration](http://uwinnipeg.ca/registration) and go to “Registration Process-Spring Term.”

#### Spring Term 2018 Fees

All fees for all Spring Term (U2017S) courses between May-August are due May 1, 2018 - regardless of the start date of the course.

Pay the easy way - online through your bank's website!

1. Log on to your bank's website and go to the bill payment section
2. Add The University of Winnipeg as a bill payee
3. Use your seven-digit student number as the account number

There will be no additional fees if you pay this way.

#### Wait Lists

Wait List processing for Spring Term courses will start on March 26, 2018.

If you've placed your name on a wait list for a course section that is full, please start checking your UWinnipeg Webmail account daily as this is the only way you will be notified if an open seat becomes available.

Tip: We run the wait list processing program every Monday and Thursday morning and any seats that become available will be identified on these days. These are the best days to check your UWinnipeg Webmail to see if a seat has become available for you!

72 Hours to Claim Your Seat: Upon notification, you will have three (3) days or 72 hours from the date/time stamped on the email to claim your reserved seat before it is offered to the next student on the list. If you do not claim it, you will be automatically dropped off the wait list.

Don't be disappointed - claim your seat right away!

Check Your UWinnipeg Webmail Every Day: All emails about registration waitlists, course changes, new labs, new sections, and cancelled courses will be sent to your UWinnipeg Webmail e-mail account.

### STUDENT CENTRAL

#### Good Friday - University Closed

March 30 - closed for Good Friday  
April 2 - open regular hours from 8:30 am -5:30 pm

#### End of Winter Term + Make-Up Day

Wed., Apr. 4, 2018 - the last day of lectures for Winter Term  
Thurs., Apr. 5, 2018 - Classes will be held according to a FRIDAY schedule to make up for classes missed for Good Friday.

#### Exams

The Examination Period is Apr. 9-21, 2018.  
Please check your courses on the exam schedule now: Go to [uwinnipeg.ca/registration](http://uwinnipeg.ca/registration) and click on “Exam Schedules.”

If you have any time conflicts, follow the instructions on the webpage to deal with them immediately.

Exam locations can change, so remember to also check the “Daily Exam Schedule,” which will be posted on the website the day before each exam day. (Paper schedules will no longer be posted around campus.)

#### Locker Rentals

Winter Term: Students who rented a locker for the Winter Term must clear it out by Ap. 21, 2018. All lockers must be emptied and locks removed.

Spring Term: Students must be registered for Spring Term classes first, in order to be eligible to rent a locker. For details and to sign up for a locker online, please see [www.uwinnipeg.ca/lockers](http://www.uwinnipeg.ca/lockers).

#### Tax Receipts

T2202a tuition tax receipts for 2017 are posted on WebAdvisor.

### STUDENT WELLNESS

#### Addictions Counselling

A counsellor from the Addictions Foundation of Manitoba is at the Student Wellness Centre on Fridays from 12:30-4:00 p.m. to provide counselling services to students specific to alcohol, drug, or gambling-related concerns. Drop in, or make an appointment at 204.988.7611. The Student Wellness Centre is located on the first floor of the Duckworth Centre.

For more information, please visit: [uwinnipeg.ca/student-wellness](http://uwinnipeg.ca/student-wellness)

## CURRYING FAVOUR

Prime Minister  
Justin Trudeau's attempt  
to win the brown vote

NOOR BHANGU

VOLUNTEER

Since his election and consequent wane in popularity, Prime Minister Justin Trudeau has been the butt of countless jokes and memes, the most amusing of which were generated during his recent tour of India. In February, the Prime Minister travelled with his family and a predominantly Indo-Canadian group of MPs for a week to India to strengthen diplomatic ties and secure financial partnerships.

Dressed in the flashiest kurtas, more fitting of B-list Bollywood actors than state heads, the Trudeau family moved around taking photographs and performing fake-deep spirituality in an Orientalist fairytale of their own making.

At holy sites and public functions, they donned silk trousers, bejewelled collars and bright colours, which – to be completely

honest – need to register with melanin-sufficient skin-tones to be pulled off. So outrageous and unprecedented were their clothing choices they inspired dozens of op-eds, such as *Toronto Life's* “People Aren't Thrilled with Justin Trudeau's Indian Wardrobe.”

*Toronto Life*, do you mean to say people no longer enjoy having their culture appropriated by melanin-deficient, vote-hungry politicians? Gasp.

In particular, the most vocal individuals leading the charge against the Trudeaus' sartorial mishaps were South Asian national and diasporic agents, who unlike their parents' generation, have gotten bored of white people's misplaced appreciation for their culture.

We deserve more than what Justin and his sickly-sweet Sophie can give us. And – surprise, surprise – we saw through their parade of garish clothes, holier-than-thou smiles and calculated hands in prayer as a way of securing our brown vote in the upcoming federal election in 2019.

But don't let the Trudeaus and their Bolly-dressed democracy fool you into thinking that the Indian trip was a total failure. Not by a long shot. Trudeau's journey into the *heart* of India can and should be considered successful in its own right, because it brought to the fore the ongoing tensions between Hindu and Sikh Indian citizens that have gone unacknowledged since the events of 1984.

To be brief, 1984 marks the year that then-Prime Minister of India, Indira Gandhi, ordered Indian Army soldiers to launch an attack on the holiest Sikh site,



the Golden Temple in Amritsar, to capture Sikh separatist leaders, presumed to be in hiding.

Unsurprisingly, few leaders were found and what transpired, instead, was a total massacre of innocent Sikh pilgrims and desecration of the holy site, which included irreplaceable texts and artefacts kept in the temple's museum.

In the months and years following countless other attacks instigated by the Indian government, members and sympathizers of Sikh separatist groups assassinated Indira Gandhi and launched the Air India bombing in 1985 that killed 329 people, 268 of whom were Canadian citizens.

In this fraught landscape of deep hostility and betrayal entered Justin Trudeau, who made the mistake of inviting Sikh-

Canadian separatist leader and convicted terrorist Jaspal Atwal to dinner.

In the end, Trudeau's trip to India has its place in a long chain of events where it is the white colonialist/politician's visit that opens the native's eyes to local divisions. It is time for India to acknowledge their responsibility in the genocide of my people in 1984.

As we have learned (time and time again) fractures have consequences when they become large enough to let the colonizer in. To reiterate Trudeau's own justification: It is 2018 ...

*Noor Bhangu is an emerging writer and curator currently living in Winnipeg. Treaty 1. Her projects include Soon: South Asian Evocations and Becomings and womenofcolour@soagallery.*

## REGARDING VULTURE CULTURE

When grief becomes  
the single story

DUNJA KOVACEVIC

COMMENTS EDITOR

[@BILDUNGSROMANC3](#)

In her book *Regarding the Pain of Others*, Susan Sontag challenges the supposed authority of the photograph in transmitting the pain of others, reminding that a photo is fixed by a frame and that it always already contains a point of view. Sontag writes, “to photograph is to frame, and to frame is to exclude.”

A story, like a photograph, contains frames of its own. Stories, too, wield the power to represent and to misrepresent at great cost and to great effect. This is why critical awareness around how stories get told, and to/for whom are they told in the first place, is essential. Put more simply: who sees and who is restricted to being seen?

And, when capturing grief, what gets left out of the frame?

Zoe S Todd, (@ZoeSTodd), a Métis assistant professor of anthropology at Carleton University, recently took to Twitter to express frustration with a CBC interview, specifically, and the co-opting of Indigenous grief by Canadian mainstream

media, more broadly, evident in coverage of the Tina Fontaine and Colten Boushie trials, saying:

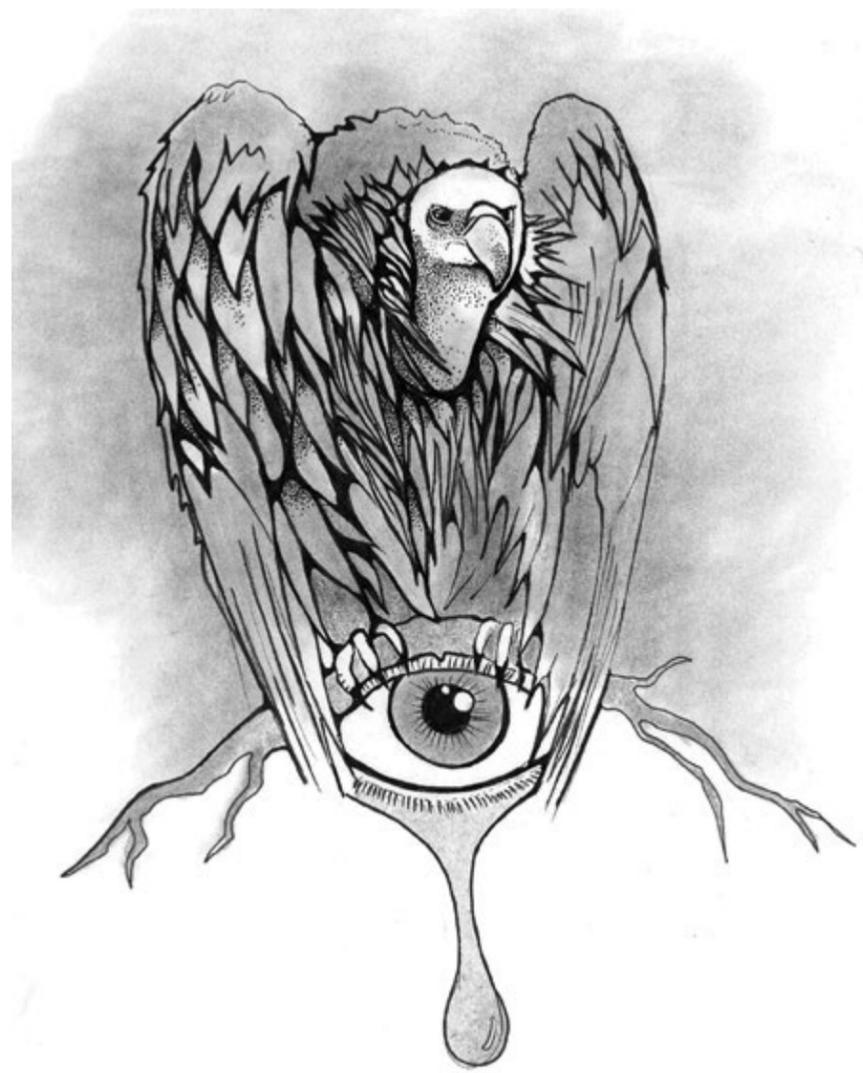
“Mainstream media behave like VULTURES when you want a story about us grieving our dead. You circle us at vigils, you shove your cameras in our face. We have to navigate whether to agree to speak about our refusal of the state. And then you edit it all out anyway.” (@ZoeSTodd, 6:22 a.m., Feb. 24, 2018).

Grief, too, is a story. The grief and hurt that reverberates throughout the history of Indigenous-settler relations is both searing and cavernous, highlighted by the ongoing and repetitive failures of the justice system to honour the stolen lives of Indigenous peoples.

However, grief is just part of a larger story of a people's struggle and survivance – one whose vibrancy and nuance is often left on the cutting room floor, out of frame. Todd goes on to call this process of mining grief, editing out and reshaping institutional critique, “extractive” – a not insignificant term that invokes a long history of violent resource extraction by settlers on Indigenous lands.

Sontag connects the camera to the gun: both require a “shooter” and a subject, both freeze or fix that subject at the moment of shooting. A story also fixes its subject within its frame – here, a grief frame – that does not allow for action, for movement, and for the robust fullness that all life requires.

To that end, Todd continues: “Please don't ask me to speak about my grief for your consumption anymore. Call me when you want to discuss my work, my amazing friends and colleagues who are doing world-changing work. Call me when you aren't desperate for a clip to fill your depressing news story cycle.” (@ZoeSTodd, 6:27 a.m., Feb. 24, 2018).



While certainly compelling, grief is often too simple a story, compressed and flattened to fit a predetermined and woefully generic format. Instead, perhaps the way forward will be revealed in the frames and stories collected from the cutting room floor, stitched back together. Frames and stories of excellence and survivance that swim

alongside heartbreak and devastation, that have always existed, that also see.

*Dunja Kovacevic is the comments editor for The Uniter and co-founder of Dear Journal, a feminist print anthology. She identifies as a recovering academic and has recently forayed into wearing colour. Okay, one colour. It's red.*

# DIVERSIONS



## SOLUTION TO LAST ISSUE'S PUZZLE

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## LEARNING FROM THE LAND

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**DR. JOHN BORROWS—**

Dr. John Borrows is the Canada Research Chair in Indigenous Law at the University of Victoria Law School in British Columbia. He is Anishinaabe/Ojibway and a member of the Chippewa of the Nawash First Nation in Ontario, Canada.

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**MARCH 26<sup>TH</sup>** | **12:30–1:30PM**

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Convocation Hall

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