

THE

UNITER

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A room
of one's
own

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UPDATE

The *Uniter* is adding the following disclaimer to the March 5, 2020 article "Callouts are the symptom, not the problem:"

Any instances of online "callouts" or accusations referenced in this article are presented only as examples of the "callout culture" phenomenon. They are not presented as fact, and *The Uniter* has neither verified nor refuted any claims made in the accusations discussed in the article.

—Thomas Pashko

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* ON THE COVER

Staff photographer Callie Lugosi examines the difficulties and supports for artists seeking studio space in Winnipeg.

Read more on page 7.



PHOTO BY KEELEY BRAUNSTEIN-BLACK

Curt Hull of Climate Action Connection (left) and Nicole Roach of the Green Action Centre, two of the organizations involved in the Get Moving on Climate! event. Read more on page 11.

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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. Next volunteer workshop takes place **Wednesday, March 18 at 5 p.m.**, in room ORM14. Please email 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?

JUDE HAYES' HOUSE



PHOTOS BY KEELEY BRAUNSTEIN-BLACK

Jude Hayes in his home

THE HOME OF A LOCAL DRAG QUEEN

KEESHA HAREWOOD

FEATURES REPORTER @KEESHAHAREWOOD

Jude Hayes is an AFAB (assigned female at birth) performer who's been doing drag for a little over a year now.

"Drag kind of provided an interesting space to do creative and artistic and musical stuff without the confines of working within very cis and heterocentric perspectives."

Hayes (as Miss Gender) has performed in a number of shows with Slunt Factory, traveled with the Sunshine Bunch to perform in Fort Frances and was on the main stage at Winnipeg Pride 2019.

Recently, he's used drag as a form of disruptive protest and has taken part in both planned and impromptu events.

"I've done a few of the drag queen story hours with the Winnipeg Public Library," he says. He also "got involved with the Millennium for All movement."

Hayes took part in an "unsanctioned protest drag queen storytime in the lobby of the Millennium Library as part of the protests for the anniversary of the security in place there."

"It's a thing that a lot of folks don't seem to realize impacts so many people," he says. "If I'm not trying to look overly queer, I look pretty unamusing, just because I'm soft and feminine, and it's like 'oh just let him through.'"

"But friends of mine, people who look like they could be homeless or look like they could be substance users or people who look like they could be trouble, which translate to people who are not white – it's just fucking awful."

In addition to protesting in drag, Hayes protests out of drag as well.

"I've been to two of the blocks in solidarity with Wet'suwet'en, which has been great, but that's not something that I would feel comfortable going in drag to, because I'm white, I'm a settler," he says.

"All I can be in that situation is a body, and it's not my voice that needs to be heard. It's not my voice that needs to be disruptive, but my body can be used to block traffic or to hold the sign."

For Hayes, drag is an important tool for protest "because it gets people's attention. It gets them talking."



1) STUNNING MISS GENDER ART

"This is the picture that Graeme (Houssin) did for the *Drag in the Peg* season 2 launch."

2) WIGS. SO MANY WIGS.

"This is all my wigs right now and some of the headpieces."

3) SCREW YOU, JAMES CHARLES

"I hate James Charles, but this palette is so nice."

4) SCRAPBOOKING SUPPLIES

"This is where I've been throwing all my scrapbooking stuff, because I'm trying to get back into scrapbooking."

5) A WONDERFUL PRESENT FROM SYLVEEVE

"That was done by Sylv for Christmas presents for all of our little friend group."

6) JUDE'S BOOKCASE

"A lot of Neil Gaiman, a lot of comic books."

7) JUDE'S CAT NAVI

"He had hip surgery, so I did physio with him, which he did not care for."

MAKING ARTS FUNDING ACCESSIBLE

Canada Council for the Arts' new disability mandate

HANNAH FOULGER  @FOULGERSCOVFEFE

ARTS AND CULTURE REPORTER

Last year, the Canada Council for the Arts (Canada Council) and Manitoba Arts Council implemented huge changes in their funding programs. Both launched new initiatives for Indigenous arts funding, online application systems and supports for grant applications.

The Canada Council included a new grant program for Deaf and disability arts as a specific field of practice, allowing for a range of mediums to be considered to be covered by the grant, as long as the artists (or most of the artists) are Deaf or have disabilities.

"The work of Deaf and disabled artists often breaks with dominant artistic conventions in creation, production and dissemination. The work spans the performing and studio arts, combining customary and contemporary forms and aesthetics in ways often unique to the sector," the Canada Council says in a statement to *The Uniter*.

"For example, disability-specific dance typically explores themes of beauty, autonomy and power, incorporating the physicality and movement of various mobility devices (wheelchairs, walkers, canes, prosthetics) as a critical part of the artistic creation and exploration.

"The Council heard from artists who are Deaf and have disabilities that an understanding of unique histories and traditions carried by this work is essential to adequately appreciate and assess its artistic contributions. This formed the basis of the Council's decision to identify Deaf and disability arts as its own field of practice."

Under this new framework, the Canada Council has funded Arts Accessibility Network Manitoba and Sick + Twisted Theatre, two local Deaf and disabled arts organizations in Winnipeg. The council also funded the development and presentation of Angela Chalmers' play *You Are Her(e)*, including an amount specifically for Chalmers' accessibility needs.

"At first, I was a bit shy to ask for help," Chalmers says, "but it's not about 'asking for help.' It's about (asking for) what you need to do your job."

The Canada Council supported Chalmers throughout the application process. "It is so individualized. For me, they provided an extension. They gave (me) the opportunity to speak on the phone about what was the best way to identify my disability within the grant application itself," Chalmers says.

The funding covered not only her personal access needs but also those of



Theatre artist Angela Chalmers in a production of *Hamlet (The Rest is Silence)*

her collaborators, including securing an accessible venue for her presentation of *You are Her(e)* at Théâtre Cercle Molière. The funding also gave Chalmers the opportunity to provide ASL interpretation for her presentation. "That goes beyond my access needs and becomes about the show itself," Chalmers says.

"Canadians who are Deaf and have disabilities have historically faced significant barriers in terms of fully participating and contributing to Canadian life," the Canada Council said in their statement. "This has led to segregation, exclusion and a lack of recognition of their contributions to what it means to be Canadian."

The council's new programs and ini-

tiatives have allowed artists like Chalmers across Canada to perform their jobs to the best of their ability and to be able to endow Canadians with their complex and unique worldviews.

"After my accident, I didn't think that I had a place in theatre and film anymore, and now with these opportunities for access funds, to me that is acknowledgement that there is a place for me, and I am wanted," Chalmers says.

Find out more about how to apply for grants and accessibility supports through their website canadacouncil.ca or phone 1-800-263-5588 to speak to a program officer.

LIGHTS, DANCE, ACTION

Heavy Bell breathes new life into Elizabeth Smart's novel

NAAMAN STURRUP  @NAAMANSTURRUP

ARTS AND CULTURE REPORTER

Plays like the Royal Manitoba Theatre Centre's *As You Like It* demonstrate the success of combining literature with music and choreography to create crowd-pleasing pieces, and they set the stage for others to follow suit.

One such production is *By Grand Central Station*, which runs at the Prairie Theatre Exchange from March 11 to 29. The play is an adaptation of Canadian poet Elizabeth Smart's novel *By Grand Central Station I Sat Down and Wept* by duo Heavy Bell, a musical collaboration between actor and singer-songwriter Tom Keenan and Matt Peters of Royal Canoe.

The Heavy Bell twosome, which created an album with the same name as the play, say they wrote those songs using Smart's words 10 years ago and since then have spent time rearranging the songs.

"We put out the album two years ago during a tour, and now we are adding a new dimension to it, adding two new dancers with us on stage," Keenan says.

Elizabeth Smart's novel is a prose poetry piece that is inspired by her relationship with English poet George

Barker. Described as "a book of a lifetime" by British newspaper *The Independent*, the piece highlights the emotional rollercoaster Smart endures during this affair, and it is this emotion that Keenan and Peters want to emphasize.

The duo points out that although the show may not encompass the full Smart story, their focus is on more than just the narrative. Taking snapshots from the novel, they turn the piece into something special.

"The narrative story is almost secondary to the emotional story," Keenan says.

"We intentionally chose parts that told more of the emotional story, and with something like this, I do not think people need to know the full story.

"You are always going to benefit by understanding the full story, but there is so much everyone can take from this, whether it is the dance or music. If all you want to do is come to the show and listen to the music, I think you would have an amazing experience. Moreover, if you wore earplugs and just watched the dance, it would be enjoyable, too."

With an eight-person band, dancers, lighting producer Jaymez and Thomas Morgan Jones at the directorial helm of the



Prairie Theatre Exchange's production of *By Grand Central Station* is based on musical duo Heavy Bell's album inspired by Elizabeth Smart's writing.

show, the duo praises everyone's individual efforts, saying that they have all been emotionally affected by the show as well.

"We are very lucky to have Thomas Morgan Jones, and throughout this entire process, he has been able to be the objective observer, and it is really his direction and vision that has brought all of these elements together," Peters says.

"Everyone in the band is so emotion-

ally affected by this piece. There were moments in rehearsal where I looked over, and our violinist was just in tears. We were all surprised by how moving this piece is, even in the rehearsal process and when we do not have microphones yet."

By Grand Central Station runs until March 29. Tickets are available at pte.mb.ca.



SUPPLIED PHOTO

Filmmaker Sean Garrity says his new feature, *I Propose We Never See Each Other Again After Tonight*, is particularly “Winnipeggan.”

CRAZY, WINNIPEG, LOVE

New romantic comedy highlights Winnipeg’s cultural diversity and sexual attitudes

NAAMAN STURRUP

 @NAAMANSTURRUP

ARTS AND CULTURE REPORTER

Best known for his award-winning films *Inertia* and *My Awkward Sexual Adventure*, director Sean Garrity brings a fresh look at romantic-comedy films with his new feature *I Propose We Never See Each Other Again After Tonight*, highlighting Winnipeg in a very special way.

“It is a fun rom-com, very cute and heartfelt,” he says.

Along with most of the main cast being former or current University of Winnipeg theatre students, Garrity highlights the uniqueness and need of what

he describes as his most “Winnipeggan” film yet.

“I moved back to Winnipeg two years ago after living in Toronto for a spell, and I really felt that I wanted to make a very Winnipeg movie. I put together some pieces that I thought would be the beginnings of a Winnipeg story, and I wanted some of the characters to be Filipino and some Mennonite, which I felt would be important for this city.”

The movie focus on a young adult couple as they navigate their relationship, and as the movie tackles sex and romance and the nuisances that can arise from them, it also highlights the cultural boundaries and expectations interracial couples can face.

“We (film producers and directors) want our films to reflect the reality of our

city, which is a very diverse reality,” Garrity says.

Speaking on representing Filipino culture, Garrity says that he was very conscious of having sit-down sessions with his Filipino friends and other groups to collect the right information to portray the Filipino community in Winnipeg, and the director says that the Filipino cast members had a directorial role in the film as well.

“When we were on set, the scenes where most or all of the characters were Filipino-Canadians, I handed it over to them,” he says.

“I wanted to work with them collaboratively and let them tell it from their own perspective. How is it for a young woman to come home, telling her family what she is about to do with her boyfriend, and the family does not react well? How does that play out in a Filipino family?”

The director confidently says, “Well, they are the experts, not me. So, we let a lot of things play out that way, giving them agency to tell their own story.”

Lead actor Hera Nalam says that while

tackling issues of sex and relationships with different cultures can be uncomfortable topics, it is still important to have these discussions. The Daniel McIntyre Collegiate alum says that audiences should come with an open mind.

“There may be some people who say ‘heck yeah, this is great, and we are finally breaking these standards and expectations of people,’ but there may be a group of people who think that this may not be okay to discuss,” she says.

However, Nalam points out that the movie should not only be viewed with a cultural focus.

“I think the movie is more about the character Iris,” she says.

“She changes from someone who initially cannot decide her own fate to become a stronger person, able to stand up for her own choices.”

The movie premieres at Cinema City Northgate on March 20 with showtimes at 7 and 9:15 p.m.

ARTS BRIEFS

BETH SCHELLENBERG // ARTS AND CULTURE EDITOR  @BETHGAZELLENBERG

Record Sundaze at Barn Hammer

Record Sundaze: Electric Rotting Hell Ditch Control is transforming the Barn Hammer taproom (595 Wall St.) into a punk bar on March 15. There will be horrifying records and art galore and the rare opportunity to listen to really loud music, yell and drink beer in public on a Sunday afternoon! The event is free and runs from 2 to 6 p.m.

Collage with Takashi Iwasaki

ArtsJunkion (312 William Ave.) is presenting a collage workshop with Winnipeg artist Takashi Iwasaki. Iwasaki’s work has shown internationally and bears a very distinct style, so don’t miss out on this opportunity to learn from a master! The workshop runs on Saturday, March 14 from 6 to 9 p.m., and you can register on ArtsJunkion’s website.

Nothin Butt ‘90s: Freeway

Cinematheque is partnering with the Good Will Social Club to present a screening of *Freeway* in conjunction with the Nothin Butt ‘90s dance party on Saturday, March 14. Go see the film at Cinematheque (100 Main St.) at 7 p.m., then head over to the Good Will (625 Portage Ave.) for a ‘90s-themed dance-a-thon. Tickets for the screening are \$10 and will get you free admission at the Good Will.

Crywank at Forth

Catch legendary DIY group Crywank (from Manchester, United Kingdom) on their last-ever tour on Monday, March 16. Crywank will be joined by Rosseau (Londonberry, UK), Daddy (Ontario) and Nic Dyson (Winnipeg) at Forth (171 McDermot Ave.). Doors open at 7:30 p.m., and the show starts at 8 p.m. Tickets are \$15 and can be purchased in advance from Showpass.

Wheels & Feels

The WRENCH is presenting a bicycle-themed art show and celebration for the Wheels of Courage Mentorship Program (WoC) on Friday, March 13. The WoC Mentorship Program empowers youth to get involved with their community and engage in volunteerism, and the art show will feature an array of multimedia art created by the program’s mentees. The event is at The Edge Gallery and Urban Art Centre (611 Main St.) and will be from 7 to 10 p.m.

Treaty Talks with Elder Harry Bone

Elder Harry Bone is a member of the Keeseekoowenin Ojibway Nation and has worked throughout his life to bolster Indigenous rights. In this talk, Elder Bone will discuss the original intent of the treaties and address how they have been reinterpreted in present-day politics. The talk is offered in partnership with the Treaty Relations Commission of Manitoba and will take place at the Louis Riel Library (1168 Dakota St.) on Thursday, March 12 at 6:30 p.m.

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SUPPLIED PHOTO

CKUW TOP 30

March 2-8, 2020



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

TW	LW	C	Artist	Album	Label
1	1	!	Cantor Dust	Too Many Stars	Self-Released
2	2	!	Mariachi Ghost	Puro Dolor	Sugar Gator
3	5	*	Wolf Parade	Thin Mind	Royal Mountain
4	10		Los Straitjackets	Channel Surfing	Yep Rock
5	8	!	Begonia	Fear	Rex Baby
6	NE	*	The Souljazz Orchestra	Chaos Theories	Do Right Music
7	6	*	The Quivers	Nice To Meet You	Transistor 66
8	4	*	Fly Pan Am	C'est Ca	Constellation
9	7		Rez Abbasi And Isabelle Olivier	Oasis	Enja/Yellowbird
10	NE		Gebhard Ullman Basement Research	Impromptus And Other Short Works 2019	Whyplayjazz
11	NE	*	Audrey Ochoa	Frankenhorn	Chronograph
12	RE	*	The Flamingos Pink	Kustom Kreme	Label Etiquette
13	14		King Krule	Man Alive!	True Panther Sounds
14	13		Eddy Current Suppresion Ring	All In Good Time	Castle Face
15	RE	*	Matana Roberts	Coin Coin Chapter Four: Memphis	Constellation
16	26	!	Death Cassette	Grim	Self-Released
17	9		MFC Chicken	Fast Food & Broken Hearts	Dirty Water
18	17		The Uniques	Absolutely The Uniques	Antarctica Starts Here
19	15	!	Hearing Trees	Bones	Self-Released
20	16	*	Andy Schauf	The Neon Skyline	Arts & Crafts
21	25	!	Nestor Wynrush	Roxbury & Wooden Legs	Peanuts And Corn
22	NE	*	Whiskey Jerks	Baba Was A Bootlegger	Self-Released
23	RE	*	Land Of Kush	Sand Enigma	Constellation
24	22	*	Destroyer	Have We Met	Merge
25	RE	!	The Famous Sandhogs	Pan Jan Poltop	Self-Released
26	11	*	Alex Cuba	Sublime	Caracol
27	29		Kedama	The Complete Collection	Castle Face
28	28		Shmu	Pure Bliss	Requiem Pour Un Twister
29	NE	!	Cougher	Strange Dangers	Self-Released
30	NE	!	SIGSALY	Lasting Effects	Dream Recordings

CLEMENCY

Plays at Cinematheque until March 18

★★★★★

HANNAH FOULGER

@FOULGERSCOVFEFE

ARTS AND CULTURE REPORTER

Clemency is the second feature from writer/director Chinonye Chukwu. The film, which won the Grand Jury Prize at the Sundance Film Festival, follows American prison warden Bernadine Williams (Alfre Woodard). Woodard, who has nabbed six nominations for best actress, gives a deeply complex performance as a warden who must facilitate the execution of death row inmate Anthony Woods (Aldis Hodge).

Chukwu establishes the stakes early on with the botched execution of a Latinx inmate. When anesthesia fails to protect the man from the horrible pain of lethal injection, Bernadine and the audience are forced to reckon with the horror of watching him die in agony. Chukwu stages the difficult scene with a theatrical sense of symmetry, and each of the prison staffers play their part in this dance of death. The subtle sound design heightens the sense of horror without sensationalizing it.

The whole film is visually striking, as shots tend to obscure the actors rather than glamourize them, often choosing to partially hide them by doorways, furniture or by having characters face away from the camera. The architectural elements of the prison are used to visually box in the actors. The square lines of walls or filing cabinets appear to trap characters within this violent prison system.

This is further complicated as Bernadine is played by Woodard, a Black woman. As the warden, Bernadine is

complicit in the prison industrial complex, which is particularly antagonistic toward Black people. Her story is foregrounded within the wider context of protest and political action for the possibly innocent Woods.

Her race and gender are never explicitly commented on but are subtly foregrounded by the fact that she is often the only woman, and certainly the only racialized woman working for the prison. She is the warden, and she is definitely in charge. Interestingly, family members of the men slated for execution grasp at her for physical support during moments of desperation and grief, but she refuses them the emotional labour expected from her as a woman.

The film, overall, is not meant to inspire or shock the audience into understanding the obvious evil of capital punishment, but rather to challenge the audience to reckon with the personal sacrifices of those who work with death row inmates and impress on an audience the sense of absolute powerlessness of the inmates and staff when it comes to executions.

There is no moral answer to spoon-feed the audience. We must decipher the visual story of a warden, who happens to be a Black woman, dwarfed by the structure of a violent system. As an audience, we have to decide what we believe about capital punishment, especially if there is doubt about an inmate's guilt.

Clemency is a visually impressive film that leaves viewers questioning humanity, but it is up to the audience to decide what those questions are.



All the best in the 2019/2020 academic year!



SAVE THE DATE!
MAY 2, 2020
90 ANNABELLA

CLASH DANCE
CLASH DANCE
ANNUAL FUNDRAISING PARTY
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A room of one's own

Accessing artist studio space in Winnipeg



Photographic artist Diana Thorncroft says that she's organized her studio space into a functioning "production warehouse."

Winnipeg is known across Canada as being an ideal place for artists to hone their practice.

Although there are many reasons for artists to thrive in the city, the reality is that artists need to pay for adequate space to live *and* make their work.

Paying rent for two spaces is actually possible in Winnipeg. According to data collected by rentseeker.ca in 2019, the city doesn't even crack the top 10 Canadian cities where it's most expensive to rent.

Photographic artist Diana Thorncroft creates

much of her work in her astonishingly large downtown studio. She's been renting her space for 26 years, and the rent has increased at regular inflation rates. Thorncroft is painfully aware that her situation, even for Winnipeg standards, is unique.

"I am so lucky. People from out of town come here and see this space, and they can't believe it," she says. "I had a friend who lived in New York and had a studio, but he had to work three part-time jobs so he could afford it. But because he had to work three

jobs, he couldn't even get to his studio to make work.

"Many artists pay as much as I do and have to share their production space, and sharing can be tough. If you don't have clear boundaries, it can be really messy."

In spite of the advantages Winnipeg boasts over other large Canadian cities, resources to assist visual artists in finding personal space to create work operate at a somewhat limited capacity.



Photographic artist Diana Thorneycroft in her studio



The elevator in painter Laura Darnbrough's studio building was built in 1883 utilizing direct current electricity and has been unusable for years.

Canadian Artists' Representation/Le Front des artistes canadiens (CARFAC) is a non-profit organization with a mandate "to promote the visual arts in Canada, to promote a socio-economic climate that is conducive to the production of visual arts in Canada and to conduct research and engage in public education for these purposes."

CARFAC Manitoba operates for eight hours weekly, with not enough time or resources to assist the long list of artists in need of help finding space. Administrative co-ordinator Genevieve Farrell hopes that, in the future, this will change.

"We want to create a stronger presence," she says. "Looking forward, we're interested in offering legal workshops, as well as partnering with other arts organizations to build awareness of CARFAC in Manitoba."

The Manitoba chapter manages 11 studio spaces on the sixth floor of the Artspace building in the Exchange District, which is home to 22 of the city's arts organizations.

The building is one of the few physically accessible art spaces in the city, and the rent for the spaces themselves come at an attractive price: \$1 per square foot.

"We charge enough to cover our rent in the building, and artists are encouraged to pay more if they can, but it's not mandatory," Farrell says.

"We get people emailing us regularly, asking where to find affordable studio space in the city, especially if they're from outside of the city. We have a waiting list of people trying to get in here."

The CARFAC studios are at capacity, with every suite occupied. There are currently two people on the waiting list for CARFAC spaces.

"It seems that (in Winnipeg) you really need to know people to find space to make art," Farrell says.

Farrell is astute in her observation. The reality for many artists looking for space in Winnipeg is that people get grandfathered into their respective buildings.

Facebook Marketplace and Kijiji.ca might be the local go-to buy-and-sell platforms for residential and commercial real estate, but at press time for this article, search results for artist studios turn up only three listings.

Painter Laura Darnbrough doubles down on this sentiment.

"It really is all word of mouth. You have to have connections. When I first started looking for a place to work, (a friend of mine) was luckily looking for

a fifth studio mate to join their space," Darnbrough says.

"I've had a couple of people ask me: 'How did you get this space?' (and) 'How do I get into a place like this?' There's no advertising. There's nothing. It sucks."

In light of the CARFAC studio's limited physical capacity, Farrell has made attempts to touch base with other studio building landlords in the Exchange District, without much avail.

"I've been given their contact information to make connections with those buildings, but no one answers my emails or calls."

Artist Elise Dawson was on the CARFAC waiting list for three months before she got the call that a space had been made available for her. She had previously been renting a studio in the Frame Arts Warehouse on Ross Avenue, before she and dozens of other artists were renovicted.

Frame has since been demolished and turned into condos, speaking to another aspect to consider in the race to find studio space: gentrification.

"I didn't have a space for a couple of years after that. (Before Frame) and during art school, I had a space in the Exchange that I split between four other people, and it cost us \$50 each to rent the space. By the time I made my exit from that space, rent had increased to \$200 each," Dawson says.

Locking down a physical location for artists to create work is one thing, but physical accessibility is another factor to consider.

Artists with physical disabilities face a particular challenge when accessing space: stairs. With so many of Winnipeg's studios being within heritage buildings, very few of them have the advantage of a working elevator or ramps for street-level access.

Darnbrough photographs the people who appear in her paintings in her downtown studio. Her space is at the top of seven long flights of stairs, which limits her subjects to able-bodied people who can make the trek.

"We do have an elevator here in the building ... but it's not operating," she says.

When Darnbrough's studio was built in 1883, the building's electricity was running on a direct current. When the rest of the structure's electricity was converted to run on a modern alternating current system in later years, the elevator was left unchanged.



Artist melannie monoceros in their home

Multidisciplinary artist melannie monoceros moved to Winnipeg from Toronto in 2018 and has since set up workspaces throughout their Elmwood home. monoceros is chronically ill and disabled, and working from home allows them the freedom to develop their art practice in a way that works for them.

"It feels pretty essential for me to be able to work from home," they say.

"I was renting a studio for about a year in Toronto. Accessible studio spaces didn't really seem to exist ... Sometimes our freight elevator worked, but for months at a time, it wouldn't, and so I'd still have to navigate stairs to bring work up to my space."

They recall that being an artist while living in Toronto meant taking matters into their own hands.

"I found it really hard to have to leave my house to do the work I needed to do," monoceros says. "My last year in Toronto, I actually built a shed on my

deck and made it into a little studio. It was super small, maybe (seven feet by seven feet), but I made it work."

Finding a two-in-one deal in Winnipeg, where they could both live and work was possible, but not without a dreaded set of stairs.

"It's hard to find a place without them. I still have to do more stairs than I want to, but I can navigate it a lot easier because it's in my own house," they say.

A major benefit of having immediate access to their workspace is that monoceros is able to make their work schedule up according to their capacity and energy levels on any given day.

"If I'm up at two in the morning, which is a thing that happens sometimes, I'm like 'oh, I have an hour of capacity, so I'm going to work on something.' I can thread my loom or whatever. Being able to do that without having to put on shoes or go outside is a big help."



One of monoceros' looms in their home studio space



Top: Artist Elise Dawson's half of her shared studio space

Bottom: Artist Elise Dawson

Dawson shares her CARFAC-managed studio space with friend and painter Kieran Valde.

"Being here, I can play and experiment with painting, and it allows me space to get perspective on the work by standing back, away from the work," Dawson says. "It's important to have a physical space for me to move around."

"It's also important that we're in a building with so many other artists and arts organizations. It's really cool to just have that, to see everyone face to face. (Being here) really helps cement those relationships within the community."

"I've had times in my life where I haven't been able to have space. Either

I couldn't afford it or had been in a life period where I just couldn't have it. I'm not as productive then. You don't have 'a room of one's own.' It's so important to have a space even just to think and reflect and carve out into your schedule."

Valde works primarily with oil paint, a medium known for both its fluidity and toxicity.

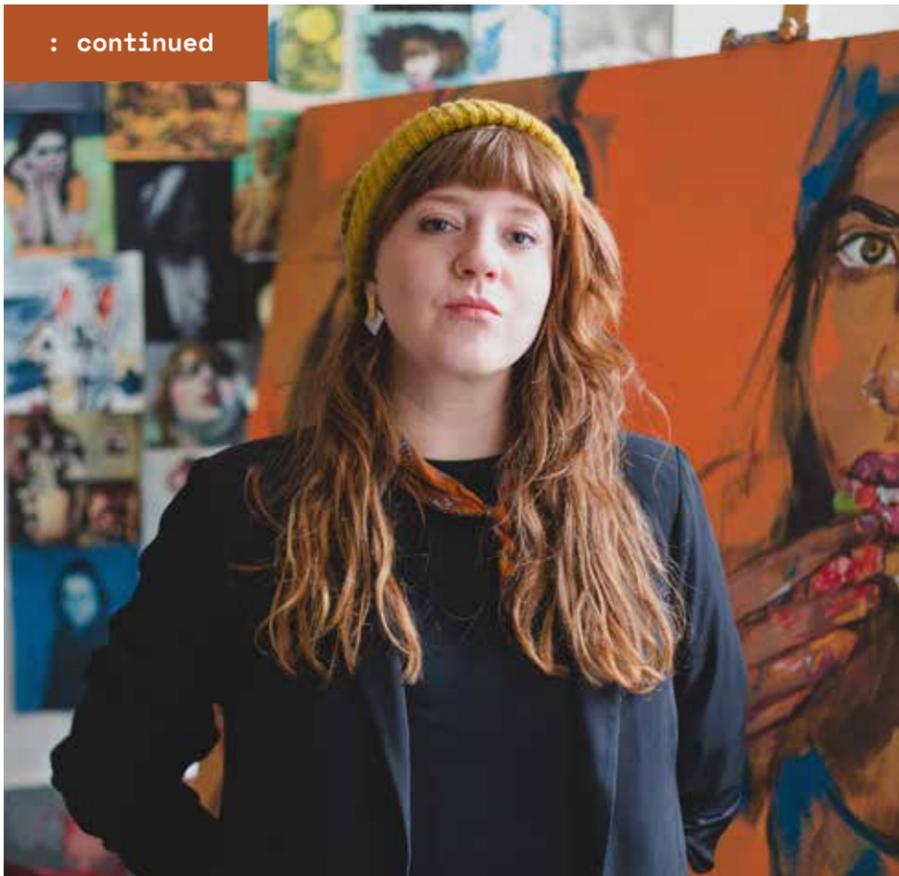
"I used to sleep next to my paintings. I got very sick once, actually," Valde says. "Having a space that's safe to paint in is very important for my health, so I'm able to keep making oil paintings. Having that space away from home and being able to leave the work and keep it separate ... the time away is really important."



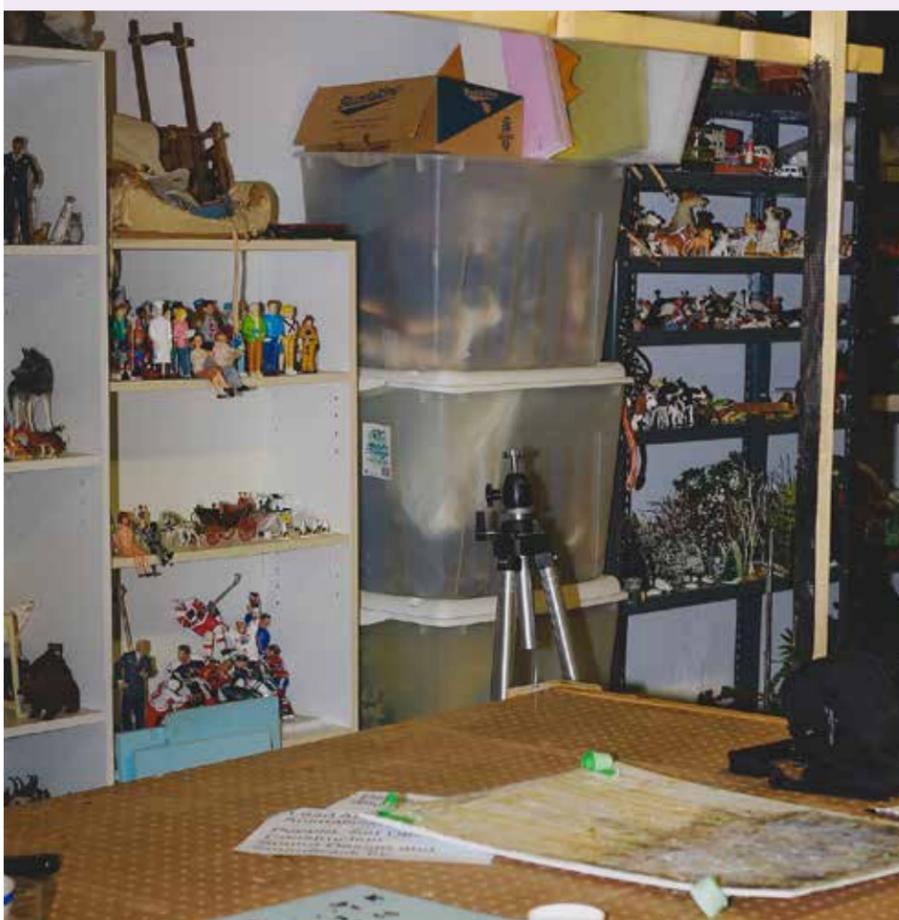
Top: Artist Kieran Valde

Bottom: Valde's half of the studio space he shares with Dawson

: continued



Painter Laura Darnbrough in her studio



Thorneycroft's studio space, where she is finishing up production on her first stop-motion animated film

Like Valde, Darnbrough works with oil paint and cops to the dangers of working with oil in an enclosed space.

"Honestly, I should have some sort of ventilation in here. When I paint, I put a fan by our window, but sometimes I get headaches. It's part of being a painter. It kind of sucks."

Thorneycroft says of her production space that, "because (in my photographic work) I work in total darkness, this room is light-tight."

Thorneycroft says the size of space is very conducive to making work. "As you can see, I have to have things out. If I pack things away, I forget that I have them ... It's because the space is big enough, and everything is visually accessible. I just get into a frenzy."

"When I was working on my new short film, (my director of photography) would ask if I had a certain kind of glue or tool, and the space was really functioning like a production warehouse. I

could find everything."

Amid the struggle to find the right environment to create their art, artists in Winnipeg are doing an incredible thing: making it work. The city's art scene is renowned for many reasons, but the supportive strength and vibrancy of the community is what makes this humble prairie hub particularly special.

"A couple of years ago, I was applying for some kind of competition, and I thought about an artist friend in New York whose work would be appropriate for the same call for submission, so I told her about it," Thorneycroft says. "Her response was pretty interesting. She said that in New York, it's so competitive that no one shares that kind of information."

"Overall, I believe Winnipeg artists are both supportive and generous towards each other."

Looking for space? Here are a couple of options for artists in Winnipeg:

SpaceFinder Manitoba at manitoba.spacefinder.org.

Get in touch with CARFAC Manitoba and inquire about getting on their studio waitlist at carfacmb.ca.

Members of [aceartinc](http://aceart.org) are welcome to use the gallery's project room and woodshop for short-term projects. Memberships are \$25 at aceart.org/membership.

Martha Street Studios offer an open studio space at varying price points for artists interested in printmaking at printmakers.mb.ca/studio/open-studio-rental/.

CITY BRIEFS

LISA MIZAN // CITY EDITOR  @LISA_MIZAN

Heart Médecin Gathering

Mi Kanichihk Inc. is holding its 2020 Heart Médecin Gathering Nizaagi'idiz (Love Myself): "Deadly Communities Start With Self-Love." The event will take place on Friday, March 13, 2020 at Circle of Life Thunderbird House (715 Main St.) at 8:15 p.m. and is open to all Indigenous women, Two-Spirit, trans-feminine and non-binary identified folks.

Search for the associate dean of arts

The University of Winnipeg is accepting applications for the position of associate dean of arts, with a start date of July 1 and an application deadline of Friday, March 27. Applications can be made through the U of W's online recruitment system and should include a letter of application with the names and contact of three references, along with a curriculum vitae.

On-campus golf program

Get Ready to Golf is a six-week program that "will get you ready for the outdoor golf season." It runs from 4:15 to 5:15 p.m. every Monday from April 6 to May 11 in the Axworthy Health and RecPlex. The program will include practical warmup exercises and ones specific to golfing, and participants are to bring their own golf clubs. The program costs between \$72 and \$90, and enrollment can be booked through da.paquette@uwinnipeg.ca.

Free film screening

A free public screening of the National Film Board's documentary *nīpawistamāšowin: We Will Stand Up* will take place on Thursday, March 12 from 6 to 8 p.m. The film "follows the family of the late Colten Boushie, a young Cree man fatally shot in a Saskatchewan farmyard, as they demand justice from Canada's legal system." The event will include opening songs from Kind Hart Women Singers and a smudging ceremony.

Disease control seminar

Dr. Alberto Severini will present on the science of infectious disease control at the National Microbiology Laboratory in the Centro Caboto Centre (1055 Wilkes Ave.) on Thursday, March 26 at 7 p.m. Dr. Severini is the chief of the Viral Exanthemata and STD Section at the National Microbiology Laboratory and an adjunct professor at the University of Manitoba in the Department of Medical Microbiology where he overlooks "testing and surveillance for measles, mumps and rubella; herpesviruses, chlamydia and papillomaviruses."

Disabled bodies in literature

Author and disability rights advocate Amanda Leduc and Pauline Greenhill, a professor in the Department of Women's and Gender Studies at the University of Winnipeg, will launch their books, Leduc's *Disfigured: On Fairy Tales, Disability, and Making Space* and Greenhill's *Clever Maids, Fearless Jacks, and a Cat: Fairy Tales from a Living Oral Tradition*. The event is on Thursday, March 19 at 7 p.m. in the Atrium at McNally Robinson (1120 Grant Ave.).

THE STATE OF DISCOURSE ON STATE VIOLENCE

Bringing conversations about police violence into the light

ALEX NEUFELDT

CITY REPORTER

[@ALEXEJNEUFELDT](#)

On March 11, Keeping the Peace?, an event exploring the relationship between peace and the police, was held at First Mennonite Church. On March 15, the March Against Police Brutality will be held at city hall, organized by Winnipeg Police Cause Harm (WPCH).

Nickita Longman, an Indigenous activist originally from Treaty 4 territory who works with WPCH, says that, as a new group, formed after “seven citizens were killed by police and a youth was shot by an officer nine times outside of a 7-Eleven,” WPCH felt it was important to organize an event for March 15, which became the International Day Against Police Brutality in 1997 in Montreal.

Bronwyn Dobchuck-Land, an assistant professor of criminal justice at the University of Winnipeg, will speak at the Keeping the Peace? event. She says she was invited by David Driedger to speak about making connections between the pacifist orientation of Mennonite faith and its ramifications

for living in the West End.

Dobchuck-Land says that “a lot of time, the conversation involves a discussion of the difference between safety and comfort, and through that discussion, we often get to a place of realization that police intervention often happens in situations where some people feel uncomfortable, and the police intervention puts the safety of the person who is causing this discomfort at risk.”

Longman says “the average person is not comfortable questioning authority, especially considering that we all grow up with the understanding that police are in place to protect us. But the more you break things down, it becomes more and more apparent that police are in place to protect property first.

“Further, it becomes more clear that it is of great interest to the Canadian state to monitor Indigenous people, Black people and People of Colour, newcomer populations and those who experience poverty or those who struggle with mental health,” she says.

“As new budgets roll out each year, we hope to do our best to inform Winnipeg that healthier communities have more

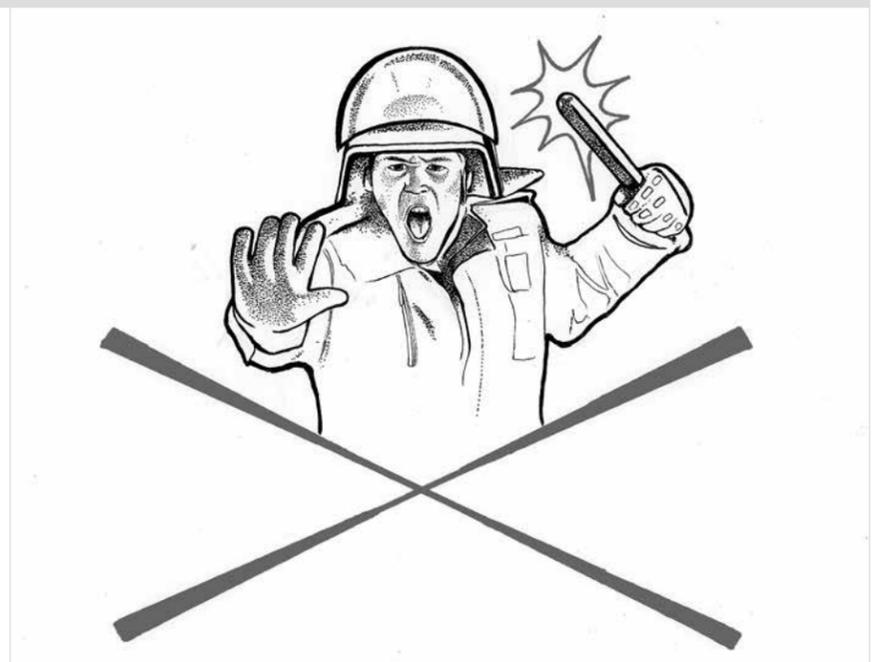


ILLUSTRATION BY GABRIELLE FUNK

resources, not more cops. That means slashing or freezing police budgets and increasing costs for resources like social housing options, mental health support, harm reduction and safe injection sites and free, reliable transit systems.”

Dobchuck-Land says that even when speaking to people who are not vulnerable to police brutality, a lot of individuals don’t have great relationships with the police.

“A lot of people don’t have a lot of regular contact with the police, so they assume that certain things will happen when the police come,” she says. “At least part of the work is talking through the kind of scenarios that they imagine the police might be helpful in, and talking through the ways that other peo-

ple have found police to not be helpful in those situations.”

“It is my sense that there’s a moment right now, due to a number of factors, that there is more skepticism and questioning about police and securitization than there has been in a long time in Winnipeg,” Dobchuck-Land says. She cites disillusionment with a decade of police investment, awareness-raising movements and a greater critical spotlight on policing as factors.

Longman says that while WPCH still receives online aggression, “the initial resistance toward WPCH has definitely quieted down a bit, perhaps as it becomes more clear that we are not going anywhere.”

WHERE RECYCLED RUBBER HITS THE ROAD

Learning about a sustainable transportation future

ALEX NEUFELDT

CITY REPORTER

[@ALEXEJNEUFELDT](#)

On March 13, the Manitoba Climate Action Team (MCAT) will host Get Moving On Climate! A Transportation Event at the Dakota Community Centre/Jonathan Toews Sportsplex at 1188 Dakota St.

MCAT is a coalition made up of five environmental organizations: the Green Action Centre, Climate Change Connection, the Canadian Centre for Policy Alternatives, the Wilderness Committee and the Manitoba Energy Justice Coalition.

Curt Hull, project director for Climate Change Connection, says that when MCAT hosted the Climate Jam, a “forum exploring the urgency of climate change,” in February 2019, “it just solidified how well (the organizations) worked together and how well-aligned (they) are, so we decided to make that alignment more formal.”

Hull says that MCAT, supported by the Winnipeg Foundation, would like to “collectively make more Manitobans more aware of climate change and more deeply aware of solutions, and also develop a comprehensive climate action plan that would be appropriate to the science of climate change with respect to Manitoba.”

MCAT is putting on a series of events

based on the key topic areas from the Global Warming of 1.5 Report by the Intergovernmental Panel on Climate Change. Their first event, The Future of Feasting, took place in November 2019. Hull says Get Moving on Climate! will focus on “the challenge of how we move people and goods without gasoline or diesel.”

The event will feature a keynote – which Hull says is currently titled “The Dirt on Oil Dependence” – followed by two opportunities to participate in one of six workshops on climate problems and solutions in different sectors of transportation: public transit; electric vehicles; active transportation; ride sharing, ride hailing and car sharing; inter-urban transportation; rural solutions; and goods transportation.

Nicole Roach, the sustainable transportation project coordinator for the Green Action Centre, will lead the session on ride sharing, ride hailing and car sharing.

“We really want to educate the public on the difference between ride sharing and ride hailing and encourage use of car-sharing programs, and also let people know that we do have a ride-sharing app that allows people to match with others that are going to the same destination, called the Go Manitoba app,” she says.

“In Winnipeg, currently we have TapCar, and Uber and Lyft are trying to get into the market, so we want to educate people so they know all the infor-



PHOTO BY KEELEY BRAUNSTEIN-BLACK

Curt Hull (Climate Change Connection) and Nicole Roach (the Green Action Centre) indulge in some winter cycling. Both organizations are part of Get Moving on Climate!, an event about future sustainable transit.

mation when deciding what is the best way forward for our sustainable transit of the future,” she says.

“The main difference between ride sharing and ride hailing is that ride sharing takes two rides and turns them into one, reducing the number of vehicles on the road,” Roach says. “Ride hailing is essentially a taxi service through an app and does not reduce the number of vehicles on the road. It has been proven to increase vehicle registration and miles driven, and it primarily displaces trips that would have been taken by walking,

cycling or taking public transit.”

Roach says that when leading the sessions, she is excited to hear feedback from Go Manitoba users, tell others about the service and raise awareness of the differences between ride sharing, ride hailing and car sharing.

Get Moving on Climate! takes place Friday, March 13 at Dakota Community Centre (1188 Dakota St.). Doors open at 5 p.m., and the event runs from 6 to 9 p.m. Registration is available through Eventbrite.



U OF W STUDENTS ELECT NEW UWSA EXECUTIVE

Hussein, Belisle and William will form new executive team

CALLUM GOULET-KILGOUR

CAMPUS REPORTER

[@CGOULETKILGOUR](#)

After a tumultuous election campaign, University of Winnipeg (U of W) students have elected a new team to lead the University of Winnipeg Students' Association (UWSA).

According to unofficial results released by the UWSA on March 5, Jibril Hussein was elected president, defeating Kirt Hayer and Mahlet Cuff (current vice-president external affairs).

Hussein's Envision 2020 slate running mates Breanna Belisle and Melanie William were also elected as vice-president external affairs and vice-president student affairs, respectively.

Hussein, a biochemistry and international development studies student, says one of the main reasons he ran was to promote student engagement on campus.

"I've been on campus for four years, and, talking to students, a lot of them didn't know what the UWSA did, so we really wanted to get students engaged ... and get their voices heard," he says.

Belisle, a criminal justice graduate student, says she wanted to run to highlight different student voices.

"Students pay to come to university, and it's essential that all their voices are heard," she says.

William, a biology and human rights student, says her interest in running for the UWSA came from her involvement with multiple student groups on campus.

"I've always been very passionate about student engagement and student involvement," she says.

William's experience with student groups has led her to believe that student groups "need more support."

"I'm really hoping that we can focus on equalizing student club funding," she says.

In addition to electing a new UWSA executive team, students also voted overwhelmingly to maintain the U-Pass program, which gives U of W and University of Manitoba students Winnipeg Transit passes at a discounted rate. Of all voters, 82.71 per cent supported maintaining this popular program.

However, a day after these results, the City of Winnipeg 2020 budget cancelled the U-Pass program.

"Obviously, this is very devastating," Hussein says.

"It seems as though city council and Mayor Bowman don't really recognize that this is a huge program for students."

According to the UWSA, 53 per cent of U of W students use their U-Pass daily. Hussein says that he and his team will fight to keep this program.

Other issues the new executive hopes to address next year are safety on campus and creating more inclusive events for students.



Jibril Hussein was elected UWSA president on March 5.

Numerous other students were elected to serve in the UWSA.

Sarah Anderson was elected accessibility director; Wesley Fallis was elected arts director; Harsimrat S. Malhotra was elected business and economics director; Celina Clements was elected community liaison director; Alexandra K. Nychuk and Nadia M. Chaharsoughi were elected graduate students' co-directors; Elsa Owusu and Onyinye F. Idigbe were elected international students' co-directors; Jacob K. Antman was elected 2SLGBT* director;

Ella Taylor was elected racialized students' director; and Ada Chukwudozie was elected UWSA senator.

Turnout increased by more than six times from last year's election, with 1,371 votes being cast.

For more detailed election results, visit theuwsa.ca/2020/03/unofficial-2020-genseral-election-results.

WESMEN PLAYERS RECOGNIZED FOR OUTSTANDING SEASONS

Parker, Kristjanson and Thiessen among volleyball conference's best

CALLUM GOULET-KILGOUR

CAMPUS REPORTER

[@CGOULETKILGOUR](#)

As the volleyball season winds down, three University of Winnipeg (U of W) Wesmen players are being recognized by the Canada West conference for their outstanding seasons.

Emma Parker has been named a second team all-star, Liam Kristjanson has been named to the all-rookie team, and Daniel Thiessen has been named a first team all-star.

This is the first time since 2015 that Wesmen volleyball players have received these honours.

Parker, a left side, was among the league's top offensive players this season. She achieved 290 kills (fourth best in Canada), 21 aces and 323 points.

The third-year education student says she's "very honoured" to have been chosen.

"I could not have done it without my amazing team and coaches who have

helped me get to where I am right now," Parker says in an email to *The Uniter*.

"We all worked very hard this year and improved so much," she says, noting that the Wesmen women's volleyball team saw new faces this year, including some in their coaching staff.

"Us coming together as a team and building friendships really helped our chemistry on and off the court."

The Wesmen women's volleyball team made it to the conference quarterfinals in February but fell to the top-ranked Trinity Western Spartans.

Parker says the U of W provides a positive environment for student athletes.

"I love being a student athlete at the U of W," she says.

"We get so much support from our professors, athletic therapists and the athletic department staff," Parker says, adding that professors are also "really understanding" of their situations and help athletes "as much as they can."

Daniel Thiessen, a fourth-year opposite hitter, agrees.

"Prof's are always really supportive,"



Emma Parker (centre) is one of three Wesmen volleyball players named as Canada West all-stars.

he says.

Thiessen was the top point-scorer across Canada with 365.5 points. The finance and economics student says it is "awesome" to be named a Canada West conference first team all-star.

"It's nice to be recognized for the hard work that I've put in," he says.

"I had a bunch of great teammates helping me out, so I've got to give a lot of credit to them as well."

For him, the essence of being a student athlete is time management.

"You're spending so much time in the

gym and in the weight room that you really have to buckle down and get studying done when you get home," he says.

Thiessen has one season left playing for the Wesmen.

Liam Kristjanson, named to the all-rookie team, is a graduate of Crocus Plains Regional Secondary School in Brandon. He had a successful first season with the Wesmen, achieving 94 kills, 30 digs, 22 blocks and 16 aces.

PROFile



PHOTO BY DANIEL CRUMP

DR. DARSHANI KUMARAGAMAGE

PROFESSOR, DEPARTMENT OF ENVIRONMENTAL STUDIES AND SCIENCES, U OF W

KEESHA HAREWOOD

FEATURES REPORTER @KEESHAHAREWOOD

Dr. Darshani Kumaragamage joined the Environmental Studies and Sciences Department at the University of Winnipeg in 2009.

"I'm mostly looking at the impact of agriculture on the environment and how to mitigate those environmental impacts, so mostly focusing on phosphorus losses from soils to waterways

ending up in Lake Winnipeg and trying to mitigate those losses."

Dr. Kumaragamage has been working with phosphorus for 30 years, but in 2005, she started focusing on the effects of phosphorus on the environment specifically.

"Phosphorus is a new trend," she says. "We apply the fertilizer to the soil, and sometimes manure has lots of phosphorus, and when farmers apply manure to the fields, you get a high amount of phosphorus in the soil. That phosphorus, if it stays in the soil,

it's fine, because phosphorus is needed for the crops."

However, at times, that phosphorus finds its way into the waterways, then into Lake Winnipeg, and that's problematic.

She says, "Lake Winnipeg is considered as one of the most threatened lakes in the world."

Aside from grading papers, Dr. Kumaragamage enjoys her work. Specifically, she likes teaching and interacting with the students.

"I like the dissemination of knowledge," she says. "Sometimes, we go to conferences, we present information, and we get feedback. We sometimes interact with experts in the area.

"I do love my job."

WHAT IS SOMETHING YOU'VE LEARNED FROM YOUR STUDENTS?

"To be patient."

IF YOU COULD HAVE ANY SUPERPOWER, WHAT WOULD IT BE?

"If I can be teleported to places ... if (only) I can go somewhere warm right now."

IS THERE SOMETHING AN INDIVIDUAL CAN DO TO HELP CREATE AWARENESS AROUND THE ISSUES OF PHOSPHORUS IN LAKE WINNIPEG?

Dr. Kumaragamage mentioned the non-profit organization *Lake Winnipeg Foundation* as a way to get involved with helping clean Lake Winnipeg.



THE UNIVERSITY OF WINNIPEG

Student Services

ACADEMIC & CAREER SERVICES

Leicester Law School Information Session

Fri., March 20
12:30-2:30pm
Room 1L07

CSIS Information Session

Wed., March 25
5:00-7:00pm
Room 4M41

AWARDS & FINANCIAL AID

Convocation Awards

Applications for 2019-20 Convocation Awards by nomination are now open.

Undergraduate students graduating in 2019-20 can be considered for Convocation Awards. Nominations will be accepted from faculty, staff, students or by self-nomination.

Deadline: **Wed., Apr. 15**

For more information and an application form, please visit: uwinnipeg.ca/awards and click on "In-Course Awards (current students)"

INTERNATIONAL, IMMIGRANT & REFUGEE STUDENT SERVICES

Income Tax Workshops

Are you an international or an immigrant student who was in Canada in 2019 and would like to file your income taxes?

IIRSS is continuing to offer free annual Income Tax Workshops, with the assistance of trained volunteers.

Students can drop by our office for assistance on a first-come first-served basis:

March 16-20
9:00 am - 4:00 pm
IIRSS Lounge (491 Portage Ave., 8th floor)

For details: email iirss@uwinnipeg.ca or call 204.786.9469

STUDENT CENTRAL

Winter Term (U2019W) Course Drops

The last day to drop a Winter Term 2020 course is Fri., March 13. Students cannot withdraw from a U2019W course after this date. No refund is applicable.

Letter of Permission

Are you planning to take a course at another accredited institution this Spring Term? If you would like to receive credit, please complete a Letter of Permission Application Form by the deadline:

Sun., March 15

For more information and a form, go to: uwinnipeg.ca/student-records and click on "Letter of Permission."

Spring Term 2020 (U2019S)

The Spring Term Timetable has been posted for undergraduate courses between May - August.

Tiered Registration Times were emailed to Webmail accounts in early March. Tiered registration begins **Tues., March 17.**



18TH ANNUAL

GRADUATION POW WOW



SATURDAY, MARCH 21, 2020

Pipe Ceremony 11:00 AM
Grand Entry 12:30 PM
Feast 6:00 PM

Duckworth Centre, 400 Spence Street

This annual traditional Pow Wow provides us an opportunity to honour the work of our students, staff, faculty, and the community that has made it possible for our students to be successful. We invite all dancers, singers and spectators to join us to celebrate the achievements of our graduates.

PHONE: 204.779.8946

EMAIL: studentcentral@uwinnipeg.ca

HALFWAY TO SOMEWHERE

When empathy isn't enough

JASE FALK

COLUMNIST

The idea of walking a mile in someone else's shoes is a common metaphor for how people should empathize with one another. I see this show up in little ways in my everyday conversations. When a friend tells me something they're struggling with, I find myself responding with a story of a situation I've been in that is comparable in order to identify with their struggle.

Yet, isn't it arrogant for me to assume I can know the pain of another? The context of someone's life and their position with regards to race, class, gender and ability, among other factors, will affect any experience they have. This means that even if two people go through a roughly equivalent trauma, their contexts and individual psychologies will shape how that event impacts them.

Assuming that others' experiences are fully knowable can lead to problems in how people try to care for each other. By making these assumptions, people can end up speaking on behalf of communi-

ties to which they don't belong and often react by taking offence if they are then critiqued.

I think the focus on empathy can sometimes be a stumbling block that stops people from being good allies to each other.

An example of this ongoing failure is the way many settlers fail at engaging in meaningful action around reconciliation. I hear such an emphasis in settler communities on the dream that if we could just sit down and understand each other, we'd all be okay. If we just sat in enough circles and really listened to each other, genocide and structural oppression would somehow magically disappear.

However, I, as a white settler, do not know what it is like to be colonized or what it is like to experience racism. These are lived realities that I have not experienced, and trying to "walk a mile in the shoes" of those who do feels disingenuous, as if others' experiences are simple facts that can be known, quantified and consumed.

To me, this just sounds like a continuation of the colonial logic of understanding the world as something that can be



ILLUSTRATION BY GABRIELLE FUNK

known and, thereby, controlled.

I think it is important to ask who empathy serves. Is it helpful for everyone involved, or does thinking I can understand someone else just make me feel good?

In moments where I slip back into uncritical empathy, I try to remind myself that while I am spending energy looking inward, trying to imagine experiences that are not my own, someone is calling me to show up for them. Instead of pretending I can know someone else's experience, I could instead find ways to support them, if that is what they are calling on me to do.

I don't think showing up for someone requires a total understanding of what

they are feeling. Learning about others' experiences and listening to perspectives outside of our own is extremely important. However, there's a difference between this and the kind of empathy that exists only to make people feel good about themselves.

Instead of uncritical empathy, care could be imagined as showing up when invited to a solidarity rally, making food for a friend who is sick, listening when someone is hurting and responding with things like "that sounds difficult, how can I help?" rather than "I know how you feel."

Jase Falk is a non-binary femme, student and writer who lives on Treaty 1 territory.

MEDIA SKEWING WET'SUWET'EN

Supporting Wet'suwet'en from Manitoba

MONECA SINCLAIRE

VOLUNTEER

"Wet'suwet'en, what do you think about the protesting?" I was asked, the only Indigenous person at a Leap Year fire.

I have been an Indigenous activist for most of my life, advocating for causes from freeing Leonard Peltier, raising awareness about the impact of hydro dams in Manitoba, to the present-day Wet'suwet'en disputes.

One of the teachings I was given is that, as the original people to this country, we must continue to assert our responsibility to the land and our culture to ensure that both are there for the next generations. Not all Indigenous people believe in this teaching, but those who know it understand that protecting – not protesting – is a huge responsibility.

When I was asked the question at the fire, I said: "I don't speak for all Indigenous people, but I believe that the Wet'suwet'en people are letting settler Canadians know that they are protesting for the land and especially water."

Other settler allies at the fire lent their voices and thoughts to the person asking

the question. As I sat and watched the interaction, I wondered if mainstream media would ever be able to sit and actually listen and talk with integrity with Indigenous peoples who have a worldview that is not based on capitalism.

Instead, popular media continues to focus on the barricades, the "violence" of peaceful rallies and, recently, on the graffiti that has appeared on a number of Winnipeg buildings, including the RCMP headquarters and the Canadian Museum for Human Rights.

These media portrayals continue to propagate the gaze that sees Indigenous people as violent. In the case of the recent graffiti, it's unknown who disrespected the memorials. It could have been non-Indigenous people wanting to create more animosity. Who knows?

I wonder why mainstream media will not focus on the idea that no government should ever have thought that the Coastal GasLink pipeline could overrun any Indigenous territory without being challenged.

These are things I thought about after coming home from the fire. I reflected on how my voice was not only heard, but how the allies I was speaking with made



ILLUSTRATION BY GABRIELLE FUNK

it their responsibility to understand what Wet'suwet'en is about.

After the fire, someone wrote to me and said they wished they had uttered "standing with Wet'suwet'en is standing with protectors of the rule of LAW: land, air, water."

Settler Canadians who do not question what they are reading or hearing in the media may take in the information it poses as if it is the only truth.

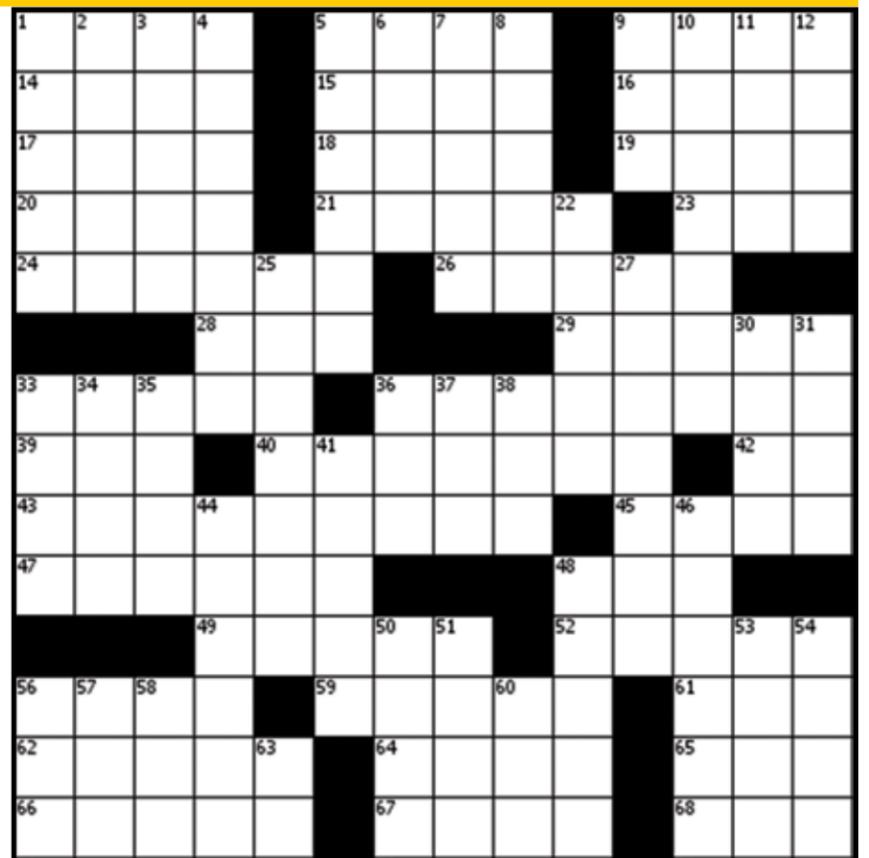
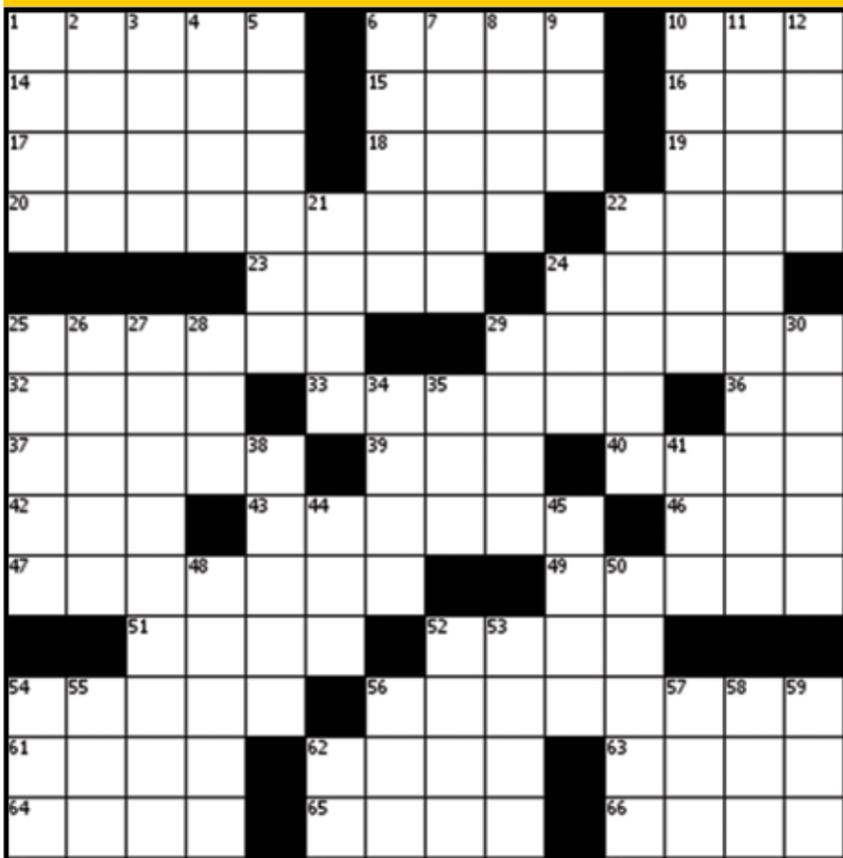
Many people do not even question why pipelines have to go through Indigenous peoples' territories. If the pipelines went through non-Indigenous territories, then there would almost definitely be more negotiations with provincial, city and rural governments.

But these kinds of negotiations mean more time and money. It is quicker and cheaper to go through Indigenous peoples' lands, because it does mean less

bureaucratic entities with which to "negotiate" land usage.

I also wonder if Ottawa thought about their agreements of reconciliation as they spoke of pipelines? I often wonder if people, in general, take the time to understand how capitalism, the main form of colonialism, has shaped this country of Canada to the detriment of Indigenous peoples values, beliefs and culture.

Moneca Sinclair is Omsăkəkowak (Swampy Cree), originally from Northern Manitoba. She is an independent scholar and visual artist whose works bring people into a layered world of self-determining creativity. As an independent scholar, Moneca has presented and lectured at many conferences/universities across Canada using Omsăkəkowak intellectual practices.



onlinecrosswords.net

ACROSS

- 1. TALKS WILDLY
- 6. STRUGGLE FOR BREATH
- 10. URGENT ACRONYM
- 14. IN FLAMES
- 15. NORWEGIAN PORT
- 16. ASTRONAUTS' GP.
- 17. STately HOME
- 18. NOT NEW
- 19. PEN FLUIDS
- 20. MADE BELIEVE
- 22. STOCKPILE
- 23. WELL-GROOMED
- 24. GRACEFUL BIRD
- 25. SELF-_____
- 29. HOUSING AGENT
- 32. POETIC LAMENT
- 33. DISTRESS CRY (2 WDS.)
- 36. UNO
- 37. LEASES
- 39. ASSIST
- 40. THICK
- 42. BUTTERFLY SNARE
- 43. CAMERA SUPPORT
- 46. UNTRUTHS
- 47. KIND OF DOG
- 49. FAR OFF
- 51. GELATIN FORM
- 52. TIME PERIOD
- 54. COUNTER SEAT
- 56. OVERFULL
- 61. GAMBLER'S NOTES
- 62. LOVE EXCESSIVELY
- 63. HOT PEPPER
- 64. GREEN GABLES GIRL
- 65. MENTAL IMAGE
- 66. OKLAHOMA METROPOLIS

DOWN

- 1. Highway exit
- 2. Distant
- 3. Three squared
- 4. Jogging gait
- 5. Peaceful
- 6. Cheese type
- 7. Plus
- 8. Iditarod vehicle
- 9. Pea's home
- 10. Creature
- 11. Alamo locale (2 wds.)
- 12. Invites
- 13. Mountain gap
- 21. "Finding _____"
- 22. Oscar, e.g.
- 24. Neptune's domain
- 25. Deserves
- 26. Slumber
- 27. Equivalent
- 28. NYC time zone
- 29. Remodel
- 30. Beginning
- 31. Actress Della _____
- 34. Ice pellets
- 35. Brief swim
- 38. Calm
- 41. Graceful tree
- 44. Tomato color
- 45. Pharmacy item
- 48. Rope loops
- 50. Constructs
- 52. Traveler's stopover
- 53. Laker Shaquille _____
- 54. Thailand, once
- 55. Musical sound
- 56. Secret language
- 57. Close
- 58. Floor piece
- 59. Different
- 60. Clock face
- 62. Achieved
- 64. Pekoe server

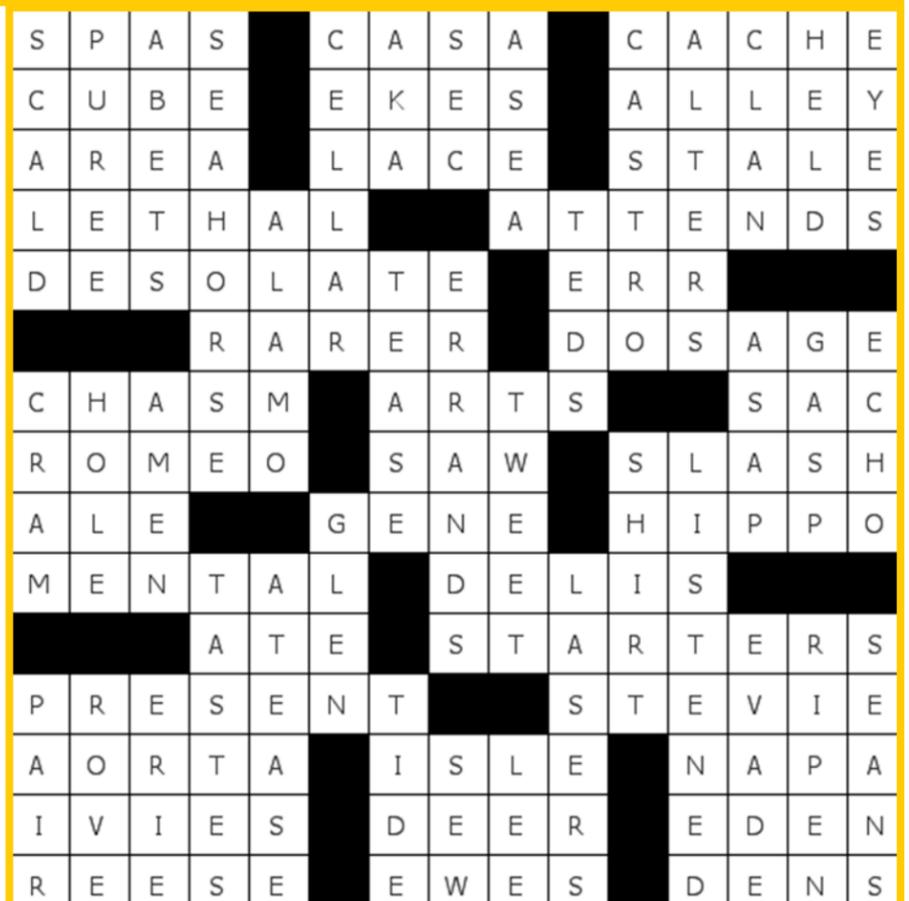
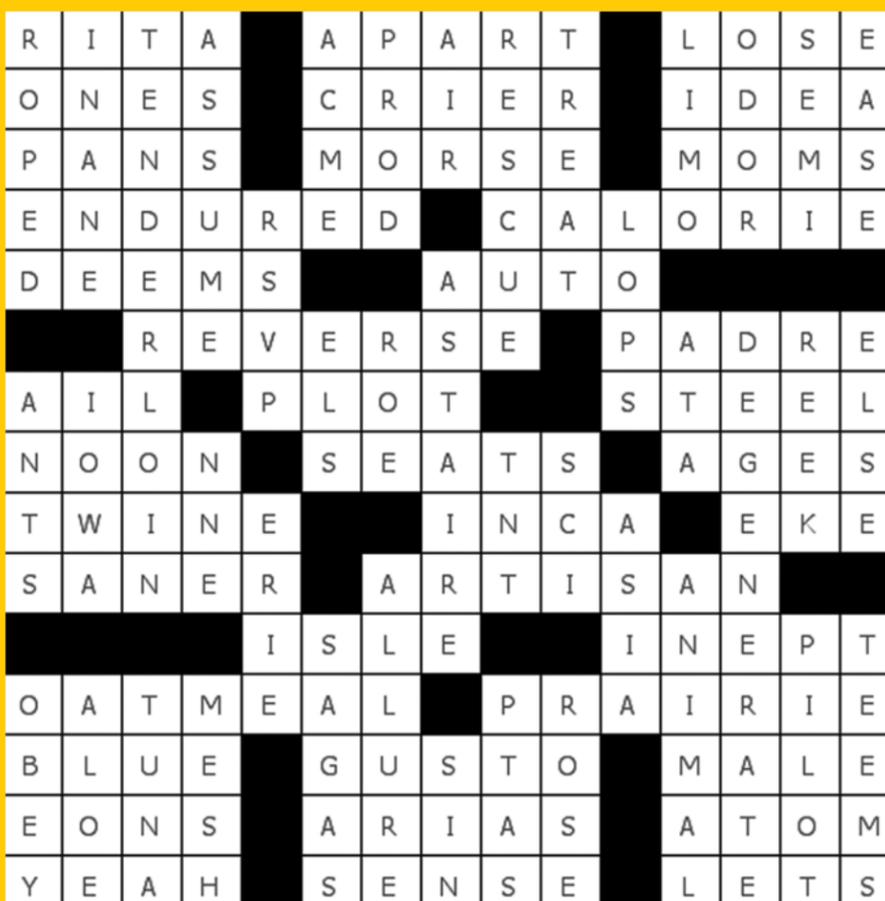
ACROSS

- 1. HEALTH CLUBS
- 5. YOUNG LADY
- 9. FESTIVE OCCASIONS
- 14. JUAN'S HOUSE
- 15. ALOUD
- 16. PUT INTO EFFECT
- 17. MAKE HASTE
- 18. A SCANDINAVIAN
- 19. BANGOR'S STATE
- 20. ON A SHIP
- 21. CAME TO A CLOSE (2 WDS.)
- 23. INCREASED
- 24. GASOLINE, IN ENGLAND
- 26. HARPOON
- 28. PRONE
- 29. ANDEAN ANIMALS
- 33. CALL UP
- 36. DECLARATION
- 39. STILL, POETICALLY
- 40. INDY 500 VEHICLE
- 42. HAD BREAKFAST
- 43. PEACH VARIETY
- 45. _____ POLE
- 47. RAINS ICE
- 48. MILES _____ HOUR
- 49. ADVERTISING LIGHTS
- 52. OKAY TO EAT
- 56. NAIL POLISH SHADES
- 59. LACKS
- 61. BULLRING SHOUTS
- 62. ANTICIPATE
- 64. MEDICAL "AT ONCE!"
- 65. YOUNG BOYS
- 66. CANTALOUPE, E.G.
- 67. MELODY
- 68. BOUNDARY
- 69. FABRIC PATTERN
- 70. PRACTICE BOXING
- 71. GLIMPSES

DOWN

- 1. _____ metal
- 2. Hesitation
- 3. Item of value
- 4. North African
- 5. Early car (2 wds.)
- 6. OPEC member
- 7. Smooths wood
- 8. Slumber
- 9. Valuable stone
- 10. "Earth" for "heart", e.g.
- 11. Hideout
- 12. Teen skin problem
- 13. Fret
- 22. River mouth
- 25. Perform surgery
- 27. Warned
- 30. Steak, e.g.
- 31. Initial bet
- 32. Plant stalk
- 33. Enclosures
- 34. Foot part
- 35. One time only
- 36. Chem., e.g.
- 37. Perfect gymnastics score
- 38. Expert
- 41. Criminal burning
- 44. Emotional stress
- 46. Baltimore baseball team
- 48. Annoy
- 50. Homes for birds
- 51. Framed (2 wds.)
- 53. Knife feature
- 54. Window sill
- 55. Snaky shapes
- 56. Highway entrance
- 57. Wide-spouted pitcher
- 58. Painter Salvador _____
- 60. _____ Carvey of "Wayne's World"
- 63. Blasting substance (abbr.)

SOLUTION TO LAST ISSUES CROSSWORDS (74-20)





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