

THE

UNITER

FREE.WEEKLY.
VOLUME 73 // ISSUE 01 // SEPT. 06

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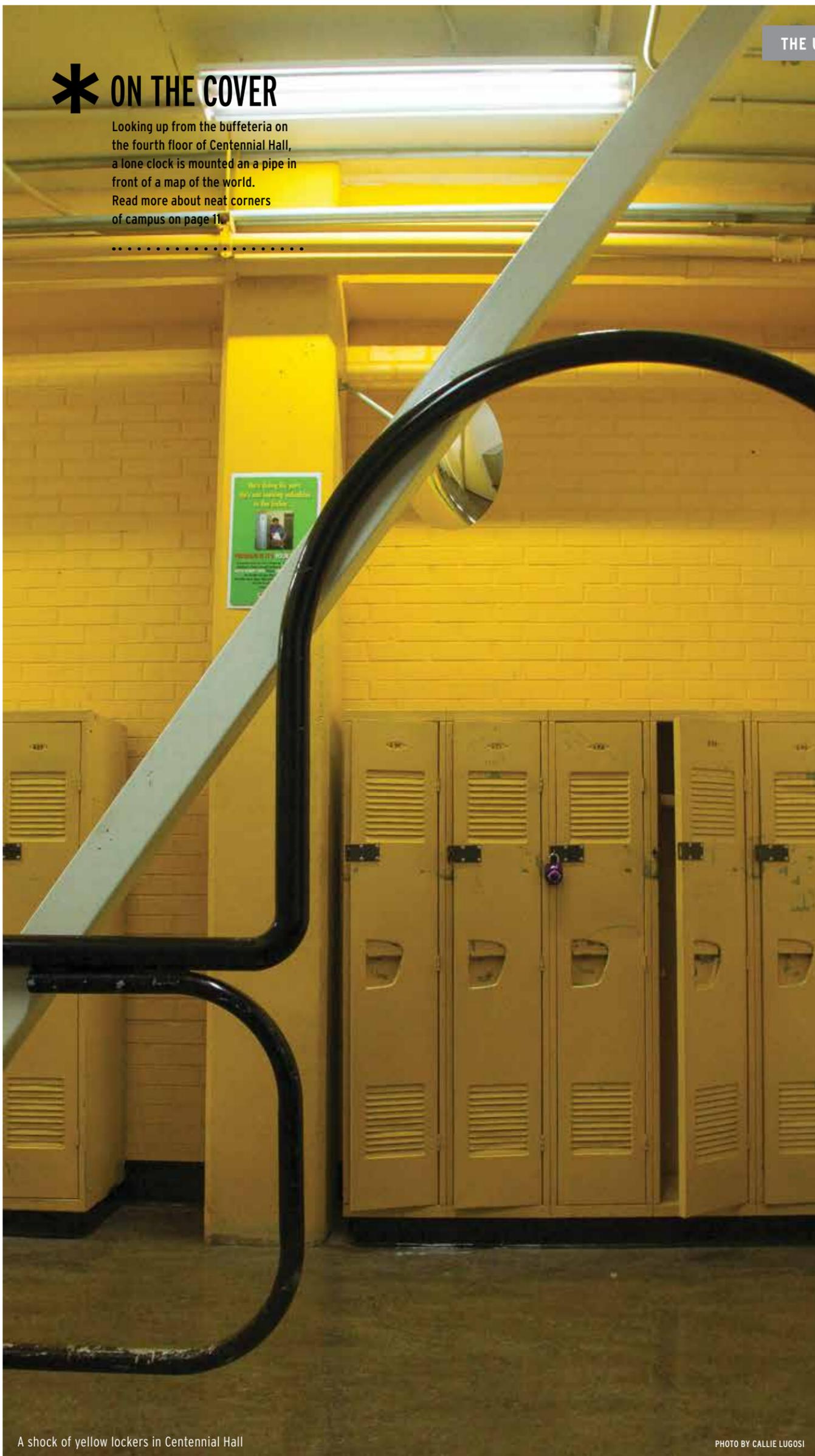
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* ON THE COVER

Looking up from the buffeteria on the fourth floor of Centennial Hall, a lone clock is mounted on a pipe in front of a map of the world. Read more about neat corners of campus on page 11.



A shock of yellow lockers in Centennial Hall

PHOTO BY CALLIE LUGOSI

FRESH FACES

With this issue, *The Uniter* is officially 73 years old. None of us here now were there when it started, but we do have the archives to remind us of our humble roots. And this will be the very first paper for a few of us!

This year, we're welcoming some fresh faces to our team, and some folks you may be familiar with are moving into new positions.

Thomas Pashko, who was the features reporter last year, is our new arts and culture editor. Davis Plett is joining us as arts and culture reporter, and Sarah Jo Kirsch is our new features reporter. In the city section, Alexandra Neufeldt joins *The Uniter* as city reporter, and Ryan Haughey is our campus reporter.

If you're thinking of writing for *The Uniter*, by all means, go for it! Tamika Reid is our new volunteer co-ordinator, and you can find her at volunteer@uniter.ca. Our schedule for new volunteer orientations will also be posted at uniter.ca/volunteer.

I'd also like to welcome Talia Steele, our creative director, who does the behind-the-scenes work of making this paper look great. In the next few weeks, you'll also meet our newest columnist, Christina Hajjar.

Of course, I'm also grateful for all of our staff who are returning from last year - their talents and expertise create an excellent foundation as we build this year's new team. So far, we're off to a wonderful start, and I'm excited to see what year 73 will bring.

-Anastasia Chipelski

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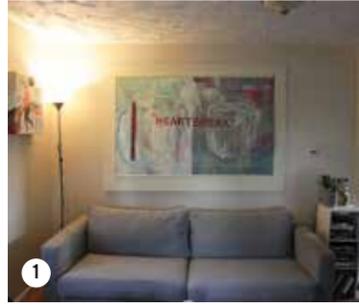
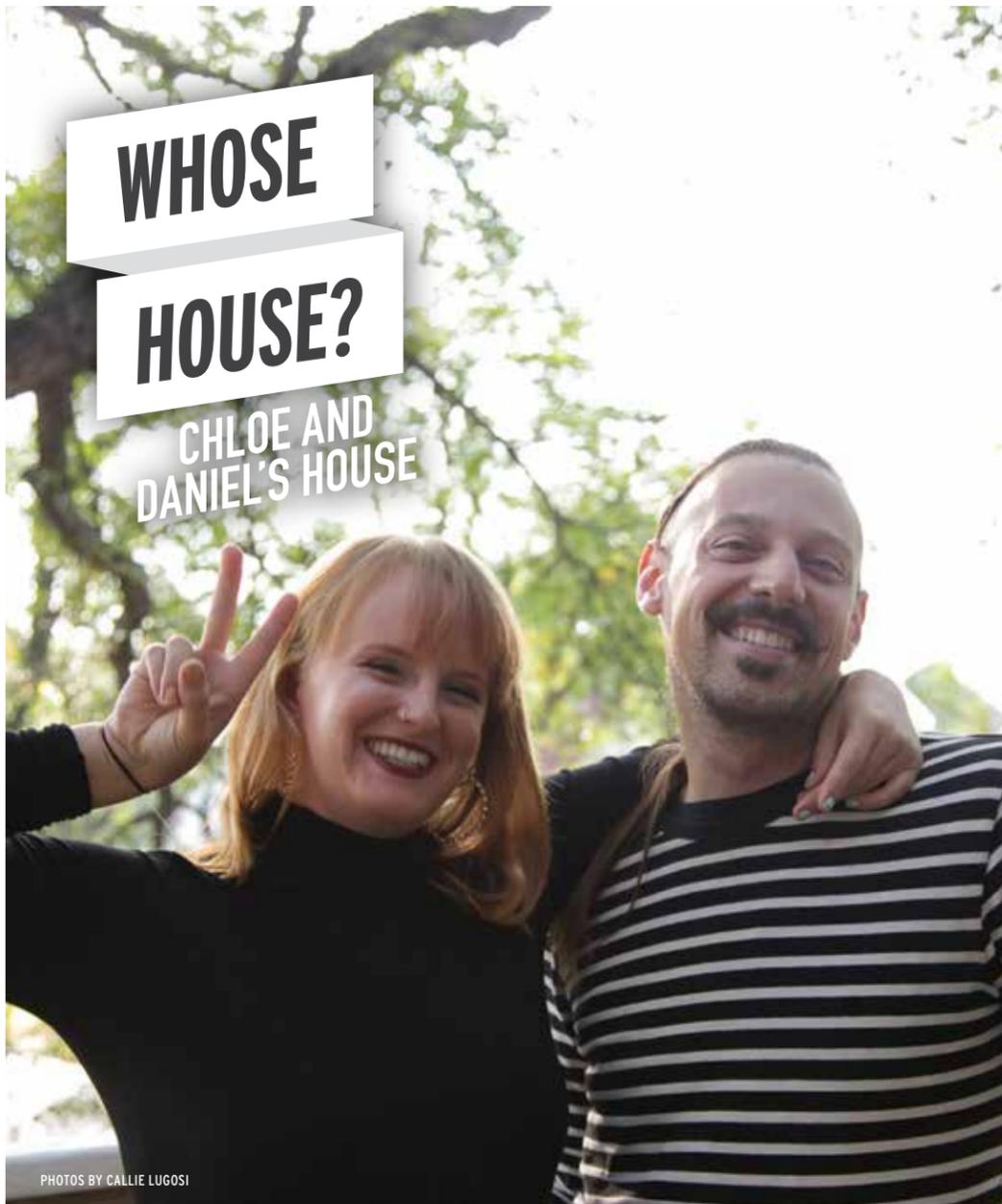
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SUBMISSIONS

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 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.



SARAH JO KIRSCH

FEATURES REPORTER

@CACOPHONENPG

"Should I go first, or do you wanna go?"
"You're the queen of the castle."

This castle is relatively new for this Winnipeg power couple. Triple-threat artist/curator/administrator Chloe Chafe and her partner, multi-instrumentalist and local folk icon Daniel Péroquin-Hopfner, just moved onto a quiet street in St. Boniface this spring.

"It's the first time we are able to work with a blank canvas," Péroquin-Hopfner says. When asked about the space's theme, his answer was "collaboration."

The move happened at an opportune time professionally for both of them. Chafe's brainchild, Synonym Art Consultation (co-parented by Andrew Eastman), had found a home base of its own. Péroquin-Hopfner is one-third of progressive folk trio Red Moon Road, and the bulk of his instruments sleep at the band's rehearsal space.

The couple had an opportunity to create a sanctuary.

"We want to have one place that's grounded and sort of makes sense," Chafe says.

"Domestic AF," Péroquin-Hopfner comments.

"Because we are not at all, so it's just, like, kind of an illusion," Chafe adds.

They both live in celebration of aesthetic. Luckily, the aesthetics they celebrate are complementary. Their walls are carefully curated, though much of their art lives in the closet. Windowsills draped with greenery and windows full of trees bring them a little closer to rural comfort.

"It's been really good for our mental health and also for our creative process," Chafe says. Some creatives tend to name their homes. These two hadn't yet. But when they thought about it, Péroquin-Hopfner simply answered "Home."

1) HEART / BREAK

CC: "This is a prized possession that we had in our old place and this new place, and it's a very important central piece. It's by my aunt Susan Chafe. We always had her pieces in my house growing up, and it shaped both my personal art practice and curatorial practice. It's very important to me."

2) MATCHY-MATCHY

CC: "I just loved how this piece by Dany (Reede) had so many similar colours, and it clearly dictated how also this piece shaped my love for this colour palette. It looks like they're made from the same studio."

3) REPTILIAN ROOMMATE

CC: "I inherited it through my brothers moving places. I don't know anything about it, but it's totally hilarious. It's probably illegal if it's real."
DPH: "Cold blood, warm meal."

4) GREEN ACRES

DPH: "I find it to be a little meditative also. Just having something to care for that also requires a great deal of patience. Sometimes, you can easily kill a plant if you're over-caring for it as well. It's just a matter of kind of remembering to water but also just be attentive and give it space."

5) SUMMER OFFICE

CC: "Andrew (Eastman) and I have been working out here like crazy, especially because of all the construction at Garry Street (Coffee). It's amazing, especially from going into very

densely populated zones like West Broadway and River Heights where Daniel was. Just being able to have this openness - that's very important."

6) ADOLESCENT AESTHETES

CC: "Look how cute these are! The kids did them! An adult designed it, but they screen-printed them!"

7) BOUZOUKA

DPH: "I found it on Kijiji in Edmonton! Guy there was selling it for 5K. I messaged him anyway just to see if I could play it, even though I couldn't pay it. He said "Yup. I know who you are, and your band is great. How about you tell me how much is in your pocket." I was like, "I'm not gonna insult you with \$240." He was like "What about \$200?" So we met up, I played it a bunch, gave him free passes to Red Moon Road shows for life and left for Winnipeg that same day. His dad was the Canadian ambassador to Turkey from 1930 to 1936. (He) bought it from the builder during a trip to Athens in 1934/35. It needs some neck joint repair ... Haven't found the right luthier yet."

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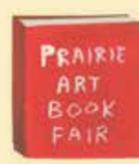
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CKUW TOP 30

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



TW	LW	C	ARTIST	ALBUM	LABEL
1	3	*	The Pink Noise	House Of Cards	Sounds Escaping
2	4		Red Baraat	Sound The People	Rhyme And Reason
3	1	*	Not Of	Hypocritic Oath	No Lis
4	2	*	Glen Hall Bernie Koenig & M.J. Idzerda	Three Way Conversation	Slam
5	10	*	Adonis Puentes & The Voice Of Cuba Orchestra	Dicen	Warner / Tumba King
6	9		Orquesta Akokan	Orquesta Akokan	Daptone
7	6	*	Cub	Brave New Wave Session	Artobject
8	NE		Johnny Marr	Call The Comet	Sire / Voodoo
9	23	*	Bison	Earthbound	No List
10	NE	*	Nick Fraser	Is Life Long?	Clean Feed
11	11	!	Ron Paley	The More You Know	Big Round
12	NE	*	Dennis Ellsworth	Things Change	Pyramid Scheme
13	18	!	Human Music	Human Music	Self-Released
14	5	!	The Young Pixels	Fever Of Becoming	Self-Released
15	14		Andrew W.K	You're Not Alone	Sony
16	7	*	Various Artists	CKXU's Cosmic Frequencies	CKXU 88.3 Fm
17	16	!	The Sunset Vibe	Addiction Man	Self-Released
18	13	!	Dave Quanbury	Still Life With Canadian	Head In The Sand
19	25		Sly5thave	The Invisible Man: An Orchestral Tribute To Dr. Dre	Tru Thoughts
20	NE	*	Rooms	It Takes A Lot To Show Up	Pretzel
21	19	!	Housepanther	Club Soda Lows	Self-Released
22	RE	!	Ridley Bent & The Killer Tumbleweeds	Ridley Bent & The Killer Tumbleweeds	Americana North
23	RE	!	Black River Drifters	Drive By Feel	Self-Released
24	NE		Melody's Echo Chamber	Bon Voyage	Fat Possum
25	NE		Dave Soldier	Naked Revolution	Mulatta
26	12		The Applesauce Tears	Pastoral	Black Cottage
27	NE		Wimps	Garbage People	Kill Rock Stars
28	NE		Evil Triplet	Have A Nice Trip	Super Secret
29	29		Betunizer	Enciende Tu Lomo	Bcore
30	NE		Desert Mountain Tribe	Om Parvat Mystery	Metropoli



SUPPLIED IMAGE

RICHLY APPOINTED (CHARACTER STUDIES)

Leala Hewak show runs until Sept. 28 at Library Gallery (L'Briary)

SARAH JO KIRSCH

FEATURES REPORTER

 @CACOPHONEPG

An artichoke-lidded urn glows on a gold-rimmed glass table nestled in a paisley-striped alcove. Two inverted bell sconces hung above the table begin to look like eyes, and suddenly, a portrait of a square and muted clown emerges.

Standing nearly five-and-a-half feet tall, this doesn't feel like architectural photography. This feels like being suspended in someone's second glance.

Winnipeg-born Leala Hewak's photographs offer the experience of spontaneous observation. Each moment she captures rings with the echoes of her lens. *Richly Appointed (Character Studies)* consists of selections from her massive 341-photograph body of work, *The Weight of Air*, centred around the buildings of prolific Canadian mid-century modern architect Peter Dickinson.

Many of his works are being torn down, and Hewak is using her camera "as a means to collect what is too big to pocket and take home." She has taken somewhere around 70,000 photographs of Dickinson's buildings and sites where those demolished once stood.

Intuitively categorized and cleverly titled, this collection pulls the eye and mind into novel palettes, strange geometry and hidden faces. In the category of *Doorways and Long Hauls* stands a narrow seafoam corridor titled *Green Thighs*; star-shaped chandeliers illuminate a bright white ceiling in *Dainty / Heaven*, the smallest print in the collection at 25" by 20". Hewak even makes a cameo in her work *The Good Life / Flower Arranging (Yellow)*.

Hewak's attention was first turned to Dickinson's 74-building catalogue while being mentored by Winnipeg's fairy godfather of photography William Eakin a few years ago.

Without knowing it, Hewak had already been immersed in Dickinson's work when based in Toronto. In her research, she discovered that part of the hotel in which she was married,

a courthouse she worked in, her pediatrician's office, and the apartment block she and her husband lived in were all designed by Dickinson.

The other massive 65" by 45" print in this group of nine is simply titled *Seating Arrangements / Seating Arrangement*. It epitomizes Hewak's knack for capturing all things askew.

Facing this work, the right angles in the square-patterned ruby and emerald carpet and drop ceiling tiles are made to feel wrong against a receding, wood-paneled wall. Two twin period armchairs upholstered in deep mustard appear, at first glance, to be different sizes, and the table between them is just a little too far to the left. It's a beautiful mess of misalignment and perspective distortion that would compel any square-minded purist to reach in and fix it.

This wonkiness has been dismissed as nonchalance and has drawn criticism for "not respecting" the architecture she photographs. Hewak's experiential style challenges viewers to see beyond physical balance and into real life. Something about these spaces drew Hewak, consciously or not, to move through and linger in them.

These photos are a human and vulnerable archive – sometimes whimsical, sometimes imbalanced, sometimes delicate, or stark. This work reflects a very human impulse: to preserve something for which Hewak cares deeply in the best way she knows how.

Library Gallery (L'Briary) is located at Suite 540, 70 Arthur St. The opening reception is from 6 to 9 p.m. on Sept. 7.



Sister Grimace Exorcise Shorts Independent

Winnipeg artist Sister Grimace, with help from Aaron Funk and Joanne Pollock, delivers a mystic ambient trip with her debut release *Exorcise Shorts*.

Though this release is comprised of live work and experimentation, each track has its own variety. "Dead yet" and "Grim excalibur" incorporate elements of glitch and ambiance, which build a nice atmosphere that is noticeable throughout the entire release.

The stand out track here is "Board state," which has a

throbbing Gristle/industrial sound infused in the track that are especially reminiscent of early power electronics.

Exorcise Shorts also includes some uplifting tracks, like "Yoyo pupu" and "March," shifting the tone and making the mood of the release more uplifting. The tone on the first three tracks is dark, relaxing and cold, as opposed to the warmer tracks towards the end side of the release.

The only initial concern with the release was the length of each track, but after further listening, each track fits perfectly even with one track being only one second long, and the second-long track isn't a grindcore track, either!

by Caelum Rossell



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FAT BABES TAKE OVER THE DANCE FLOOR

Dance collective challenges fatphobia through classes and performances

DAVIS PLETT

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ARTS AND CULTURE REPORTER

Fat Babes Dance Collective founder Laura Elliott was tired of never seeing fat bodies performing dance in Winnipeg.

“There’s this real feeling that if you have a bigger body, you should not be onstage, or you should not be demonstrating joy in your body unless you’re exercising really hard, and it’s like ‘look how much I can exercise!’” Elliott says.

“I just got tired of it. Why should I feel like I shouldn’t be onstage because of how I look, and if I feel this way, there’s guaranteed to be other people who feel this way.”

Elliott started Fat Babes Dance Collective in the summer of 2017. She put out a call to Fat Babes Winnipeg (a Facebook social and networking group for self-described fat babes) to see if anyone wanted to join an adult drop-in dance class.

After a successful summer session and a sold-out fall/winter hip-hop class, Fat Babes shows no sign of slowing down. Tap and hip-hop classes are currently open for registration and begin on Sept. 25. Members of the collective will perform at the Women’s Health Clinic ResisDANCE fundraiser on Sept. 21.



PHOTO BY CALLIE LUGOSI

Laura Elliott is the founder of Fat Babes Dance Collective.

Elliott’s classes are a mix of technique and choreography.

“We do a warm up and we do across-the-floor stuff, and we groove around ... then (we) actually do a dance ... It’s not dance-fitness. It’s dance.”

Students sign a safe spaces agreement to not allow transphobia, racism, sexism or issues specific to fat bodies like fatphobia and diet talk.

Performing live is also an important part of the Fat Babes agenda.

“We’re not just doing it to work out. We’re doing it because we want to perform,” Elliott says.

The group’s debut performance took place this summer at the Good Will Social Club

for the launch of Dr. Deborah McPhail’s *Contours of the Nation: Making “Obesity” and Imagining “Canada,” 1945-1970*.

McPhail, an associate professor in community health sciences at the University of Manitoba, studies how fatness became pathologized as obesity and the experiences of people regarded as obese navigating health-care systems.

McPhail believes that seeing fat bodies performing is incredibly powerful.

“The purpose of (groups like the Fat Babes is) to interrupt notions of fatness as unhealthy,” McPhail says. “(I) f you can do that type of activity in a body that is supposedly unhealthy, and people are seeing you do that and people are witnessing

that ... then it interrupts common-sense understandings of fatness as unhealthy.”

Elliott hopes that Fat Babes can be that kind of interruption for her students and for people who see them perform.

“If you want to make mass public change, make it through art,” she says.

“If I had seen the Fat Babes as a kid, who knows what would have changed.”

To contact Fat Babes Dance Collective about fall classes, visit fatbabesdance.com. Catch them live at The Good Will Social Club on Sept. 21 for the Women’s Health Clinic ResisDANCE fundraiser.

ARTS AND CULTURE BRIEFS

THOMAS PASHKO // ARTS AND CULTURE EDITOR

 @THOMASPASHKO

Shoot Some 16mm – A 16mm film workshop

On Sept. 8, the Winnipeg Film Group will hold a camera orientation for their ongoing workshop on shooting 16mm film. Participants will shoot their films between Sept. 10 and Oct. 19, with film being processed Oct. 20 and 21. Editing will take place between Oct. 22 and Dec. 5. The workshop will culminate with a screening of the resulting films. Registration fees are \$200 to \$300.

Shining Tapestry

The new exhibition by Winnipeg-based artist Steven Leyden Cochrane opens Sept. 7 at aceartinc.com. The show, which runs until Oct. 5, is a labour of more than a decade and incorporates textiles, text, photography and digital media. Cochrane uses the inherent flaws and degeneration of digital media to explore the effects of trauma. An artist’s talk will be held on Sept. 22 at 2 p.m.

Secret Cinema with David Knipe

Sept. 7 marks the return of Secret Cinema, Cinematheque’s ongoing celluloid screening series. The monthly series is curated by guest contributors, with this month’s screening curated by Cinematheque Operations Manager and Gimli Film Festival senior programmer David Knipe. Which films screen at Secret Cinema remain a surprise but are always projected on film. Admission by donation.

Prairie Art Book Fair

From Sept. 7 to 9, Plug In Institute of Contemporary Art will host the Prairie Art Book Fair, which will examine “the critical relationship between contemporary art and publishing, with a regional focus on the Prairies.” Events include collaborative hole-punch drawing, a talk exploring the link between DIY tattooing and artist multiples and a workshop on alternative book fair models. See plugin.org for more.

Ms Pat at Rumor’s

Atlanta-born, Indianapolis-based standup comic Ms Pat will perform at Rumor’s Comedy Club from Sept. 12 to 15. Ms Pat mines her life story, past and present, for comedy, touching on her experiences with addiction, single teenage motherhood, drug-dealing and sobriety. She has made notable appearances on *WTF with Marc Maron* and Comedy Central’s *This Is Not Happening*, and her 2018 memoir *Rabbit* was nominated for an NAACP Image Award for Outstanding Literature.

Leaving Impressionists at the WAG

Sept. 9 will be the final day for the Winnipeg Art Gallery’s two exhibits on the Impressionist movement. *French Moderns: Monet to Matisse* and *The Impressionists on Paper* showcase works from the late-19th century movement which shattered established art conventions. Artists on display include Claude Monet, Pierre-Auguste Renoir, Henri Matisse, Edgar Degas and Paul Cézanne. See wag.ca for tickets and gallery hours.

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OPENING UP THE STAGE

16th annual FemFest strives for inclusivity

DAVIS PLETT

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ARTS AND CULTURE REPORTER

FemFest returns! This September, Sarasvati Productions' annual festival of feminist theatre is back with an exciting lineup of local and international artists – and a new tagline.

Independent theatre company Sarasvati Productions produces FemFest at the Asper Centre for Theatre and Film. Artistic director Hope McIntyre says FemFest has always aimed to provide equity in their productions.

“When we started in 2003, it was very focused on providing a way to remedy the gap ... of women being under 30 per cent representation as playwrights in Canadian theatre.”

While the festival's core mandate – to “use theatre for social change” – is the same, the sorts of social change the festival hopes to inspire have evolved.

“We changed our tagline this year to ‘life changing theatre for everyone’ instead of ‘plays by women for everyone,’” McIntyre says. “The goal is to move with the times.”

University of Winnipeg honours acting student Sophie Smith-Dostmohamed, 19, sees the festival trying to become more inclusive.

“They're casting people who identify differently in terms of gender, people who are not just cis(gender), which is really amazing,” she says.

Thinking critically about gender is hardly the only area in which the performing arts have room to improve. As a young theatre artist and Person of Colour, Smith-Dostmohamed says “there's definitely a lot of racism still in our community.”

McIntyre agrees. During a series of community roundtable discussions and surveys this spring, she says the festival “identified ... our need to work harder to be ethno-culturally diverse in our representation and in our audience.”

As a result of these conversations, Sarasvati brought on Alexa Joy Potashnik, a founder of Black Space Winnipeg, to produce FemFest's Sept. 15 Opening Cabaret.

McIntyre says working with Potashnik has brought an unprecedented diversity to the festival's kickoff event.

“The array of artists we have in our



A scene from *The Sound of the Beast*, written and performed by Donna-Michelle St. Bernard

“(FemFest) was where I realized ... that I could do theatre that was going to be important, that was going to make a difference.”

-SOPHIE SMITH-DOSTMOHAMED

Opening Cabaret is much broader than we've ever had in the past.”

The variety night will include performances by Red Rising Magazine co-founder Sadie-Phoenix Lavoie, comedian and WOKE Comedy Hour producer Elissa Kixen, and DJ Louie Lovebird.

While events like the Cabaret and plays

like *The Game* (a performance incorporating Indian dance and poetry) will star local performers, FemFest will also feature work from around the world.

International performances include Donna-Michelle St. Bernard's spoken

word/rap solo show *The Sound of the Beast*, Darla Contois' *White Man's Indian*, and *La Civilisation, ma mère! ...*, a French/Moroccan collaboration between theatre companies La Compagnie du Jour and La Compagnie L'Aperté, which will be presented in both French and Arabic.

Sarasvati Productions wants FemFest

to be a space for everyone, especially those whose experiences are rarely seen on stage. For students like Smith-Dostmohamed, this approach is connecting.

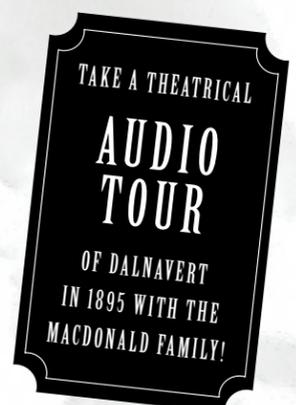
“(FemFest) was where I realized ... that I could do theatre that was going to be important, that was going to make a difference.”

FemFest runs Sept. 15 to 22 at the University of Winnipeg Asper Centre for Theatre and Film, with tickets for individual shows priced at \$15. For more information, visit sarasvati.ca.

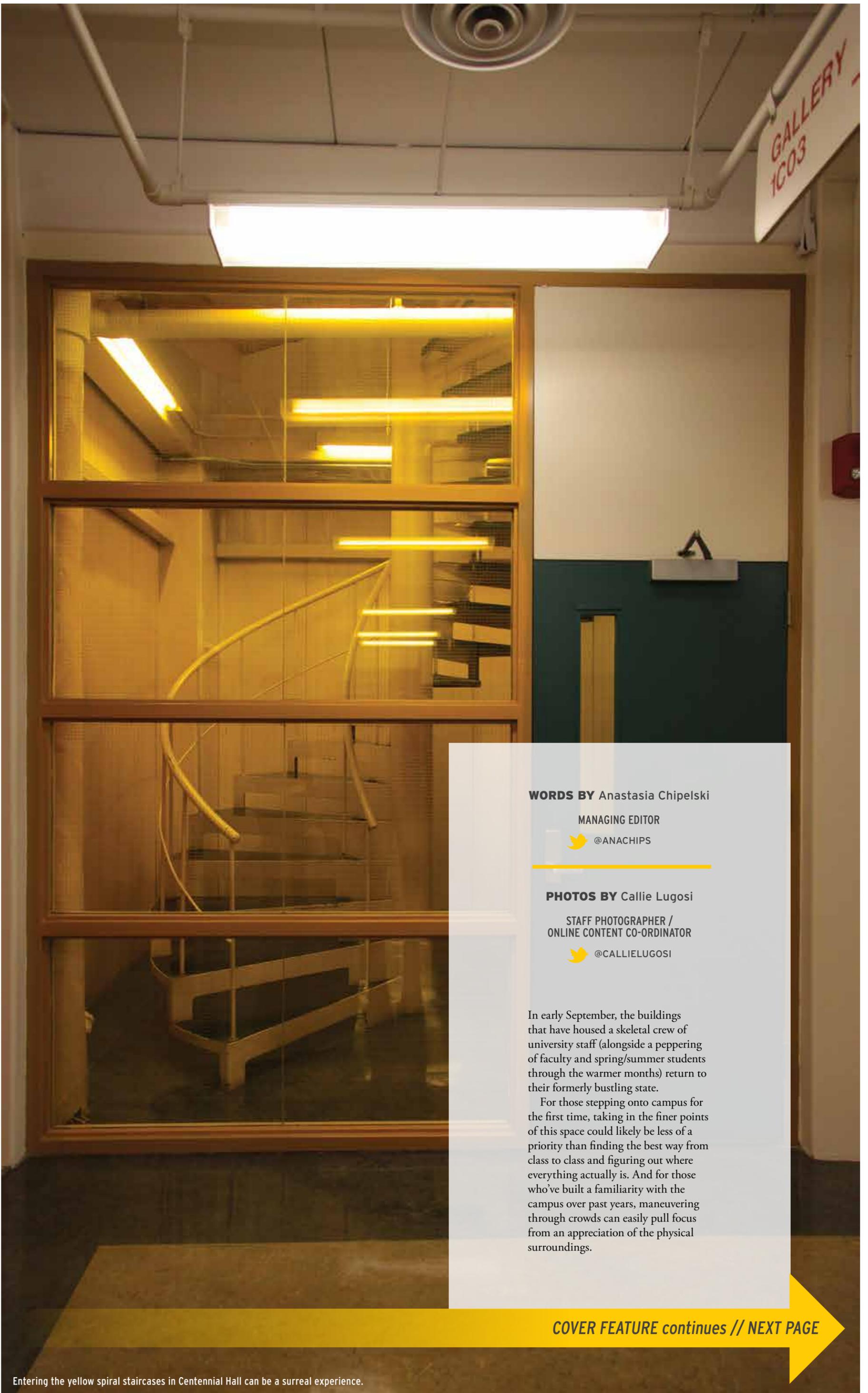
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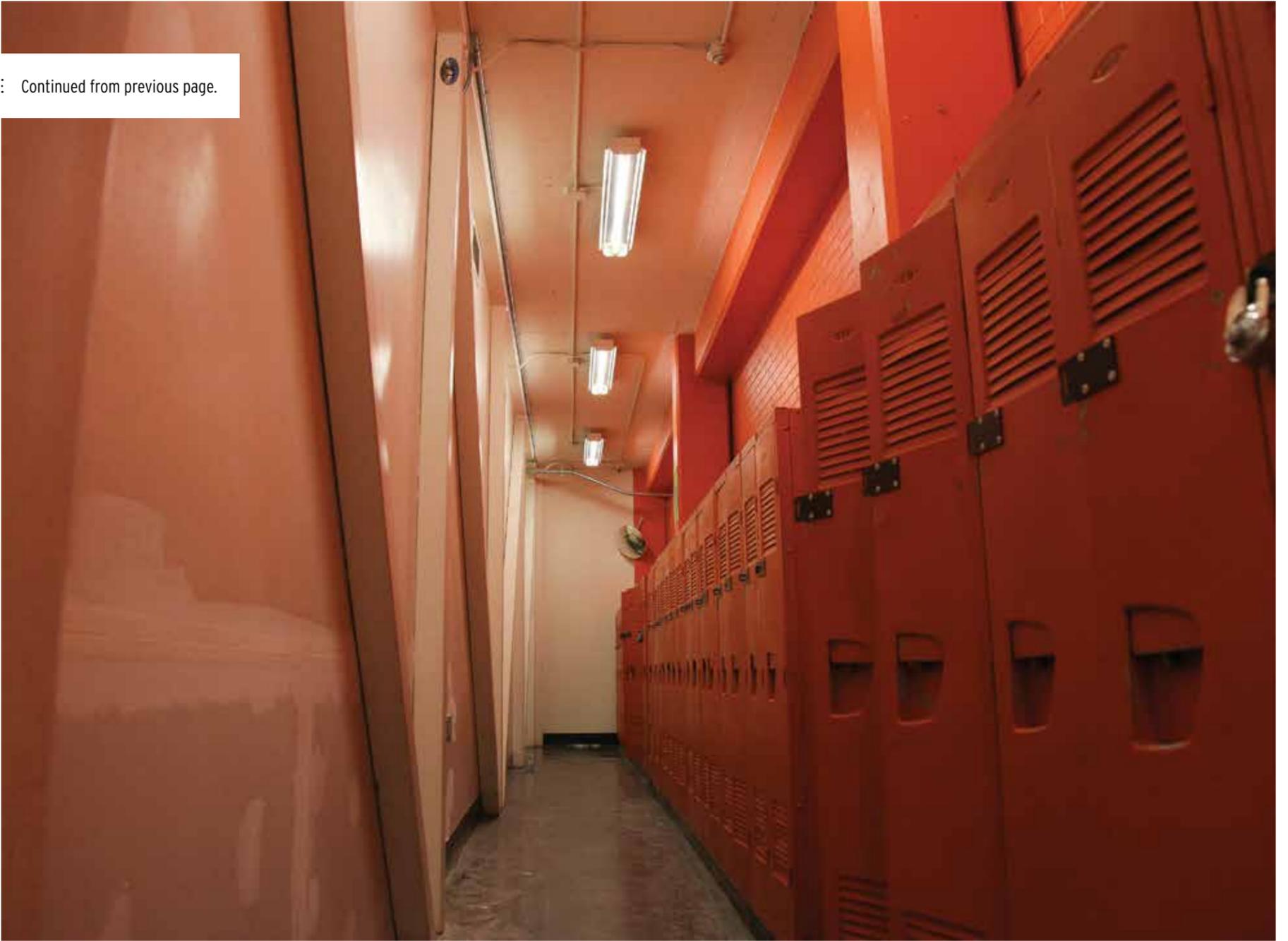
In early September, the buildings that have housed a skeletal crew of university staff (alongside a peppering of faculty and spring/summer students through the warmer months) return to their formerly bustling state.

For those stepping onto campus for the first time, taking in the finer points of this space could likely be less of a priority than finding the best way from class to class and figuring out where everything actually is. And for those who've built a familiarity with the campus over past years, maneuvering through crowds can easily pull focus from an appreciation of the physical surroundings.

COVER FEATURE continues // NEXT PAGE

Entering the yellow spiral staircases in Centennial Hall can be a surreal experience.

Continued from previous page.



One set of many brightly coloured lockers in Centennial Hall

“Centennial Hall was designed to make the university environment accessible and inviting.”

**-SERENA KESHAVJEE, ASSOCIATE PROFESSOR
IN HISTORY OF ART**

It’s easy to fall into a habit of navigating space - whether it’s new or familiar - from a purely functional perspective. But these buildings where thousands of people live, work and study carry their own stories. Whispers of history live in corners, in hallways, through doorways that are off the usual path but yield surprising views.

The University of Winnipeg (U of W)

campus is home to many underappreciated micro-vistas - spaces that eyes are prone to skip over, or design elements that fell out of favour for a few decades.

With the start of the new year, why not take a moment to walk through this space with a new way of seeing?

Many of the elements highlighted in this photo essay can be found in

Centennial Hall, a building central to the U of W that is a relatively newer addition to the array of of built spaces. Centennial was built in 1972 and was designed to fill in the central space between other buildings of the campus that had been slowly growing since 1871.

Nearly a half-century ago, the Late-Modernist Centennial Hall was lauded as an architectural success on the international stage.

An image of the new hall, brightly lit from the interior against a dusky sky, graced the cover of *Progressive Architecture* magazine in 1973. A larger-than-life version of this cover is printed onto the wall next to 3C16 - on the third floor, just

off to the side of the Centennial escalators - to remind campus passersby that this space they’re rushing through was once a *big deal*.

Behind those escalators on the third floor, a mural series of historical facts and images prepared by Serena Keshavjee (associate professor in History of Art) chronicles the celebration, decline and renewed interest in Centennial Hall.

“Centennial Hall was built on the radical architectural and engineering principles that (Lewis) Morse had acquired in 1968 while in London, England,” Keshavjee writes. “Centennial Hall was designed to make the university environment accessible and inviting.”

Original design elements - such as



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- 1) The campus is full of quirky but easy to miss details, like this chute that will deliver mail from upper levels of Centennial Hall to the post office on ground level.
- 2) The pops of colour in this hallway are part of *Chronochroma 6*.
- 3) The open space of the fourth-floor buffeteria is one part of Centennial Hall's original concept, and wandering eyes might appreciate the map of the world, the oddly perfect clock placement and the appropriately coloured (for the '70s) bright orange chairs.

the furniture - were damaged and not replaced, the addition of Eckhardt-Grammatté Hall closed off the originally open South entrance, and more generally, as the building was used, its architectural value was obscured by the vagaries of everyday campus life.

"Although it began as an exciting icon of cultural liberation, slowly, as the building was modified by practical needs, it became devalued in the eyes of faculty, staff, and students," Keshavjee writes.

Yet, next to this mural-essay, the hallway linking Centennial to Duckworth Centre has been home to Rodney LaTourelle's *Chronochroma 6* since 2010, a site-specific installation that emphasizes structural elements of the hallway

that once acted as its unique calling card.

The staircases that connect the Centennial Hall floors remain pockets of vibrant yellow - little sunny spirals that keep the '70s alive today, even if just for a few storeys. And the miniature hallways filled with lockers on the main floor are washed in orange, echoing the bright palette of the original design.

What was innovative in the early '70s may seem obvious and old from a 2018 vantage point, given that exposed ductwork and steel beams went from notable to commonplace, but these often-overlooked aspects of Centennial Hall aren't just special because they're old.

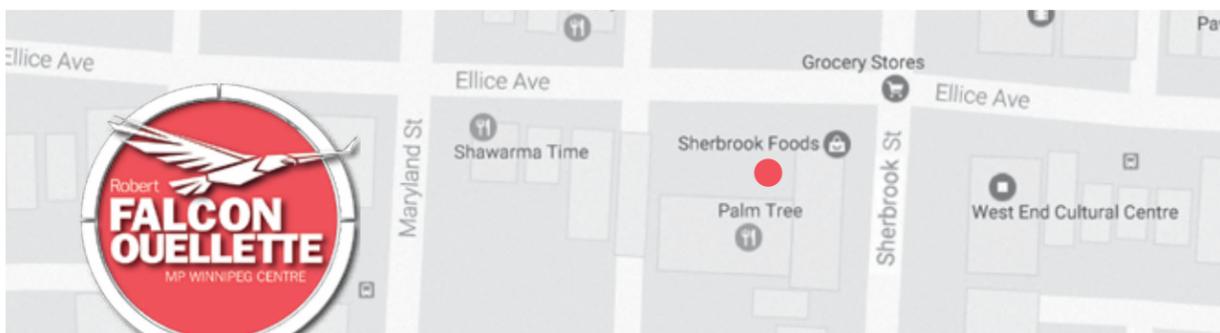
"Centennial Hall is nationally recognised as a building of great architectural importance but little recognition has been given to it locally,"

—WINNIPEG ARCHITECTURE FOUNDATION

ognised as a building of great architectural importance but little recognition has been given to it locally," the Winnipeg Architecture Foundation writes in their overview of the building.

Perhaps local recognition can begin on a smaller scale - from those who inhabit this space on a daily (or semi-regular)

basis. Given that thousands of people will spend hours and hours of their lives here, maybe there's room in there to carve out a little window to pause and consider this space, how it came to be, and everything it could be.

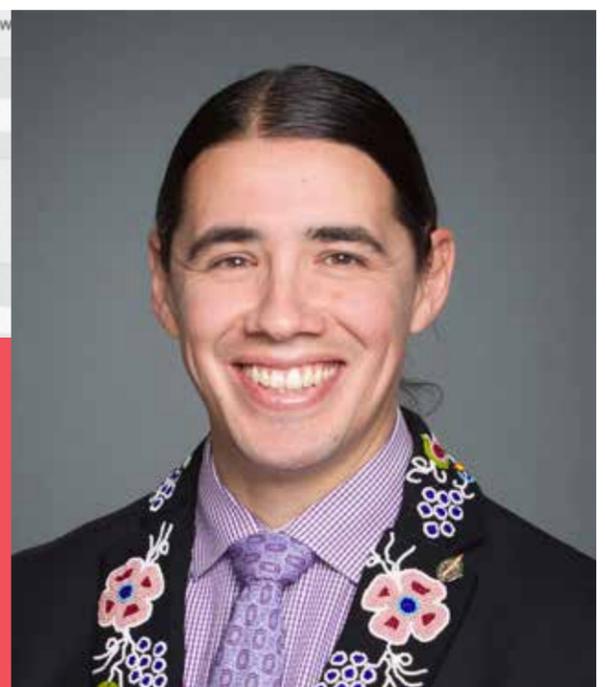


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OUTDIGENOUS

The back-to-school issue

FRANCES KONCAN

COLUMNIST

 @FRANCESKONCAN



SUPPLIED PHOTO

The leaves are changing, the air is getting crisp (when it isn't smoke from forest fires), and everyone is gearing up to go back to school! Except me. And maybe you?

I wasn't a fan of school when I was growing up. As an introvert with undiagnosed anxiety disorders, my academic career from pre-school to university was full of barely passing grades and more days absent than attended.

In the late '90s and early 2000s, mental wellness was only beginning to become a priority in schools, and the enormous burden of anxiety that we now identify and seek to help in youth wasn't even on the radar. Grad school, thankfully, was a healthier environment, with a majority of time spent being an independent gal, a scholarly Destiny's Child.

There was one thing I always liked, though: school supply shopping. It was

a beacon of hope. All my dreams could be projected on a new binder, all my fears written down in fresh notebooks. My locker could be decorated in just my style, a few new outfits would completely overhaul my look, and my whole life could totally change!

I could be the best version of me, the me I always wanted to be! Of course, this never happened. My commitment to my "new self" waned by Halloween, if not sooner. None of those dreams ever came true in the way I envisioned them.

These days, "back-to-school" has become its own season and its own brand. It's a little bit like a mid-year New Year's, where we seem to get the chance to reinvent ourselves. We pick our new classes, we meet new friends, and everything seems so possible. The back-to-school season is actually what I miss most about being in school – that con-

sumer-driven season of hope and change.

Of course, I graduated in 2014. I haven't had a back-to-school season in a while. What is it like? To me – a known drama queen, to be fair – it's like being locked out of your family's home at the holidays and staring through the window as they spend time together. There is a sensation that something is happening to everyone else but not to you. It feels like a secret that everyone is privy to but nobody will fill you in on.

I don't know if this emptiness appears in everyone, or if it's limited to the lonely and lost (I consider myself both). I don't know if it's always been this way, or if social media has simply amplified our collective comparison-driven curiosity about the lives of others to the point where we even see reality through filters and story engagements.

Does hypothetical Sal from computer science class feel this way too about not

going back to school, or are they too busy living their fabulous life and planning their perfect wedding to get caught in the nostalgia of "back-to-school" promise?

This August, I watched two good friends leave for opposite sides of the country to pursue their dreams, just like I did a few years ago, and I couldn't be happier or more thrilled for them as they take steps to realize their goals and dreams. But what about the rest of us? The ones who aren't going back to school, who are caught up in their daily grind jobs or aimlessly searching for their purpose?

Well, we may not have the structure of academia to keep us cozy, but it's an exciting time for us, too, I promise.

NEWS BRIEFS

DANELLE GRANGER // CITY EDITOR

Annual Great Rock Climb

The 47th annual UWinnipeg Duckworth Great Rock Climb will be held on Friday, Sept. 7 from 12:30 to 1:30 p.m. on the campus front lawn. Teams of three compete and will race from Wesley Hall and climb the rock in the shortest time possible. The winning team gets all three members' names engraved on the UWinnipeg Duckworth Great Rock Climb trophy. Email events@uwinnipeg.ca by noon on Sept. 7 to register.

Our Place Safe Space fundraiser

Our Place Safe Space is a drop-in space open every Friday night from 4 to 10 p.m. for all those involved or previously involved in the sex trade. They are hosting this masquerade fundraiser at Club 200 on Saturday, Sept. 8. Cover is \$10 or \$5 with a donation of personal hygiene products. If people can't attend the event, they are welcome to drop off hygiene products at 823 Ellice Ave.

Fifth Annual Poutine Cup

On Thursday, Sept. 13, Fort Gibraltar will host a one-night celebration of Winnipeg's finest chefs and their signature poutine interpretations. Ten Winnipeg restaurants will compete, and the guests of the event will get the chance to sample unlimited poutine all night. General admission tickets are sold out, but weather-dependent tickets are still available at poutinecup.com.

Beet Happening to close its doors

Beet Happening, a local restaurant located at 818 Notre Dame Ave. will close its doors to the public on Sept. 28. They will continue their wholesale business supplying baked goods and salads to businesses around the city. They are open Monday to Friday from 9 a.m. to 3 p.m.



PHOTO BY GUILHEM VELLUT

Absolutely Fabulous Friday

Little Brown Jug is bringing back Absolutely Fabulous Friday on Sept. 7 from 5 to 9 p.m. There will be music from DJ J. Jackson and DJ Jared Star and a guest drag performance from Vida Lamour DeCosmo. There is no cover, and people are welcome to pop in throughout the evening.

Refurbished bike sale

UMCycle and The Wrench have teamed up to sell refurbished bikes on Tuesday, Sept. 11 from 11:30 a.m. to 2:30 p.m. at UMCycle. Bikes will start at \$100, and there will be road bikes, city bikes, cruisers, mountain bikes and some kids' bikes. For more information, visit their Facebook event page, Refurbished Bike Sale!

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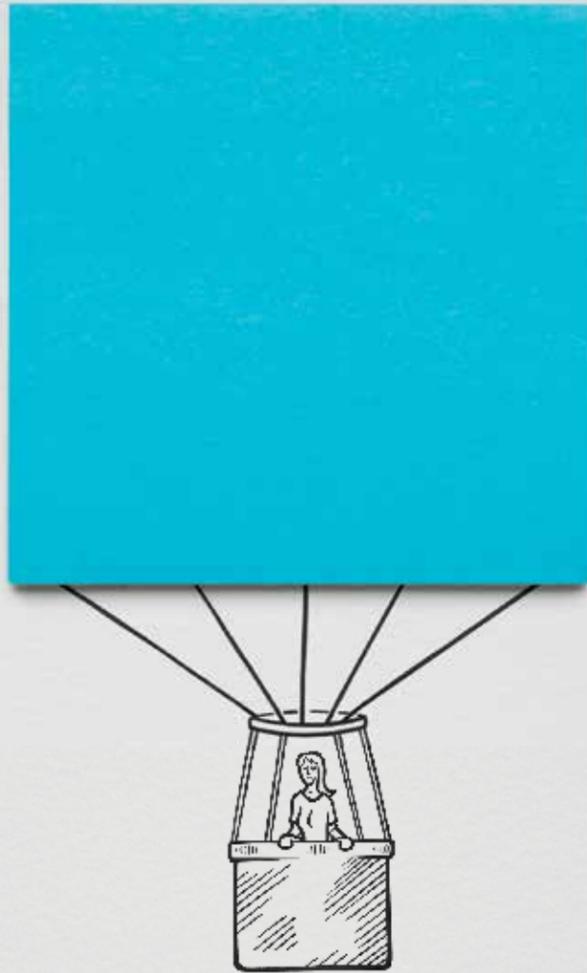
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ILLUSTRATION BY GABRIELLE FUNK

September is a busy month for renters and landlords in Winnipeg, with an influx of out-of-province students, folks returning from summer jobs outside of the city and first-time renters moving out of their childhood homes.

Stressed or inexperienced renters may find themselves lost in the complexities of leases, landlords and tenancy rights.

Rachel R. (whose last name has been withheld for privacy concerns) knows the struggles of learning rental rights well. When the first house she rented got bed bugs, it became “a huge ordeal and a huge stress, because the landlord would try to not actually do the amount of treatments he should have, and was kind of acting like

KNOW YOUR RENTAL RIGHTS

Tips from Manitoba's Residential Tenancy Branch

ALEXANDRA NEUFELDT

CITY REPORTER

@ALEXEJNEUFELDT

it was our fault and we should pay for it, even though it was his responsibility.”

“It was just like a weird ... unhealthy relationship with the landlord, I think,” Rachel says. “My roommates would just call different people and find out what our rights are with this, what we need to expect from our landlord, whose responsibility is whose.

But if you don't know any of that, it's kind of just like, I guess this is all your fault and your responsibility.”

Rachel suggested that more accessible resources and more standardized rental contracts might make it easier for first-time renters to better navigate Winnipeg's rental scene.

For those who are starting the season with a new lease, Manitoba's Residential Tenancy Branch (RTB) has some guidelines and tips for safe and responsible renting.

Landlords are responsible for the condition of the rental unit, and if there are recurring maintenance, safety or pest issues, a renter is allowed to complain about it and find resources for taking action on the RTB website.

Filling out a Rental Unit Conditions Report with the landlord before moving in is a good way to ensure that landlords and tenants are being honest about the state of the unit.

According to the RTB's website, this “written, detailed description of the condition of a rental unit when the tenant moves in and out” protects the interests of both renting parties and ensures that damage claims are accurate.

If it's financially feasible, the RTB suggests tenants' insurance as a good option to ensure that damages to renter's property and the landlord's property are clear.

The RTB's website says “most people think their personal belongings aren't worth much and don't bother with tenant insurance. But if something happens and you have to replace everything at once, the cost can be huge.”

Not paying rent is grounds for eviction, but if a renter's bank account fluctuates on an unusual schedule, they may be able to find a payment schedule that works with it. The RTB highlights that there are rent agreements that rely on weekly or yearly payments, and so long as a payment date is consistent, it can be tied to any day of the week, month or year.

Tenants also have rights when it comes to

rent increases.

According to the RTB's website, there is a “rent increase guideline,” which limits how much landlords are allowed to increase rent without needing approval from the RTB. Tenants can appeal the increase to the RTB even if the increase is lower than the guideline. Tenants must be given at least three months notice before an increase.

And if things go sour, going through complaint, lease termination or eviction processes as by-the-books as possible is important. Disputes between landlords and tenants can become costly very quickly if they aren't fully resolved and documented.



To evaluate a rental situation or seek help with tenancy issues, contact the Manitoba Residential Tenancy Branch at 1-800-782-8403. While the RTB is useful for dealing directly with landlords, community tenancy advocacy groups and organizations like Resource Assistance for Youth, Inc, which serves people under 29, and Winnipeg Rent Net offer supports for finding and maintaining healthy rental relationships.

ADDICTION RECOVERY CENTRE TO GET MAJOR RENOVATION

Why having recovery centres in urban areas is so important

ALEXANDRA NEUFELDT

@ALEXEJNEUFELDT

CITY REPORTER

The Tamarack Recovery Centre (TRC) is on track for a renovation. Despite some opposition toward recovery centres in urban areas, addiction recovery centres are still an important part of Winnipeg's urban landscape.

While TRC is still awaiting the official permit, the City of Winnipeg's Board of Adjustment has approved the proposed renovation. According to Lisa Cowan, the centre's executive director, the TRC's renovation plan began with updating the house's very old kitchen, but after conducting a needs assessment with the in-house and aftercare clients, TRC's renovation became a much greater undertaking.

The current renovation plan includes an expanded kitchen, private space for family visits, larger rooms for group therapy, a parking lot and office space for the staff. Cowan was clear that this renovation would not expand TRC's day-to-day client base, but rather “make the space really workable for the ones we have.”

In an email statement, Fort Rouge - East Fort Garry Coun. Jenny Gerbasi said that “Tamarack is a valued place in our commu-

nity that provides much-needed treatment services. Expanding those services and facilities is something we need very much now more than ever.”

TRC operates out of a century-old home on Balmoral Street and provides what Cowan describes as “longer-term addictions treatment,” which means treatment lasting longer than 60 days for up to 12 individuals at a time.

Cowan says treatment includes “morning and afternoon therapy and education groups, as well as one-to-one counselling at least once a week with a specific counsellor.”

Individuals who complete the program have access to aftercare services, such as continued counselling, peer-support groups and working with the client's family, free of cost, for as long as needed.

“That's one thing that really sets (the TRC) apart from other treatment facilities: our capacity to provide our graduates with unlimited aftercare support,” Cowan says.

“We recognize that complex trauma is often part and parcel with the ... reality of addiction, so they might be working on



Lisa Cowan, executive director of Tamarack Recovery Centre

healing from trauma, or they might want to work with our aftercare worker in terms of working on their recovery plan and relapse-prevention plan.”

The ability to do extensive follow-ups with clients is one of the benefits of having recovery centres in urban areas.

“Our clients really benefit from being close to the services that any citizen of Winnipeg needs. I mean, part of recovery is getting back into life and back into the community with which

you belong, so it's important then to be able to facilitate those connections to the community,” Cowan says.

Cowan understands why people may be uncomfortable with the prospect of having an addictions recovery centre in their neighbourhood but she explained that in practice, these centres rarely lead to negative outcomes for the neighbourhoods in which they are located.

PHOTO BY DANIEL CRUMP



BEYOND BOOKS AT THE LIBRARY

Exploring lesser-known resources in the U of W's collection

RYAN HAUGHEY

CAMPUS REPORTER

@RYANSHARES

The University of Winnipeg Library is a quaint, quiet place to study. Students can rent books and films for the sake of learning or pleasure. However, the University of Winnipeg Library features some even more obscure resources that could prove extremely useful to students.

The library contains books, microfilms and rentable readers, VHS tapes and DVDs and archived theses from the University of Winnipeg's Master's Program, which go as far back as the 1970s.

Joshua Herter, an assessment communications librarian, wants students to know the library as a service, rather than just a repository of things.

"One of the most helpful resources in the library is actually the staff," Herter says. "We encourage students to come ask questions. That's why we're here."



Louis Bird's books *Telling Our Stories* and *The Spirit Lives In The Mind* are both available at the University of Winnipeg Library.

PHOTO BY DANIEL CRUMP

The library staff is eager to help students by not only answering simple questions, but librarians offer research consultations – meetings where students can get information and assistance with research for their assignments.

"I probably give the best advice to students when I get to see them a couple of times over the term," Herter says.

One collection of many in association with the University of Winnipeg Library is the OurVoices project – an archive of recordings from Cree Elder Louis Bird, who has dedicated 40 years to preserving First Nations oral histories.

Roland Bohr, a faculty member in the University of Winnipeg's history

department and director of the Centre for Rupert's Land Studies, says the OurVoices project was created through a Heritage Canada grant about 15 years ago.

"The project was based on Louis Bird's collecting of oral histories from the Hudson Bay Lowlands," Bohr says. "His concern at the time was with deteriorating audio tapes that his recordings were on. The Heritage Canada grant was in part intended to digitize these materials so they could be preserved."

This collection is just one of many resources that the library has to offer online.

The library offers many specialized collections for students with specific needs.

"We know that different user bases have different needs," says Herter. "When a biol-

ogist comes in, they want the latest biology journals delivered to their phone instantaneously. Rhetoric majors probably want a physical copy that they can take home."

The library is always trying to improve its accessibility. It is in the very beginning stages of coming up with a new spatial plan. For example, Herter mentions that they are interested in moving the dramatic works collection to another space for organization's sake.

"Ask the question, do not be afraid to come see us," Herter says. "We are here to serve (the students). We very much want to be a library that puts students first."

UNDERNEATH THE STAR BLANKET

Exploring campus resources offered in the Helen Betty Osborne Building

RYAN HAUGHEY

CAMPUS REPORTER

@RYANSHARES

The Helen Betty Osborne Building houses the Wii Chiiwaakanak Learning Centre, a hub of resources that puts Indigenous and inner-city communities in connection with the University of Winnipeg.

Angeline Nelson, the director of community learning and engagement at the Learning Centre, translates Wii Chiiwaakanak to "walking together," though it has many meanings to different tribes.

"Wii Chiiwaakanak is an Ojibwe term, and it is important to represent the Indigenous people on whose land we are on," Nelson says. "Thinking about the people that we serve, which is a highly Indigenous population, it is also important to represent Indigenous peoples and languages."

Nelson wants the community to know that the Learning Centre is always thinking of what they can do to be a good neighbour. The Wii Chiiwaakanak Learning Centre was initially created 11 years ago to give computer access to members of the community.

Today, the Learning Centre offers much

"The Star Blanket Mural Project is carried out in honour of missing and murdered Indigenous women, girls and Two-Spirit people."

-ANGELINE NELSON

more than just computers, printing and faxing services, including educational programs in Indigenous language and culture.

"We have a duty as an educational institution to provide opportunities for Indigenous peoples to regain their language," Nelson lists Ojibwe, Cree and Dakota as language classes that are offered.

In addition, a women's self-defence class was offered recently.

"Usually we have about 50 spots for a class, and within a week of posting it, the class was full," Nelson says. She adds the program will be continuously offered.

On Aug. 18, the block party that cele-

brated the new Star Blanket Mural added to the Helen Betty Osborne Building garnered 500 to 700 guests.

Nelson shares her experience with what the Star Blanket means to her as an Indigenous person.

"There are often Indigenous leaders, elders or individuals that would be recognized through ceremony for the work they've done in the community," Nelson describes that these individuals are often physically wrapped in a Star Blanket, as the stars are an important protective symbol in Indigenous culture.

"Thinking about this and seeing the building wrapped in a Star Blanket is inspiring, as the Star Blanket Mural Project is carried out in honour of missing and murdered Indigenous women, girls and Two-Spirit people," Nelson says. "Helen Betty Osborne was a murdered Indigenous woman, so it's very inspiring to see this mural on our building."

Dylan Armitage, a former program assistant at the Learning Centre, believes the new mural is a great change to the building that is long overdue.

"Wii Chii is a place that strives to make students and the surrounding community feel safe and empowered in whatever they're doing," he says. "I think the new mural is a perfect representation of that."

Armitage is hoping that the new mural does more to make people curious about the Learning Centre.

"I'm surprised to find that so many people on campus have no idea what goes on inside that building." He believes that more access to information about Wii Chii on campus would go a long way.

Nelson wants the community to know that the programs are available and free. "People come in and ask, 'is this program free?' And the answer is, of course, yes. You're welcome to come in and register."



The Star Blanket Mural wraps around the Helen Betty Osborne Building on Ellice Avenue.

PHOTO BY KEELY BRAUNSTEIN-BLACK

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EXCUSE MY TRUST ISSUES

The ivory tower has no elevator

MEGAN LINTON

VOLUNTEER

Despite continued efforts for the University of Winnipeg to diversify, the representation of faculty with disabilities remains incredibly low at the University of Winnipeg. According to the Employee Equity Census, only eight percent of the faculty at the University of Winnipeg identify as living with disabilities.

Arriving in classes during the first week of school, students who live with disabilities have high expectations set out for them. Students are required to speak with their professors, the vast majority of whom are able-bodied, and communicate their need for accommodations.

Despite notes, letters and university-mandated policies, faculty still perpetuate ableism and sanism in the classroom, through ignoring accommodations, publicly outing students with invisible disabilities or by having inaccessible classrooms.

While some professors are working toward having anti-oppressive classrooms, there is still an inherent power dynamic to the student-professor relationship that

creates a challenging dynamic in which to disclose personal information.

There is no questioning why students do not feel comfortable speaking with their professors regarding accommodations. Professors face minimal punishment for ignoring students' accommodations or for publicizing a student's disabilities, often being excused as accidental or unintentional. However, releasing personal medical information to a room filled with classmates does not feel like a slip-up, but rather an attack on identity and privacy.

Persons with disabilities are less represented in the workforce, less represented in post-secondary and have lower graduation rates. Women with disabilities are the most likely to be victims of violent crimes and are more likely to be sexually assaulted than their peers. However, despite the increase in accessibility legislation and more accessible universities, the largest barrier continues to be the attitudinal barrier.

An ableist and capitalist social climate has enforced rhetoric that living with a disability is a disadvantage, not an advantage, in education. The death of Stephen Hawking illustrated this, as images circulated the internet of him being "freed" from his wheelchair in death and his immense work was celebrated *despite* his disability, instead of simply for his sheer brilliance.

The attitudinal barrier is exposed in universities, where students have been told by professors that they "pay the same amount as other students so (they)

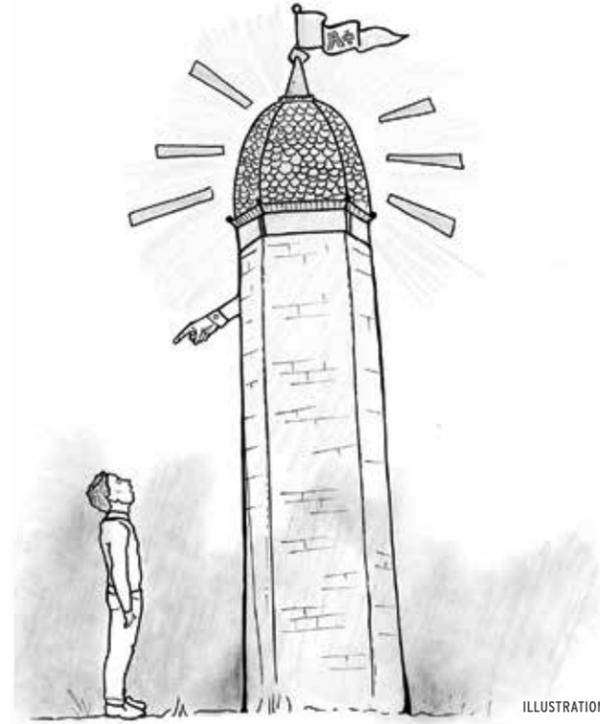


ILLUSTRATION BY GABRIELLE FUNK

don't deserve special treatment," and that "maybe if (they) need special treatment, (they) cannot be in the program." These few examples, provided anonymously by students, are a small sample of the large institutional barriers that remain, despite the increase in accessible washrooms.

During the first week of classes, professors, warmly greet your students who come discuss their accommodations with you. Instead of seeing it as a burden, see your attitude as the barrier, not the student's needs.

Students, it is your right to demand your accommodations be met. Your disability is

not a burden on the system, but rather, a gift to mainstream able-bodied academia. Your existence in spaces that so often questions them is radical and critical.

Megan Linton is the national Disability Justice Commissioner for the Canadian Federation of Students. She is a mad activist, sometimes seen clutching a cane, other times, clutching a sprinkled doughnut. You probably owe her a doughnut for unpacking your deep-seated ableism.



THE UNIVERSITY OF
WINNIPEG

Student Services

ACCESSIBILITY SERVICES

New Online Portals Now Available

Accessibility Services (AS) has launched online service portals for students registered with AS and their instructors. AS-registered students of UWinnipeg programs (undergraduate, graduate, and PACE) are now able to request classroom and test accommodations and notify their instructors of these academic accommodations online.

The two portals are:
uwinnipeg.ca/studentportal
uwinnipeg.ca/facultyportal

The portals offer online access to several AS supports and services, including Letters of Accommodation, and students' Test/Exam Bookings. This is a secure platform that has been tested with TSC, reviewed by the Privacy office, and is currently used by colleges and universities across North America.

See the AS website for more information:
uwinnipeg.ca/accessibility-services

AWARDS AND FINANCIAL AID

How To Apply for Awards Information Session

This session is for any UWinnipeg student looking for guidance on filling out our application forms or wanting to know more about UWinnipeg award programs. The session will be held Mon., Sept. 10 from 12:30 - 1:30 p.m. in Room 2C13.

In-Course Awards

Awards and Financial Aid is now accepting applications for our 2018-19 fall award programs. Students applying for the Awards and Bursaries and Opportunity Fund Bursaries should submit a complete application by Mon., Sept. 17. Students submitting an application for the Scholarships should submit a complete application by Fri., Oct. 5.

For more information and applications, go to uwinnipeg.ca/awards and click on "In-Course Awards (current students)."

ENGLISH LANGUAGE PROGRAMS

The English Language Program at UWinnipeg offers one-on-one tutoring in IELTS preparation, speaking, pronunciation, essay writing, reading, listening, grammar and vocabulary. Please contact t.caryk@uwinnipeg.ca for more information.

Did you know that the English Language Program offers part-time, evening English courses? Our next term runs from Sept. 10 - Dec. 2, 2018. If you would like to strengthen your English skills for academic, general or workplace purposes, please contact t.caryk@uwinnipeg.ca for more information.

STUDENT CENTRAL

Undergraduate Add/Drop Period

Course changes (adds and drops) can be made Sept. 4-17. Any net additional tuition fees for courses added during this period are due Sept. 18. Late payments are subject to a late fee of \$77.00. The final day to drop a U2018F or U2018FW course for full refund: Sept. 17

RENT A LOCKER TODAY!

Need a place to store your school supplies? Rent a locker!

A locker is a temporary storage area, on a day-to-day basis, for such items as clothing, shoes and books. We strongly advise that you DO NOT store cash, credit cards, wallets, purses, jewelry, watches, electronics or any other valuables in your locker.

To rent a locker:

1. Register for your courses.
2. Choose a locker location & type or specify a couple of locker numbers-- see uwinnipeg.ca/lockers for choices.
3. Choose a rental time frame (Fall, Fall/Winter, Winter).
4. Go in-person to Student Central, OR fill out the form online at uwinnipeg.ca/lockers

CHANGES TO SC'S HOURS

SC will be open 9:00 a.m.-4:15 p.m. on Fri., Sept. 28.

SC's regular hours:
8:30 a.m.-5:30 p.m. Monday-Thursday
8:30 a.m.-4:15 p.m. on Fridays

UWSA's Health Plan and U-Pass

The deadline to opt out of the Greenshield health plan and/or U-Pass is Sept. 17. For details, please see theuwsa.ca/healthplan or theuwsa.ca/u-pass.

STUDY SKILLS WORKSHOPS

Get advice and tips on improving your learning skills at these FREE workshops organized by Academic

and Career Services.

Mondays & Wednesdays, 12:30-1:20 p.m.
Tuesdays, 4:00-5:15 p.m.
Room 1L12 (1st floor, Lockhart Hall)

Sept. 10 (Mon) - Class Participation & Student Resources
Sept. 11 (Tues) - Start at Your Library
Sept. 12 (Wed) - Effective Time Mapping
Sept. 17 (Mon) - Note-taking Techniques
Sept. 18 (Tues) - Reading Strategies
Sept. 19 (Wed) - Critical Thinking Skills
Sept. 24 (Mon) - Academic Writing
Sept. 25 (Tues) - Memory & Test/Exam-taking Strategies
Sept. 26 (Wed) - Dealing with Stress: Exams/Tests/Class Presentations

For details and handouts, visit: uwinnipeg.ca/study-skills-workshops



WEWENI

INDIGENOUS SCHOLARS
SPEAKER SERIES

2018/
2019



SEPTEMBER 12 — DR. ADRIENNE KEENE

HIGHER EDUCATION AS BUILDING INDIGENOUS FUTURES

Native students navigating college



OCTOBER 17 — DR. KIM TALLBEAR

THE MORE-THAN-MONOGAMY EXPERIMENT



NOVEMBER 7 — DR. EDWARD DOOLITTLE

WHAT IS INDIGENOUS MATHEMATICS?



JANUARY 16 — DR. MELISSA ARCAND

NISITOHTAMOWIN ASKIHK OHCI

Understanding from the land through application of
biophysical tools to support First Nations land management



FEBRUARY 13 — DR. MISHAUNA GOEMAN

TURNING THE SPECTACLE

Imagining Indigenous futures, killing colonial pasts



MARCH 13 — SHERRY FARRELL RACETTE

“DEAR MISS DAVIS” AND DEATH WHILE EDITING

Contributions of Métis women to life and
learning in the North West, 1830-1870

The Weweni Indigenous Scholars Speaker Series will present distinguished Indigenous scholars and celebrate the success of UWinnipeg students throughout the academic year 2018–2019.



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UWINNIPEG.CA/WEWENI



YOUR HOME AWAY FROM SCHOOL...
WHEN YOU'RE AWAY FROM HOME.



HAPPY HOUR
DAILY FROM 11AM-7PM
HOUSE PINTS AND PITCHERS ON SPECIAL
PLUS! \$4 MILLER HIGH LIFE

PUBSTUMPERS TRIVIA

EVERY MONDAY

WITH HOST
TIM HOOVER
8PM



FREE!

PRIZES AND DRINK SPECIALS
FROM ROLLING ROCK



STUDENT NIGHT

WITH
MEAN MIKE
TUESDAY NIGHTS
7PM-CLOSE

FREE!

COMEDY!

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HAPPY HOUR-PRICED DRINKS ALL NIGHT!

SUPER KARAOKE

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WEDNESDAY NIGHTS
9PM-CLOSE



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FROM TORQUE BREWING



WEEKENDS!

CAESARS ONLY \$4.75
(11PM-7PM)



TWO TACOS AND A BEER!

\$9.99



WEEKDAYS
4-7PM

THE GOOD WILL SOCIAL CLUB
+ HAVE A NICE DAY

625 PORTAGE AVE.

OPEN DAILY 11PM - LATE

WALL TO WALL FESTIVAL PRESENTS:

GRAND ANALOG

w/ ANTHONY OKS

SATURDAY, SEPTEMBER 15 9PM \$12

SCENIC ROUTE TO ALASKA

w/ FINN & OLIVIA LUNNY

SUNDAY, SEPTEMBER 16 7PM \$10

BLACK JOE LEWIS & THE HONEYBEARS

w/ PAUL CHERRY

SUNDAY, SEPTEMBER 30 7PM \$15

WINNIPEG FOLK FESTIVAL PRESENTS:

JONATHAN RICHMAN

w/ TOMMY LARKINS

MONDAY, OCTOBER 8 7PM \$36.95

SUUNS

w/ FRIGS

TUESDAY, OCTOBER 9 7PM \$15

WEST END CULTURAL CENTRE PRESENTS:

THE WEATHER STATION

w/ JENNIFER CASTLE

WEDNESDAY, OCTOBER 10 7PM \$15

THE GOOD WILL 4TH ANNIVERSARY PARTY

TOKYO POLICE CLUB

w/ FLEECE

THURSDAY, OCTOBER 18 8PM \$20