

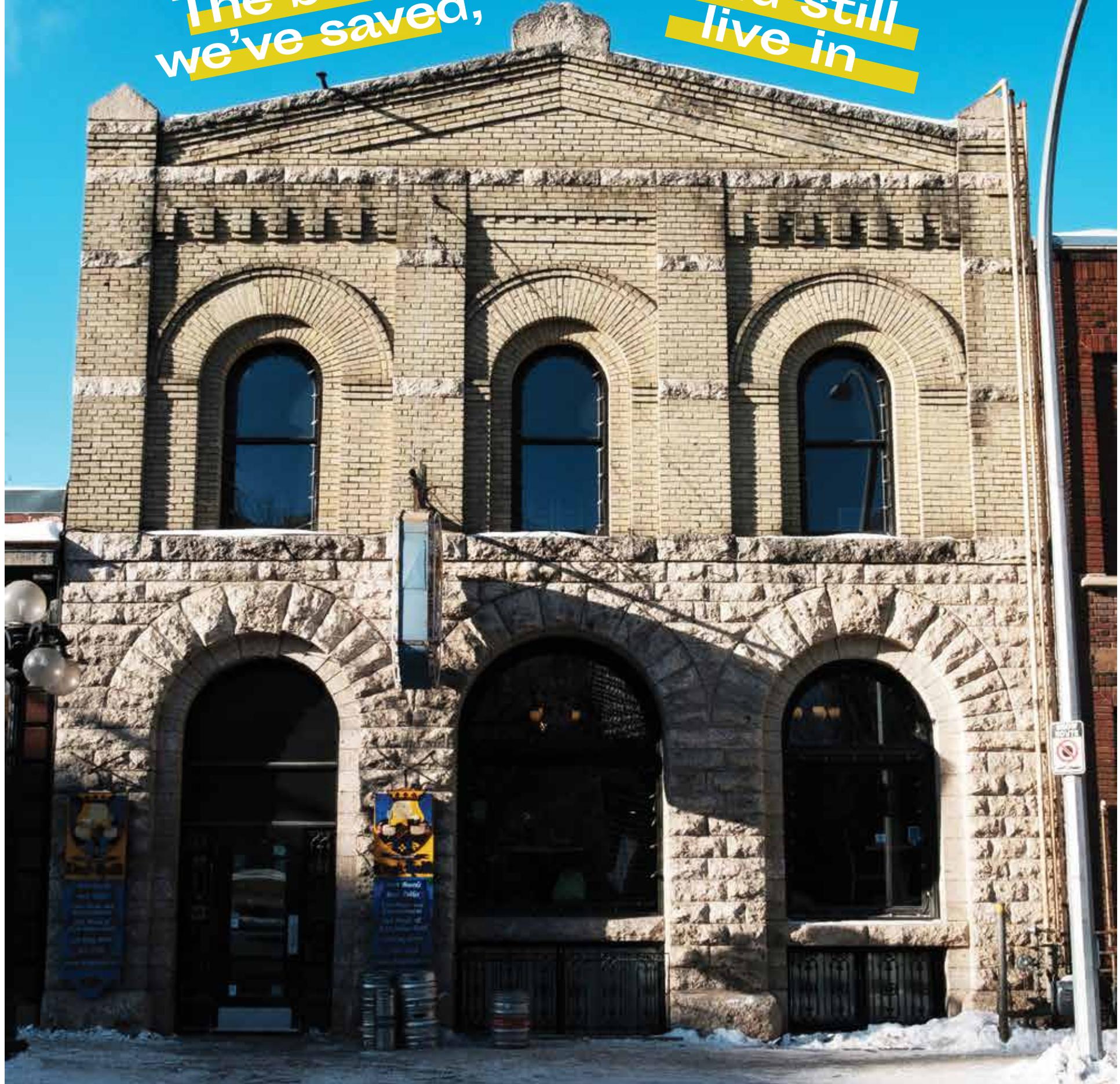
THE

UNITER

FREE WEEKLY
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The bones
we've saved,

and still
live in



A CRITICAL LOOK AT WINNIPEG'S HISTORICAL BUILDING POLICIES

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WRITE THROUGH JANUARY

As this issue hits the stands, we'll be in the tail end of January, a dark, cold month in Winnipeg. We'll have just passed the (possibly mythological, partly coined by marketers) date of Blue Monday. The days are short but slowly getting longer. Believe it or not, we've turned the corner toward brighter days, and we've written the pieces to prove it.

For some, this is the point in January when New Year's resolutions begin to fade. In the comments section, Elsa Taylor revisits this phenomenon and suggests an alternate framework to consider, and Laina Hughes outlines her own process of rebuilding habits to more accurately match the life she saw herself someday living.

There can be more time to reflect in this season of hibernation. On the cover, Alexandra Neufeldt examines how the past collides with the present in heritage status buildings. And in the arts and culture section, hear from White Spotted Horse and Maureen Matthews about the upcoming Let's Talk Treaties sessions, which are held in hopes of growing understanding of how the treaties were created and how they can be renewed today.

On campus, we've got a strong focus on writing this issue. Jeremy Morantz is launching a self-published book with stories about his late brother, who lived with autism spectrum disorder. For those who'd like to someday publish their own tome, Garry Thomas Morse is beginning a writer's residency at the University of Winnipeg and will support newer writers throughout his time here.

If you'd like to dip your toes into the writing world in a supportive environment, drop by the Uniter office on Wednesdays from 5:15 to 6:15 p.m. for a volunteer orientation. You can find more information at uniter.ca/volunteer. We may be at the tail end of January, but we're halfway through our Uniter season. There are eight issues left that you could write in!

- Anastasia Chipelski

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* ON THE COVER

The exterior of the King's Head Pub in Winnipeg's historic Exchange District. Read more about the trials of historical designations on page 7.

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WHOSE HOUSE? JESSICA'S HOUSE

Jessica Antony in her home

PHOTOS BY CALLIE LUGOSI

SARAH JO KIRSCH

FEATURES REPORTER  CACOPHONEPG

Jessica Antony is a child of Winnipeg's core. She grew up in south Osborne, went to Gordon Bell High School and the University of Winnipeg (U of W), and she still lives a stone's throw from it all.

A student of sociology and rhetoric, Antony has made a career of editing. Academic manuscripts have been her bread and butter, but she also teaches academic writing at the U of W.

"I try to make it as exciting as you can potentially make academic writing. It's not easy."

Antony is a writer at heart. She was that kid in class who loved reflective essay assignments. Now, she gets her socio-political passion pieces published by the CBC.

A diversified professional, she also writes blog posts and other web content for a variegated roster of commercial clients.

"It's kind of fun, because a lot of the time, it's stuff that I know absolutely nothing about. All of a sudden, I get to learn about agriculture or design."

A few years ago, Antony stumbled into the world of powerlifting. She says she has found her physical niche and a supportive community in this form-focused sport.

"Everyone at the gym is always willing to help or cheering people on. If I compete in April, I think it'll be my tenth or eleventh competition."

When she was younger, however, Antony admits she wasn't the finest athlete.

"I always played team sports through high school, but I was terrible. I was like 'Well, I'm big, so I can just smash into people.' It was a really bad approach to sports – I was just an asshole on the field."



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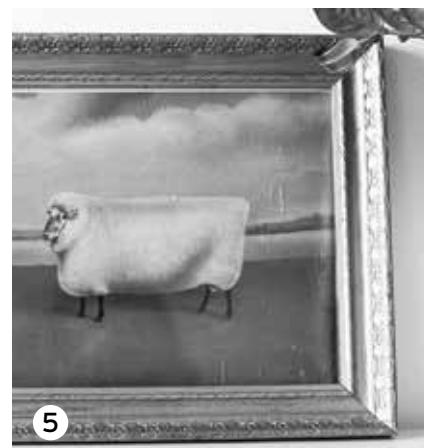
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3



4



5



6



7

1) STELLA BY STARLIGHT

"I fostered her through Manitoba Mutts. I fostered two other dogs before her. The day before she was supposed to go up for adoption, I was like, 'Nope, she's mine.'"

2) FORTHRIGHT FLORA

"It's one of those plants that tells you. It starts to droop when it's not feeling good. So I'm like 'Thank you for letting me know.'"

3) CORRECTIVE CONGRUENCE

"That's my mom. It's funny. I got a new pair of glasses that looked exactly like that. I put them on, and I saw this picture, and I was like, 'I'm fully becoming my mom!' I mean, it's awesome, because my mom is great."

4) MAGICAL MACRAME

"When I was younger, my parents were both teachers. My dad is a publisher now, but my mom would teach at the (University of Manitoba), and my dad would stay home with me. While she was out teaching night classes and stuff, he taught himself how to macrame. My mom is like, 'Why do you want a dusty old macrame?' I'm like, 'It's AMAZING! LOOK at it! DAD made it!'"

5) BLEATING BEAUTY

"I bought that at a garage sale. I was just like, 'This is weird, and I like gold,' so, here we are."

6) FRAGILE FEMMES

"Those are from my grandmother. She's living in an assisted living space now. She was like, 'Come to my house, let me know what you want.' I was always fascinated by them."

7) MEXICAN MEMENTO

"My grandmother would winter (in Mexico) on her own after (she) and my grandfather were divorced when in her late 50s, then she lived there full-time up until she was in her late 70s, early 80s. She's back in Calgary now, but we've had the privilege of going to Mexico a number of times because she lived there."

CKUW TOP 30

January 14-20, 2019

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



TW	LW	C	ARTIST	ALBUM	LABEL
1	1	!	Madeleine Roger	Cottonwood	Self-Released
2	5	!	Proper Operation	Life Is Hard	Self-Released
3	2		Thom Yorke	Suspiria	XI Recordings
4	30		Red Baraat	Sound The People	Rhyme & Reason
5	3	*	Permanent Mistake	Video	Self-Released
6	4		The Flesh Eaters	I Used To Be Pretty	Yep Roc
7	6	!	Satanic Rights	Blues Druid	Transistor 66
8	14	*	Fucked Up	Dose Your Dreams	Arts & Crafts
9	29	*	Jeremy Dutcher	Wolastoqiyik Lintuwakonawa	Self-Released
10	19	!	Mohair Sweets	Tomorrow Boogie	Self-Released
11	8	!	ADiethylamide	This Is A Secret	Self-Released
12	25	!	Sebastian Owl	The Ties That Bind	Self-Released
13	23	!	Christine Fellows	Roses On The Vine	Vivat Virtute
14	24	*	Bernice	Puff: In The Air Without A Shape	Arts & Crafts
15	20		Interpol	Marauder	Matador
16	21		Sarazino	Mama Funny Day	Cumbancha
17	10	!	KEN mode	Loved	New Damage
18	11	!	Bartley Knives	Lone Goose	New Wild
19	27	*	Jah Cutta	Ladies And Gentlemen...	Indica
20	15	!	Dan Frechette And Laurel	Driving By Candlelight	Self-Released
21	18		Mattiel	Customer Copy	Burger
22	26		Golden Grey	Colours	Full Flight
23	22	!	The Lytics	Float On	Lhm
24	17		Alvin Curran	Canti E Vedute Del Giardino Magnetico	Superior Viaduct
25	16	*	Les Stroud	Bittern Lake	Self-Released
26	12	*	Nap Eyes	I'm Bad Now	You've Changed
27	NE	*	Michael Rault	It's A New Day Tonight	Sleepless
28	13	*	Frontperson	Frontrunner	Oscar Street
29	NE	!	Trampoline	Happy Crimes	Self-Released
30	28		This Kind Of Punishment	A Beard Of Bees	Superior Viaduct



CKUW's FUNDRIVE is happening February 8th - 15th!

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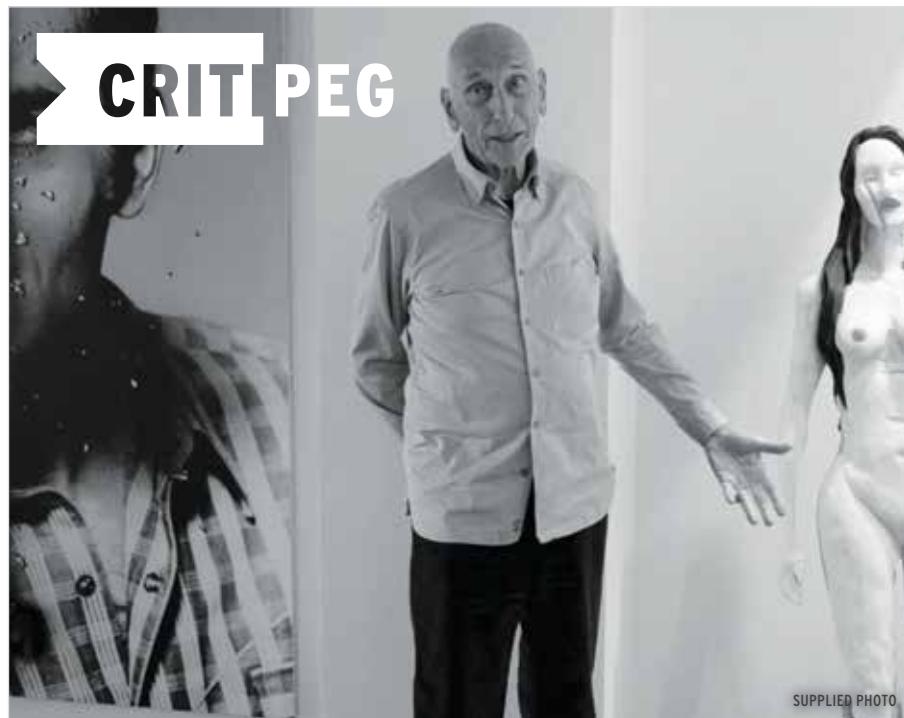


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WRITTEN BY JEREMY MORANTZ



THE PRICE OF EVERYTHING

SARAH JO KIRSCH

FEATURES REPORTER

@CACOPHONEWPG

Plays Jan. 30 at Cinematheque



Fundamentally, art is the reflection of human experience focused through creative expression. *The Price of Everything* indulges in the exclusive financial echelon within which this expression is translated into assets, and in the current sensational and provocative trends by which its market is driven.

Documentary filmmaker Nathaniel Kahn canvasses a variety of artists, dealers, curators, historians, critics, collectors and investors, each with fascinating perspectives, to shed light on the business of art.

What the sources collectively illustrate is that the subjectivity of art and the malleability of popular trends make the contemporary art market unpredictable. Hype is everything. The value of a new work is more dependent on how, when and by whom it is promoted than its aesthetic, cultural or political potency.

Kahn attempts to define the logic behind the valuation of art, but his scope gets too ambitious. The film skirts over innumerable reasons for the fortification or diffusion of an artist's potential within the market. He also begins to expose the root of the socioeconomic rift that so often exists between creator and seller.

A handful of Kahn's sources cite the 1973 Sotheby's auction of The Collection of Robert C. Scull as a turning point. It was the first time contemporary American art sold at fine-art prices.

The film features footage of legendary American artist Robert Rauschenberg drunkenly accosting Scull for reselling one of his paintings at nearly 100 times the amount Scull originally paid for it without any intention of offering Rauschenberg a cut. Scull laughs it off, proclaiming the sale would only increase the value of the rest of Rauschenberg's catalogue.

The 1973 auction drove Rauschenberg to lobby the U.S. congress for a bill that would guarantee royalties to artists on all resales of their works. He was unsuccessful.

With whatever sensibility he used in curating his private collection, Scull sought – as many high-profile collectors do – to influence and benefit from the market. *The Price of Everything* vaguely asserts that the impulse to commoditize and profit from art is a phenomenon specifically epitomized in the contemporary American market.

An incredible opportunity is truncated with Israeli art investment consultant Serge Tiroche. Kahn asks what makes one work more valuable than another.

"I don't know how to put this elegantly," Tiroche responds. "Financial interests of certain parties."

Unfortunately, Kahn doesn't press further.

The film's title comes from Oscar Wilde. In *Lady Windermere's Fan*, he defines a cynic as "a man who knows the price of everything and the value of nothing."

It could suggest that the obsession with art's valuation is overshadowing its true cultural import or critical potency, but it is unclear.

Through a great number of conversations with those immersed in it, Kahn still only sketches an impression of the contemporary American art market and its commercialization. What the film needs is focus.

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ARTS AND CULTURE REPORTER

Windows invite mutual observation. What's outside the window looks in, and what's inside the window looks out. At the Window project, people look in, but it's art that looks back out.

Mariana Muñoz Gomez is a curator of Window, a large glass case that functions as a miniature public art gallery on Bannatyne Avenue in the Exchange District.

"It was established in 2012," Gomez says.

"It's ... Winnipeg's only 24-hour artist-run space ... I think having Window as a street-level large public window that houses solo exhibitions of one piece of work is a really accessible way to get art to the public, and to a specific localized public that uses the Exchange every day."

Gomez will program works by Francesca Carella Arfinengo and Luther Konadu over the winter, and will be joined by fellow curators Noor Bhangu and Sarah Nesbitt in April. Together, they are programming works that look at

the intersections of the body, gender and performance.

"By having the artworks in Window gallery, we're hoping to encourage an open dialogue around the body and the ways it becomes a site between the public and the private," Gomez says.

Tricia Wasney created the City of Winnipeg's public art program in 2002 and ran it until 2017. She says that public art exists in multiple contexts, from city-sanctioned pieces like *High Five*, Jennifer Stillwell's five airplane wings embedded in the land between Shaw Park and the Red River, to guerilla art projects like those made by the 26/Two-Sicks/Too-Six in the '90s.

"The 26-ers were a group of artists who all went to art school together at the

(University of Manitoba)," Wasney says.

"They would get together in their studios and ... drink and have fun together and make little works of art, often the size of (a) tablet in whatever medium they were working in. Some were using found objects and making sculptures, and others were making little paintings, and then they would go and (put them up) all over the city."

For Wasney, Window carries on this tradition of finding ways to share work outside of orthodox exhibition spaces.

Window "falls in (the) tradition of presenting your work outside of a gallery, even though this is connected to a gallery and it's in a gallery-based sort of space, it's facing outward," Wasney says.

"It really does in my mind continue in

that tradition of being accessible to absolutely everyone."

Wasney says that gallery spaces can feel unapproachable.

"Lots of people feel super intimidated about going into galleries," she says. "I think there's this idea that it's maybe not for everyone."

Gomez says that she hopes that Window can be part of changing this feeling.

"A lot of the public might not be aware that artist-run centres in Winnipeg are free to access, but this is one way that the access can be more explicit," she says.

Window is attached to the Artspace Building and is always open to the public.



SUPPLIED PHOTO

"Banner for a party" (2018), by Francesca Carella Arfinengo, is on display at Window gallery until Feb 15, 2019.

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ARTS AND CULTURE BRIEFS

THOMAS PASHKO // ARTS AND CULTURE EDITOR

@THOMASPASHKO

Michael Boss' Reverence at MHC Gallery

Winnipeg artist (and previous subject of the *Uniter's* Whose House feature) Michael Boss' new show *Reverence* begins its run at the Mennonite Heritage Centre Gallery on Jan. 25. The show features a variety of works focusing on the dual (and seemingly incongruous) imagery of both religious icons and motorcycles. The show runs until March 9 at MHC Gallery, located at the Canadian Mennonite University (600 Shaftesbury Blvd.).

Tough Love with Jennifer Smith

MAWA (Mentoring Artists for Women's Art)'s Tough Love is a group that gives artists of all genders the opportunity to have their work critiqued and discussed by art professionals and to talk about art issues with peers. This month's guest critic, Jennifer Smith, is a Métis curator, writer and arts administrator. The event takes place on Jan. 30 at MAWA (611 Main St.) at 6:30 p.m. To register, email Adriana at programs@mawa.ca with "Tough Love 2019" in the subject line.

Book launch for Canadian Justice, Indigenous Injustice

On Jan. 26, the McNally Robinson at Grant Park will host the Winnipeg launch of author Kent Roach's new book *Canadian Justice, Indigenous Injustice: The Gerald Stanley and Coulton Boushie Case*. His book examines the miscarriage of justice that occurred when white farmer Stanley was acquitted of the murder of 22-year-old Cree man Boushie. Roach is the Prichard-Wilson Chair in Law and Public Policy at the University of Toronto. The event starts at 7 p.m.

Intimate Apparel at Winnipeg Jewish Theatre

New York playwright Lynn Nottage is the first and only woman to have won the Pulitzer Prize for Drama twice. The Winnipeg Jewish Theatre's production of her play *Intimate Apparel* will run from Jan. 31 to Feb. 10 at the Berney Theatre (123 Doncaster St.). The play, which focuses on a Black seamstress sewing "intimate apparel" for a variety of clients in 1905 New York, is based on the life of Nottage's grandmother. Student tickets are \$15.

Winnipeg Film Group Members' Screening

On Jan. 30, the Winnipeg Film Group will host two programs of short films created by its member filmmakers. This will be the perfect opportunity for interested Winnipeggers to see new work from some of the city's most promising emerging directors, including previous Uniter 30 Favourite Local Filmmakers like Kayla Jeanson and Ryan Steel. Both programs will take place at Cinematheque, with the first starting at 7 p.m. and the second at 9 p.m. Admission to each is \$6. There will be an afterparty at Cordova Tapas and Wine (93 Albert

Metalfest fundraiser, with ridiculously niche tributes!

To raise money for the upcoming Manitoba Metalfest, the Park Theatre will host a fundraiser show that will be of particular interest to metal nerds and heavy music enthusiasts. At 9 p.m. on Jan. 25, three bands will take the stage performing as tribute groups to influential metal acts, including goth legends Type O Negative (as performed by the appropriately named Typo Negative), Swedish doom metal pioneers Candlemass (performed by Bewitched) and metalcore superstars Killswitch Engage (performed by Willswitch Engage). Tickets are \$10.

TALKING ABOUT TREATIES

Library series explores history and intent of treaties in Manitoba

DAVIS PLETT

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ARTS AND CULTURE REPORTER

For White Spotted Horse, a treaty isn't a contract; it's a relationship.

White Spotted Horse, whose common name is Allen Sutherland, is a traditional knowledge keeper who has taught Indigenous history within Canada for more than 15 years. He will lead a session called "Indigenous Historical Timeline: Pre-contact to Today" on Jan. 29 from 12 to 1 p.m. at the Millennium Library as part of the Let's Talk Treaties series.

When White Spotted Horse began teaching, his goal was to recover and pass on Indigenous knowledges and histories to his own people.

"Our own people did not know what happened to us," he says.

"They didn't know their own history, because for almost a hundred years, society or government has done everything it can to not teach it in schools ... The goal of the settler-colonial government (was) to cover it up, to mislead and program society to not know what these treaties were about, at the same time using Indian residential schools to take

away everything that was Indian in a person, including that understanding, that history, that worldview."

He says that it is crucial to understand that treaties have always been about generosity and trust.

"The spirit and intent (of the treaties) was sharing – (and) always has been, from the Indigenous perspective," he says.

"The problem is the new settler government didn't want to share."

Maureen Matthews is a curator of cultural anthropology at the Manitoba Museum. She will lead a session for Let's Talk Treaties on the roles of medals and pipes in treaty making, based on an exhibit at the museum she recently curated alongside Indigenous Elders.

"As the exhibit got closer, I said to (the Elders), 'How are we going to show Indigenous agency in treaty making?'" she says.

"After a long discussion they said, 'You know, maybe we need the pipes out.'"

Matthews says that this wasn't a simple endeavour.

"To get eight pipes out was a pretty big deal for us and also for the Elders, because pipes are ... considered to be animate. You talk about them like an old man in the room,



SUPPLIED PHOTO

White Spotted Horse (Allen Sutherland) is hosting a session called "Indigenous Historical Timeline: Pre-contact to Today" at the Millennium Library.

so to ask those pipes to stand up in an exhibit for a year at a time is an awful lot to ask. The Elders helped us find a way to ceremonially invite the pipes to do that and also to sustain them. We go once a year to Roseau River (First Nation) to have the pipes' invitation renewed."

For Matthews and White Spotted Horse, the spirit and intent of treaties survives. Treaties, like pipes, are animate. The invitation to have them guide Canadian society must be renewed. While that renewal can begin with education, it can't end there.

"Reconciliation is a slow process," White Spotted Horse says.

"Just because you had a half-day or a full-day session on Indigenous historical cultural awareness doesn't mean the box is checked off. It just means that was the beginning of a journey, and at least you got the right information this time. What you do with it though is totally up to you. But we hope that you would do whatever you can to make a better relationship for all of us."

The Let's Talk Treaties free drop-in sessions will be held in the Carol Shields Auditorium of the Millennium Library on Tuesdays from Jan. 29 to Feb. 19.

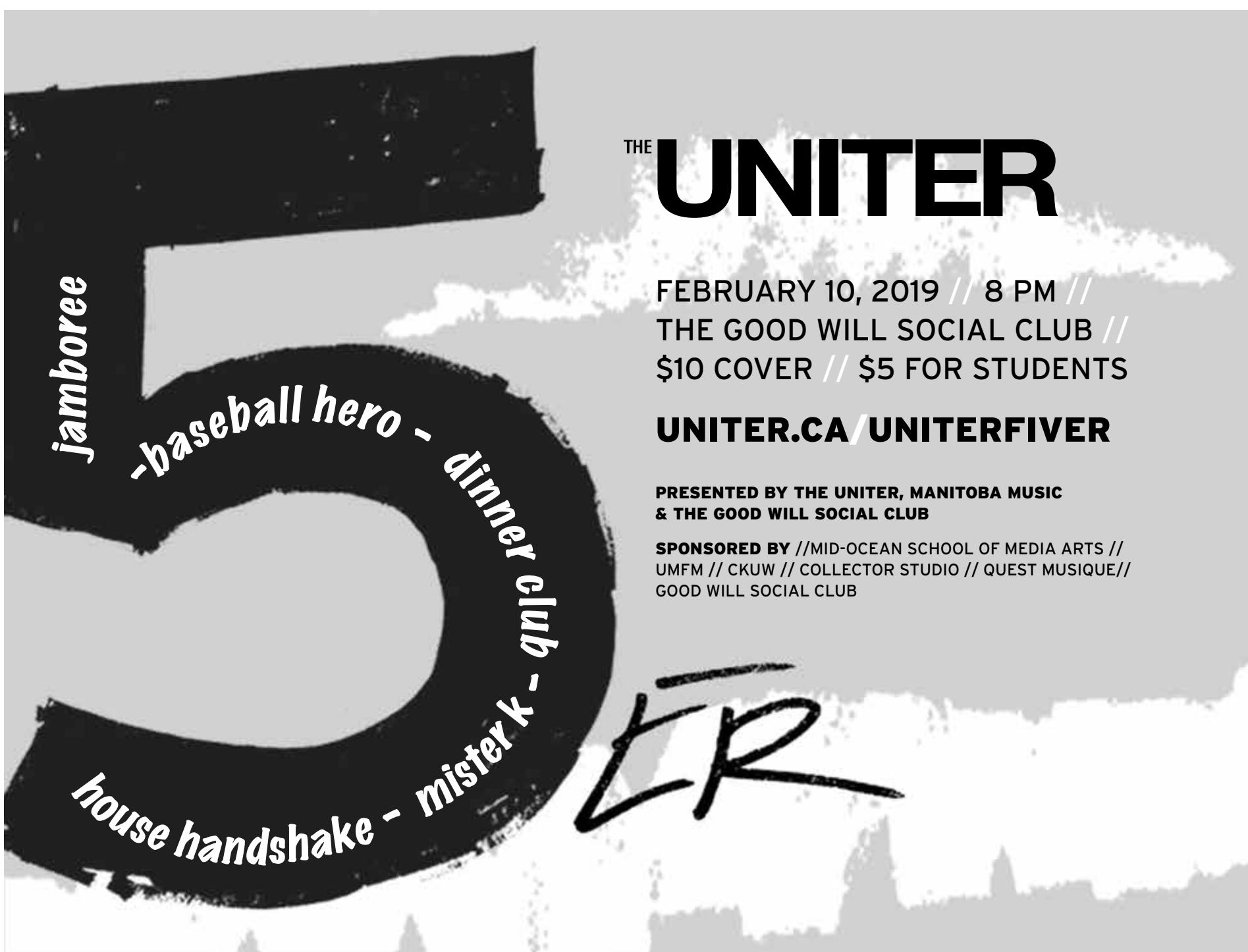
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The bones we've saved, and still live in

A critical look at Winnipeg's historical building policies



The Historical Building and Resources Committee (HBRC) met for the first time on July 19, 2014, providing municipal support for heritage sites in the city that had previously been given status and support through the provincial government, or through groups like the Manitoba Historical Society and Heritage Winnipeg.

Ever since the HBRC was established, it nominated buildings for or removed them from the List of Historical Buildings and Resources. If a building is on the list, it may not be demolished, and the owner becomes responsible for running any proposed alterations by the HBRC and its experts.

But how well has it done this job so far?

Serena Keshavjee, an art history professor at the University of Winnipeg who specializes in architectural history, says the abundance of historical architecture in Winnipeg is not "due to any fantastic conservation policies, (but) a kind of slow economic growth or even a sort of status quo. Winnipeg has had a few of these (major) building periods, but in between, things have been relatively steady."

She says that lots of Winnipeg's architecture was built around the turn of the century, particularly in the Exchange and downtown, and then "nothing happened for a long time. I think between 1916 and 1948, the only building built in Winnipeg was The Bay."

Keshavjee says Winnipeg's later major building booms came right after the Second World War, during a period when modernism was the dominant architecture style, and in the last decade after the Canadian Museum for Human Rights was built, "but in between, it's been relatively quiet, and that doesn't happen in every city."

"In Winnipeg, the only time we really have to worry about a building is when it's empty," Keshavjee says. "If it's not empty, and it's being used, people just kind of move along." But Keshavjee says this in particular reference to modernist buildings. Other styles of architecture sometimes receive different treatment by the HBRC, leading to a wide variety in relationships between the committee and building owners.



The Monte Cassino Court building at 639 Portage Ave. is getting run down internally due to renovation restrictions, the owner says.

MONTE CASSINO COURT

"I don't know what's in their mind actually, (the HBRC), sitting there. They have to do something at least to keep on having the building," Mohammed Tariq, co-owner of Monte Cassino Court says. "Practically, City-wise, they don't take care of anything, they only want to put the name tag up with 'Heritage Status,' and that puts us (as owners of Monte Cassino Court) in a very bad position. We don't have resources like the City."

Tariq bought Monte Cassino Court in 2013, when the building had some restrictions on renovations, but since the purchase, the taxes on the property have increased significantly, and the interior has continued to decay, while Tariq cannot intervene.

"This building is in very poor condition. Almost no work has been done, especially on the second and third floor," he says. A cursory glance through Tariq's submission to the HBRC reveals that the building is not in an optimal state of preservation.

The building has significant fire and water damage from the basement through to the upper floors, which also have broken windows, gaps in the wall and ceiling, and doors to the outside that cannot be locked, meaning that animals still regularly get trapped inside, and people have broken in and squatted upstairs in the past.

While Tariq and Dr. Ejaz Ahmed, the co-owner, have tried to keep the place sealed and safe, it is in dire need of serious repair. With the brick in the basement crumbling and the upstairs exposed to the elements, the limitations imposed on making changes to this building are not preserving it, but exacerbating its decay.

"We just wanted to renovate it because of the student housing. We're very close to the University of Winnipeg. We were planning to put in something residential or student housing. But that's only possible if it's free from any heritage value, otherwise we won't be able to do anything with this," Tariq says. "It will be just another dead place in the city."

PRESERVATION PREFERENCES

"Modernism is a hard sell in Winnipeg," Keshavjee says.

"You know, the Winnipeg airport was torn down, which was widely considered one of the best modernist buildings in Canada," she says. "Architectural historians around Canada loved that building, but there was just no interest in saving it." She says the Eaton's building also carried great significance as an example of early modernism in Canada, and was also demolished. While these demolitions predate the HBRC, Keshavjee says the Public Safety Building is "maybe one of the best examples of brutalism in North America and is actually a structurally sound building, (but) is on the chopping block."

"We know that every period has great examples of its style," she says. "We see the obvious skill and talent in some of those buildings in the Exchange, some of the banks on banker's row with their beautiful columns and the expensive granite that's used. It's

very obvious that those are skillful, grand buildings, although there were fights to save those buildings, too."

But obvious beauty goes a long way to garner public support for preservation.

"Modernism is very minimal. It's not decorated, it's not pretty by any standards – that's not the aesthetic they were going for. Brutalism is the same thing. Brutalist buildings are not pretty. They're made of concrete. But they have a really interesting kind of set of ideas and ethics that go with them, and they're often super culturally significant."

To a municipal committee, it may be easier to justify preserving that which follows a different set of ideas and ethics, where the case for conservation may be more clear to the public.

ST. JAMES ANGLICAN

"It's a church, and it's in the middle of a cemetery. You can't really sell that," Elizabeth Bonnett says.

Bonnett, the People's Warden, at St. James Anglican, has a better relationship with the HBRC than some. As People's Warden she supports the churchgoers and parish leadership and operates the heritage church – a log building that predates the Confederation of Canada and which the St. James area was built around prior to being taken in by Winnipeg.

Unlike some owners of heritage buildings, St. James Anglican has welcomed the heritage building designation for their original church, because Bonnet says "it won't hinder (the parish) in our future going forward."

"All this does is make it even more of a place that we can protect," she says.

The heritage church and surrounding cemetery were already a provincial heritage site, so Bonnett says she and her colleagues had some experience working with the bureaucratic steps of preservation when going through the process with the City of Winnipeg this fall.

Bonnett is sympathetic to owners who resist the designation for their buildings. She has been working on heating the log church so that it can be open to the public earlier in spring and later in the fall, and as heritage buildings are only allowed to have temporary



SUPPLIED PHOTO

Serena Keshavjee is an art history professor at the University of Winnipeg, and she specializes in architectural history.



Christopher Graves is the owner of the King's Head Pub in Winnipeg's historic Exchange District.

or superficial renovations, she is working on getting temporary heaters.

Other heritage building owners often “don’t want that status, because they want to make alterations, or they want to sell that property,” she says. “But for us, we don’t want to change anything in that church. It’s a place of worship, and we cherish the look of it and the logs and everything, because that’s our history.”

“I can understand them not wanting (heritage designation), but we want to keep our history alive, and we’re a parish,” she says. “If the parish ever failed, the church and buildings would all go back to the diocese, so it’s not like you can tear it down to build a condo. There’s 5,000 people in the cemetery who might not like a condo on top of them.”

THE IMAGINED GLORIOUS PAST

While Keshavjee says the HBRC is getting better about preserving modernist buildings, she says “the public isn’t always interested.”

Making a case to the wider public is something we (as advocates for modernist architecture conservation) could do better to make them understand that every period has good design, and the best of that design should probably be saved,” she says.

“I’ve noticed that sometimes Winnipeg imagines itself a little bit in the past and in its glorious past,” she says, “and what I mean by that is around 1900 or a little bit before 1900 until about World War One, Winnipeg was understood to be one of the really important cities in Canada.”

Because of its centrality and access to trade routes, there was an expectation that Winnipeg would become a major urban centre, she says. “And then that changed for a whole bunch of different reasons, like the Panama Canal, the 1919 general strike.”

“We never really reached that level again, and we never got to the place that we thought we should get,” she says. Upon coming here from Toronto, Keshavjee says she felt that “there were all these expectations for the city, and we didn’t fulfill our promise.”

While she says that has lightened a bit recently, as Winnipeg gets back on tourist des-



The bar and main floor of the King's Head Pub

tination lists, “part of the reason that maybe we prefer those older buildings is that nostalgia for our glorious past, but on top of that, those buildings are more obviously beautiful.”

But staying preserved in the past, no matter how “glorious,” does not necessarily help the present attain glory.

KING'S HEAD PUB

Christopher Graves, owner of the King's Head Pub, says his “experience with (the HBRC) hasn’t been all terrible,” but “it can be extremely tedious.”

Graves says the original King's Head was at 120 King St., and a few years ago moved into 124. “We tried to fight the historical designation for 124 King St., and that was basically impossible. As soon as (the HBRC members) look at the date of the building, they don’t take into consideration what your business is, and it can be very arbitrary.”

He says the biggest challenge in trying

to run a pub out of the building “is that the (HBRC doesn’t) really understand the hospitality business. So when we need to upgrade our HVAC system or we need to do something to a stairwell or open things up or (have) a little more egress in something, it can be very, very difficult, and because in our industry things are always changing, it can be very, very difficult and extremely expensive.”

He says even relatively minor renovations can take up to 18 months.

“The Kings Head is the oldest pub in Winnipeg, so we kind of have no choice but to operate out of these buildings,” Graves says. “But if you went and looked downtown, there’s more vacancy downtown than any other area in the city, and I strongly believe that the restrictive covenants when it comes to historical buildings is why vacancy is so high down here.”

“I think the most important thing is it needs to be collaborative more than it is right now,” he says. “Owners have the most skin in the game, and are

given very little voice at committee meetings.”

ROOTING (FOR) ARCHITECTURE

Keshavjee says there is potential for Winnipeg’s architecture scene to grow in exciting directions, though, and become more representative of its population and climate.

“It’s wonderful that (architects are) embracing the idea of being a winter city,” she says, mentioning that there are lots of good currently practicing architects.

She says the most obvious future direction will be to have “more Indigenous architects using Indigenous practices and knowledge and principles to build, and that would be architecture very rooted in this place.”

Modernism, she says, was “the International Style,” and while Winnipeg does have a lot of wonderful examples of the style, it isn’t rooted here, and “we need architecture rooted in the land, place and environment.”

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Drop-Off Locations:

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- Info Booth
- index
- Bike Lab
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- University of Winnipeg Library
- Aboriginal Student Services Centre
- Women Trans Spectrum Centre
- Riddell Hall Cafeteria
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OUTDIGENOUS

Producing safe spaces

FRANCES KONCAN

COLUMNIST



@FRANCESKONCAN

When I set out to write a piece about safe spaces, I quickly realized something: I had no idea what a safe space really meant.

A quick surf of the internet seas got me up-to-date with the definition, which is "places created for individuals who feel marginalized to come together to communicate regarding their experiences with marginalization." (Thanks Wikipedia, the world's most reliable source of probably correct information!)

This definition landed fairly close to my own idea of what a safe space means ... but my tiny, innocent, well-meaning confirmation of the definition was not so tiny and innocent after all.

I was Pandora, and I had opened a very angry, aggressive box: a box full of people who felt ostracized and oppressed by the notion of safe spaces, a box full of people who perhaps just threw out all of their Gillette razors.

My interest in safe spaces is generated from two perspectives: that of a producer, and that of a member of a marginalized group. I've spent most of my life wondering

why I always felt on edge, guarded and in a constant fight-or-flight state, no matter the environment.

I've spent most of my life being told that something is wrong with me. I imagine many other folks feel similarly. And it's a comfort (a cold one) to begin to realize that it isn't us, but the structure of the society in which we live.

I guess that's why my producer brain is so hyped on safe spaces. As soon as the concept got in my brain, it's been at the forefront as I search for venues and plan partnerships. In theatre, an enormous part of the job is creating a safe environment for artists to share, experiment and open up. We offer this to our fellow artists and (hopefully) receive the same from them. But why does it so often end there? Why do we forget about the audience?

The arts have always had to fight for an audience. They rarely turn up by the thousands, decked in show merch, beer in hand, buddies in tow. Most of us perform to small crowds, for little money, out of passion and a genuine belief in the work we do.

Our audiences deserve the same care we give our peers, and the same care we give our work. Everyone deserves to feel safe, and included, and welcome in the arts.

Whether it's a concert, a play, a fund-

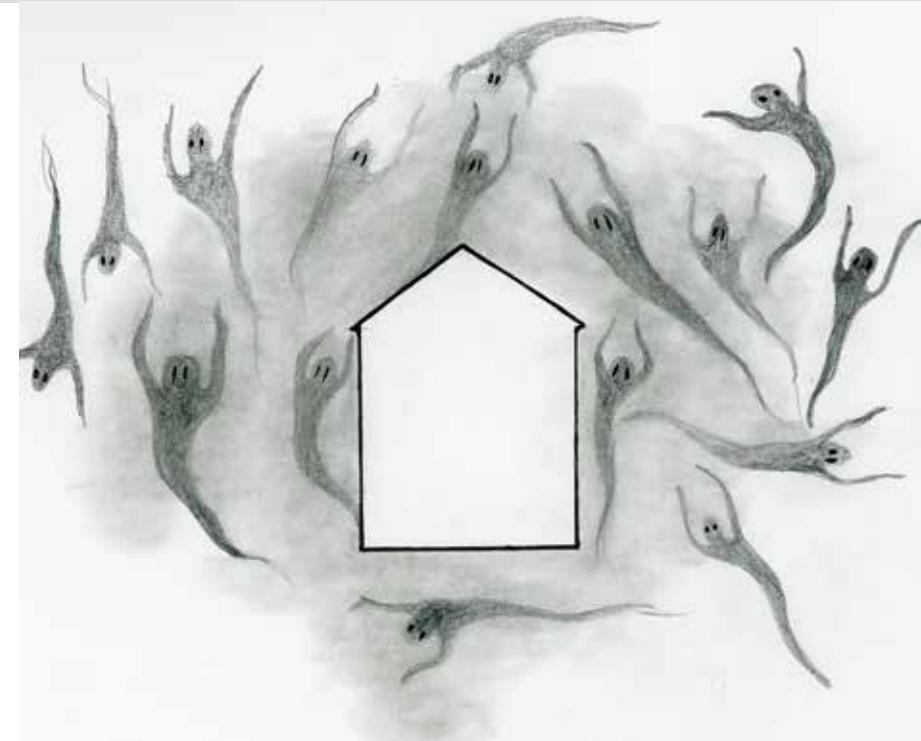


ILLUSTRATION BY GABRIELLE FUNK

raiser, an open mic or a gallery opening, producers often drop the ball on venues. Producers are asked to do impossible feats on minuscule budgets.

In the past, I've had to make choices between paying performers and an accessible venue, and the decision is never easy. Recently, a theatre company partnered with a venue known within the community as an unsafe space. But a venue is a venue, and they can be hard to come by. Can we really fault producers for prioritizing?

Yes. Yes, we can. And we should.

When I began writing this piece, I didn't understand just how important safe spaces were, how much they encompassed and

the wide variety of ways the perception of a space can impact a potential audience member. Now that I do, I'm committed to doing better in selecting venues for my own work, and I hope this little reflection inspires others to do it, too.

Frances Koncan is a writer, director and producer of mixed Anishinaabe and Slovene descent. As the artistic director of Vault Projects, she is committed to creating work that is accessible, intersectional and presented in welcoming spaces!

CAMPUS



GARRY THOMAS MORSE VISITS THE U OF W

Canadian poet, novelist and editor begins writer's residency

RYAN HAUGHEY

CAMPUS REPORTER



@RYANSHARES

The University of Winnipeg (U of W) will host Garry Thomas Morse as he shares his literary knowledge and experience with students and community members in the city.

Morse will be hosted by the Carol Shields Writer in Residence Program, which is named after the Winnipeg writer and former U of W chancellor.

Morse, like the many writers in residence before him, will help writers hone their craft by reading and editing their work, sharing his own work during the inaugural reading at the beginning of his term and delivering the Carol Shields Distinguished Lecture at the end of his term.

Morse has recently completed a long

poem about settler and Indigenous relations called *Lexicon Standoff*.

"I'm also putting the finishing touches on my forthcoming novel for Turnstone Press, *Yams Do Not Exist*, (the) Beckettish adventures of a love-lorn poet roving around Regina and Winnipeg," he says.

Morse's advice to young and inexperienced writers is not to be too preoccupied with getting published.

"The goals of publishers and published authors are not necessarily the same as the goals of writers trying to improve their craft," he says. "Write what you want and need to write, not what you think other people want to hear."

For writers with a little bit more experience, Morse also recommends they read more than they write.

"To start out with, it's probably good to write as much as one can in many

different ways. Later on, write less, but with more precision and care," he says.

Nina McIntyre, a third-year creative writing student at U of W, is looking forward to the opportunity to meet with the writer in residence.

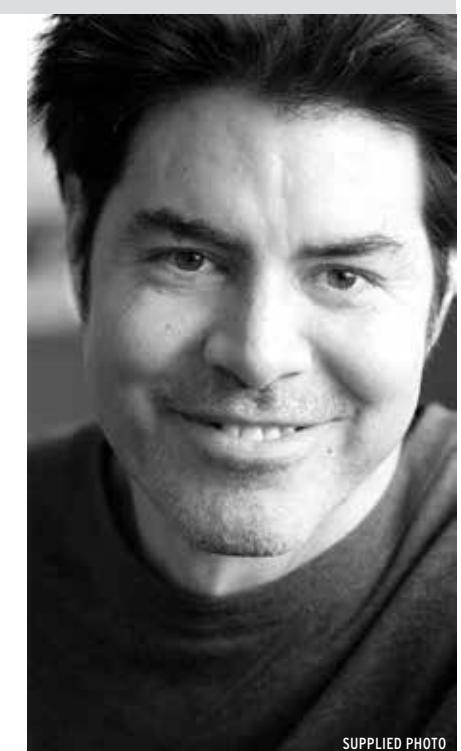
"As someone who wants to pursue writing, I think it's really valuable to have (the perspective of) a professional writer, other than your professors who are going to come at it from a different point of view," she says.

McIntyre says some of her most valuable learning experiences in writing have been through her creative writing classes and through her internship with *Juice Journal* last year.

McIntyre says students should be keen to seek out opportunities like this so they don't miss out. She wasn't as aware of the Writer in Residence Program as she would like to have been in previous years.

"I think you have to be an advocate for yourself, because nobody is going to seek out opportunities for you," she says. "You have to seek them out for yourself."

"Whether it's a friend or a professor or a student group, building some kind of community where you can feel safe and free to share your work is very



Garry Thomas Morse is being hosted by the Carol Shields Writer in Residence program at the U of W.

valuable," McIntyre says.

She says a community like this holds writers accountable to keep producing creative work.

Morse's inaugural reading will be held on Wednesday, Jan. 30 at 12:30 p.m. in 2M70. In his lecture at the end of his term on March 7, he says he will discuss experimental fiction and the novel. "Come learn how I write my weirdo books," he says.



REAL LIFE TALES OF AUTISM

Student self-publishes book in memory of his brother

RYAN HAUGHEY

CAMPUS REPORTER

@RYANSHARES

Jeremy Morantz is a Creative Communications student who studied at the University of Winnipeg (U of W) and is now publishing a book to commemorate and celebrate the life of his late brother, Nathan, who lived with autism spectrum disorder (ASD). The book is titled *What Does He Dream About?*

One of Morantz's objectives is to address the perception of autism that is presented by mainstream media.

"If you watch movies or TV shows where a character has autism, they're usually just socially awkward but gifted geniuses," Morantz says. "That's not my experience with my little brother who had autism. So I wanted to tell stories from growing up with my brother that would kind of ground the reader in what

autism could actually look like."

His other objective for his book is to connect with other individuals or families who are in similar situations. Morantz hopes readers can laugh with him at some of his lighthearted stories, but he also says there are emotional elements as well.

"The book deals with topics of grief, because in 2016, my brother passed away," he says. "So in a way, it's like a nice little bow on the story that was his life."

McNally Robinson is hosting a book launch for *What Does He Dream About?* on Feb. 10, which is known as Autism Sunday.

"In my mind, Autism Sunday is a day for us all to stop and think for a moment about those who are on the spectrum and all the value that they can provide to society through their happy and charming personalities," Morantz says.

He says all the profits from his book are going to the Nathan Morantz Respite Care Fund, which was set up by his parents to help families who need help paying for respite services.

"It can be a hectic experience taking care of someone constantly who is on the spectrum, and that's where respite workers come in," Morantz says.

He explains respite workers take children with ASD out to do certain activities, giving parents a short break.

"A lot of families need that but don't have the means to access it," he says.

Morantz feels autism and mental disability aren't involved in discussions of inclusivity as much as they should be.



PHOTO BY KEELEY BRAUNSTEIN-BLACK

Jeremy Morantz holds his self-published book.

"The U of W is known throughout the city as being an inclusive place when it comes to gender identity and race, but I don't think special needs is often wrapped into that conversation as much," he says.

Inga Johnson Mychasiw, the director of student support services at the U of W, says Accessibility Services provides an array of accommodations for students with both physical and mental disabilities, ASD and otherwise.

"We provide instructors with general information about ASD to encourage understanding and empathy regarding the needs of students with autism," Mychasiw says. "We create an environment where students can feel supported

and are able to develop the self-advocacy skills necessary to communicate what works best for them."

Mychasiw also says the U of W does not have a specific role in advocacy for specific disabilities and health conditions, but she encourages the community to educate themselves and challenge stigmas surrounding autism.

"We can all treat one another with respect as fellow members of our community," she says.

Jeremy Morantz' book launch at McNally Robinson will be on Feb. 10 at 2 p.m.

CITY BRIEFS

DANELLE GRANGER // CITY EDITOR @DANELLEGANGER

Number symbols in brain and mind

All are welcome at a psychology department colloquium with Dr. Daniel Ansari from the Department of Psychology and Brain and Mind Institute at University of Western Ontario. He will speak on Jan. 25 from 12:30 to 1:30 p.m. in Room 3C01. He will discuss how humans share with animals the ability to process numerical quantities in non-symbolic formats.

Breakfast with the Bears

Enjoy breakfast at the Tundra Grill with a view over the Journey to Churchill exhibit and the polar bears that call it home. Learn all about the polar bears at an exclusive Zoo Chat with one of the Assiniboine Park Zoo animal care professionals. Breakfast is available for purchase from 9 to 11 a.m., and the Polar Bear Zoo Chat is at 10:30 a.m. The breakfast event will take place every Saturday until Feb. 23.

Scrabble Wednesdays

Across the Board is hosting Scrabble Wednesday every Wednesday from 3 to 6 p.m. Any level of scrabble player is welcome, from beginner to enthusiast. The \$6 gaming fee still applies for Scrabble Wednesdays. As of right now, the Scrabble Wednesdays will continue all throughout this year. Across the Board also offers other game days like Cribbage Tuesdays or D&D Adventures Night.

Screening of Angry Inuk

The University of Winnipeg Students' Association is screening the award-winning documentary *Angry Inuk*. The event is free to attend on Jan. 30 from 6:30 to 8:30 p.m. at Eckhardt Gramatté Hall. In the film, director Alethea Arnaquq-Baril joins her fellow Inuit activists as they challenge outdated perceptions of Inuit people and seal hunting and present themselves to the world as a modern people in dire need of a sustainable economy.

How changing winters affect ecosystems and communities

All are invited to hear Dr. Nora Casson, associate professor in the Department of Geography and Chancellor's Research Chair at UWinnipeg, deliver a talk titled: "Warmer, Shorter, Wilder: How Changing Winters Affect Ecosystems And Communities." U of W President Dr. Annette Trimbee will deliver opening remarks. The talk will be on Jan. 30 from 12:30 to 1:30 p.m. at Richardson College for the Environment and Science Complex.

Workshop: The Bicycle & The Body

Back by popular demand, The Wrench is thrilled to be offering another informative workshop by Kim Segal (RMT) on The Bicycle & The Body. In this workshop on Jan. 26 from 12 to 2 p.m., Segal will elaborate upon the ergonomics of bike riding, how to achieve proper bike fit for maximum comfort and minimal strain, as well as working with and preventing injuries. This workshop is free (though donations are welcome) and open to the public, and no pre-registration required.

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DEBUNKING THE MYTH OF A BETTER SELF

Getting to the root of those resolutions

ELSA TAYLOR

VOLUNTEER

 @ELSACLARE

The Christmas I was in kindergarten, my aunts gifted me a really cute denim jacket – the kind I would be stoked to wear today. I remember looking at my five-year-old self in the mirror as I tried it on, and feeling, for the first time, deeply ashamed of my body. I looked ... big, which in my mind, already equated to bad. This was the first time I decided I was ugly. (It wasn't the jacket's fault.)

Despite the concept of time being, well, mostly made up, beginning a new year always excites me. There's the anticipation leading up to New Year's Eve, the glitter and hullabaloo of that night, and then, like clockwork, the barrage of social media resolutions once morning rolls around.

I get it. Every year, I make my own list of intentions for this next trip around the sun, and every year, I feel a renewed sense of hope, regardless of the previous year's success rate. There's something really lovely about that sort of optimism.

I'm all for self-improvement, but I take issue with how we tend to focus our resolutions on improving our physical selves first and foremost. Sure, career and relationship goals get pencilled in, but none

so aggressively as these classic hits: "lose 15 pounds by spring;" "use the damn vitamix you bought three years ago;" or that time-honoured favourite, "do cardio at least three times a week."

As a society, it seems we hold the deep-seated belief that a *better self* depends on a more conventionally attractive self. It makes sense, given that, from the time we begin to consume it, the media bombards us with images of "the perfect woman" and "the perfect man" (with zero regard, of course, for those who fall elsewhere on the gender spectrum).

This message – transmitted through TV, magazines, the internet – infiltrates our beliefs and desires so deeply, it begins to feel natural. As a young person, internalizing this message can become a form of self-preservation.

We adapt to our environment in order to survive and (ideally) thrive. We see the benefits of meeting beauty standards: an increased sense of belonging in society, increased admiration from others, increased romantic prospects, even increased job offers! Of course we might strive to conform. Sometimes, we are willing to hurt ourselves in order to achieve this arbitrary notion of success. Those of us who obsess over changing our bodies do so for reasons far more complex than simply wanting to be "attractive." Maybe we have a mental illness that causes these symptoms, maybe we crave control in this area of our lives because we can't get it in another, maybe we've learned these behaviours from family or friends we look up to.

Despite the deeper issues at play, our efforts are often dismissed as superficial. We are scoffed at for wanting to be what society has told us is the best version of ourselves. Is that fair? The need to alter (read: "improve") our physical selves is so much more than skin-deep. It's time we get to the root of the problem.

How do we unlearn a lifetime of self-loathing? How do we disengage from this vicious game? How do we create a kinder climate for young people to meet themselves in?

For my part, I plan to start with a message to my kindergarten self, one that perhaps we could all stand to hear: there is nothing wrong with you. You do not need to change yourself in order to be worthy of love. The presence of another's beauty is not the absence of your own. And for god's sake, eat the fucking cookie.

Elsa Taylor is a queer, feminist 24-year-old who loves cats and poetry. Find her mixing cocktails at her bar, *The Roost* on Corydon, or on Instagram: @elsaclare.

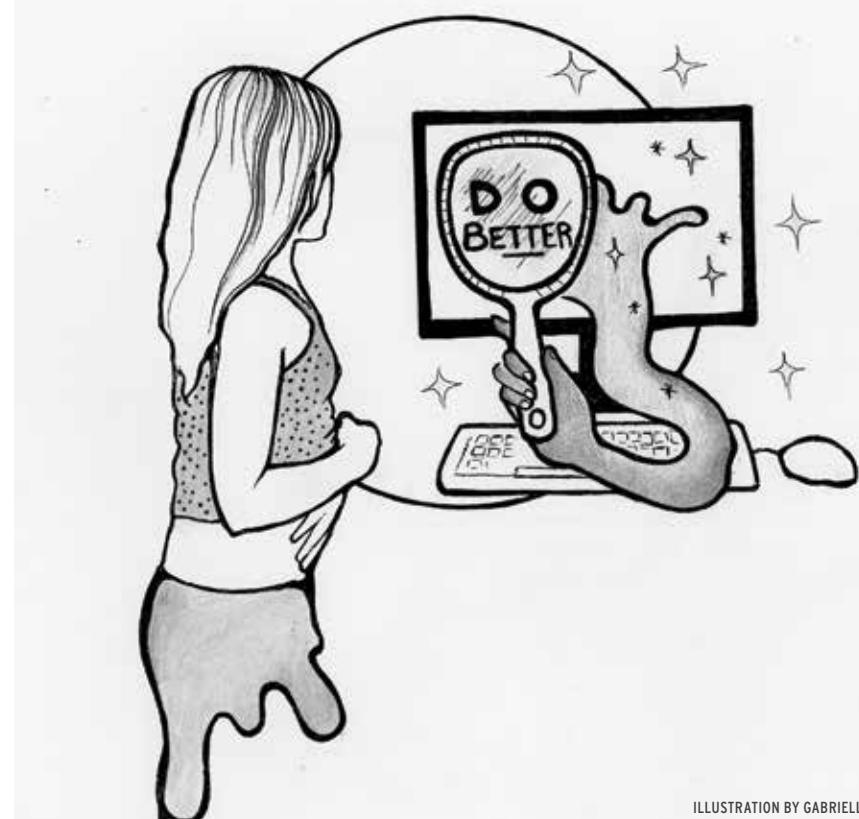


ILLUSTRATION BY GABRIELLE FUNK

WHAT I'M TRYING TO DO

Learning to manage, and not be managed by, the screen

LAINA HUGHES

VOLUNTEER

I'm thinking about this vision I had for my life as a kid. I saw myself living in a hundred-year-old bungalow, with creaky floors and incense burning and classical music on the radio. There were cats, and maybe someone who loved me living their life in tandem with mine.

I pictured a home filled with books. I saw myself curling up next to a fireplace with a tome and a cup of tea each night, or falling asleep in a cozy bed with a paperback tucked under my arm.

In a lot of ways, my life looks like I imagined it might. Looking at my life from outside of myself feels nice; like a peaceful librarian character in a movie who always has the best retorts, thanks to a non-stop consumption of books.

What I'd never pictured, though, was this glowing nightmare rectangle that's never not within a few inches from reach. I couldn't have predicted the stories in books would be overshadowed by the stories from my smartphone. That I'd prefer to spend my time gleaning these little dra-

mas from people I sort of knew: who was pregnant, who was breaking up. Who got new shoes, who had an elaborate salad for lunch, who is much taller than they were in high school.

Who's selling themselves short, and who's trying too hard. Who's better than me, and who's not. How close our world is to collapsing, and whose fault it is, and what we can do about it, if anything at all.

When I was a kid, I'd devour a couple chapters of *Pony Pals* or *Animorphs* or some YA novel before drifting off to sleep. My family went to the library often. I was lucky.

Now it's scrolling for a few hours before bed every night, through this app or that. The harsh light of the screen teasing me: *Looks like you won't be getting that nice deep sleep tonight, buddy!*

I'm trying to re-train my hands to feel natural while holding a book in bed. I'm trying to massage out that little dent in my right pinkie finger that formed from seven years of propping up an iPhone.

I'm trying to discern willful ignorance from self-care. Am I shutting out the endless news cycle to protect my mental health, or to pretend things are better than they are? That I don't have to try harder to make this world better?

I'm trying to leave books placed strategically around the house and to pick them up when I have a spare moment instead of playing 16 rounds of "Bejewelled" on my phone. I'm figuring out if I'm being kind to myself by watching 12 episodes of *Gilmore Girls* after a hard day, or if I'm purposefully putting off being productive.

I'm not getting it right, right now.



ILLUSTRATION BY GABRIELLE FUNK

Maybe I will be soon. I'm trying to find a balance. I'm hoping that, if these words outlast me in some way, they'll make little sense to some future reader who'll have no clue their ancestors' lives were ever governed so strictly by screens.

Laina Hughes is a Winnipeg writer who works in communications and indeed does live in a creaky bungalow with her cats.

COMMENTS

SUPPORTING SURVIVORS OF SEXUAL HARASSMENT AND ASSAULT

What does support look like in action?

TESSA ADAMSKI

VOLUNTEER  @TESSIEROSE47

Many of us have heard stories, whether from the news, close friends, relatives or coworkers, about how sexual harassment and assault have impacted their lives. Some of us might have stories of our own. For those who do not, it can be difficult to know how to link arms with survivors and continue advocating against sexual harassment and assault together.

Often, people want to show they understand and care for a survivor, but their idea of support might not be what that person wants or needs. So, what does support look like in action?

Sexual harassment and assault cause

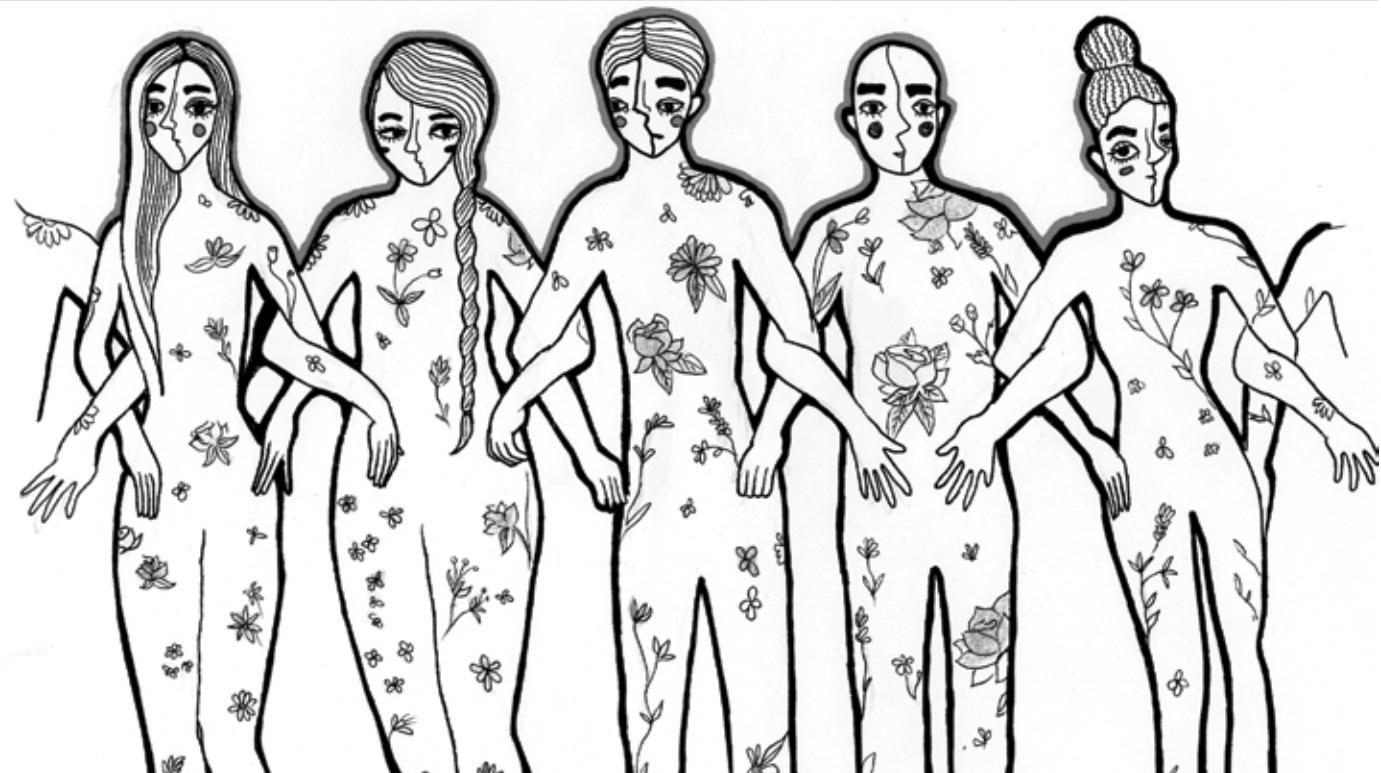


ILLUSTRATION BY GABRIELLE FUNK

harm, and no one should feel obligated to relive their experience. Active listening is an effective way to demonstrate empathy toward someone who has chosen to share their experience with you. Listening not only encourages the survivor to communicate fully and honestly, but it also welcomes a vulnerable and intimate conversation.

When people listen to one another, they build trust and deepen their awareness of experiences unlike their own.

It's very important to respect the boundaries of survivors if they choose to open up. Beyond active listening, watch for non-verbal behavioural cues that indicate they might be uncomfortable, such as looking away, hesitation, fidgeting and/or crossing

their arms. If you notice this, perhaps avoid asking invasive questions and do not keep asking for information if the individual is not voluntarily ready to disclose.

When providing support, know that the process of healing cannot be rushed. It is imperative for survivors to feel you are a trustworthy friend and advocate, which means not delivering unsolicited input toward their healing process. Everyone heals differently. People resort to coping mechanisms that suit *their needs*, and your role as a supporter is to validate experiences through active listening and kindness.

Although a shift in the perspective of victim blaming is needed, encouraging conversation surrounding rape culture also includes learning

ways to support survivors to build solidarity. It is not solely up to the survivor to change the dynamic of the #MeToo movement. Listening to one another, even when it's hard to listen (or even when it's hard to speak) is how we learn to value consent. Empowering survivors to come forward embraces the fact that each of us plays a role in developing awareness. Therefore, anyone can set a crucial example by having an allied stance. Together, we have the power to continue advocating for the #MeToo movement so that nobody else has to say #MeToo.

Tessa Adamski is a second-year student, majoring in Rhetoric, Writing and Communications. To read more of her writing, go to tessierose-thewriter.com or @tessierose47 on Instagram.



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Student Services

ABORIGINAL STUDENT SERVICES CENTRE

Graduation Pow Wow

Sat., March 23
Grand Entry 12:30 p.m.
Duckworth Centre

ACADEMIC & CAREER SERVICES

No Drop-ins this Friday

On Fri., Jan. 25, Academic & Career Services will be taking appointments -- but no drop-ins -- due to the planned system outage.

AWARDS & FINANCIAL AID

The following organizations have award deadlines coming up:

Indspire

This organization offers awards and bursaries to Indigenous students at The University of Winnipeg. The next deadline is Feb. 1.

To apply, go to indspire.ca and click on "For Students."

Futures Forward

The Advancing Futures Bursary is offered to current and former youth in care who are attending post-secondary education. The deadline is Jan. 31.

To apply, go to futuresforward.ca and under "Bursaries," click on "Advancing Futures Bursary."

ENGLISH LANGUAGE PROGRAM

Wanted: Volunteer Language Partners

Language partners are fluent English-speaking volunteers who give English as an Additional Language (EAL) students a chance to practice English outside of the classroom and learn more about the Canadian way of life.

This volunteer opportunity is a great way to learn about other cultures, help other students, and gain practical experience for careers in teaching, international relations, or tourism.

To volunteer for Winter Term, please call 204.982.1151, email elpstudentlife@uwinnipeg.ca or stop by office 1C18 to apply today.

EXCHANGE OPPORTUNITIES

Information Session on UW Exchange

Fri., Feb. 1
12:30 - 2:10 p.m.
Room 2M70

Learn more about studying abroad on UW Exchange at this information session.

Please also see our website:
uwinnipeg.ca/study-abroad

And drop by the Resource Area:
Rice building, 2nd floor, Room 2R155
Monday-Friday, 9:00 a.m.-4:00 p.m.

LIBRARY

Research Workshop Series

Join us for a series of workshops to help you get started on doing academic research in the Library.

Learn about the different information sources available in the collections and how to find and use this information to write academic research papers.

The next workshop is Wed., Jan. 30, at 12:30 p.m. in the Pitcairn Commons. For details on the series, go to the Library website: library.uwinnipeg.ca

STUDENT CENTRAL

U2018F Grades

Grades for Fall Term classes will be posted on WebAdvisor on about Thurs., Jan. 24.

SC Change of Hours

SC will be CLOSED on Fri., Jan. 25.

Regular hours are 8:30 a.m.-5:30 p.m. from Monday-Thursday and 8:30 a.m.-4:15 p.m. on Fridays.

Graduation Applications

Students completing their final courses this April may apply for June graduation.

Deadline to apply:

Fri., Feb. 1

To apply for graduation, log in to WebAdvisor, go to the "Student Planning/Registration" link and click on the "Graduation" tab.

The Convocation ceremonies will be held June 13 & 14.

For details, please go to uwinnipeg.ca/student-records and click on "Graduation."

Fall/Winter Term Courses

The final day to withdraw from a Fall/Winter Term (U2018FW) class is Fri., Feb. 15. No refund is applicable.

Courses are dropped through WebAdvisor using the "Student Planning/Registration" link.

STUDY SKILLS

Last Week of Workshop Series

Study Skills Workshops are designed to improve your learning skills in areas such as academic writing, test/exam-taking strategies, and dealing with stress.

The series of workshops will conclude next week with sessions on Monday (Jan. 28), Tuesday (Jan. 29), and Wednesday (Jan. 30).

For details, go to uwinnipeg.ca/study-skills

STUDENT WELLNESS

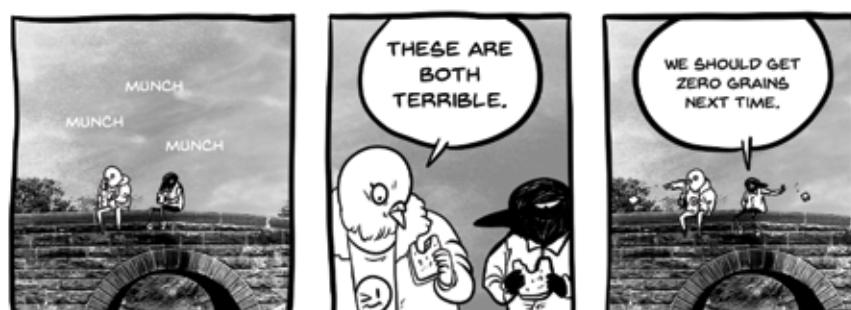
Bell Let's Talk Day & UWinnipeg

On Wed., Jan. 30, Canadians everywhere will talk, text, tweet and share as part of Bell Canada's annual Let's Talk Day initiative. The purpose: To fight stigma surrounding mental illness and raise funds for mental health in Canada.

At UWinnipeg, we will have a variety of mental health-related activities throughout the week (Jan. 28-Feb. 2).

- Students, faculty and staff are encouraged to wear blue on Jan. 30.
- Watch for "Blue the Campus" at places around the University.
- During lunch hours, drop by our information table, first floor, Centennial Hall.
- Finish off the week on Sat., Feb. 2 at the Wesmen home games.

Get involved! For details, go to uwinnipeg.ca/student-wellness



COMIC BY ERIC HETHERINGTON

	6	1	2	
2	9	7	4	
7	1	5	6	
4	6	7	8	
1	2	7	8	4
8	5	4	3	
2	6		9	3
9		8	5	4
7	9	6		

4		5	6		3
9	6	1	3	2	
6			4		9
2	8	7	1	3	4
1		8			2
	9	5	7	2	6
			4		
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5	2	4	3	8	
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3					
7	2			3	5
2	3	6	1	9	4
4	6		5	8	
				2	
7	5	2	4	9	
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7	1	5	3	8	
2	1				
3		8	6		5
3		3	2		6
2	9			3	
			8	5	
	5	4	9	2	8

7	8	3	1	
	2	4		
5	3		2	7
9	4	7	3	5
2		4		7
7	5	6	8	4
4	9		3	6
	3	6		
1	5	7	9	

	5			7
3	1	6		2
6	3			1
	8		1	6
2	5	1	7	9
8	1		6	
1			4	6
4	7		8	2
9		3		9

CONFOUNDER

a puzzle series by Justin Ladia

PUZZLE 01

/20 pts.

The Best of Both Words

★★★★☆

A friend of mine invited me over to his place one day, and when I asked him for his wi-fi password, he gave me this note instead. From the information below, can you figure out my friend's wi-fi password?

Mash two words together by combining the last three letters of one word with the first three letters of another. Each clue will contain definitions or references to both words, followed by the number of letters for each. Example: A conversation point about a portable computer (6, 5). Answer: Laptopic (laptop & topic).

1. A fake airship (5, 8)
2. The interconnected system of a baby swan (6, 7)
3. To end the employment of a small aircraft propelled by overhead rotors (10, 9)
4. To protect against and exist through hardships (6, 6)
5. An unnecessarily repetitive Roman C (7, 9)
6. An extremely sad event with a group of instrumentalists led by a conductor (9, 7)
7. The state of health or happiness of a small, shovel-like gardening tool (6, 7)
8. A mirage of what is made into a mountain (8, 8)
9. A miraculous event of a nine-sided figure (10, 7)
10. A self-sufficient bug scientist (11, 12)

+10 points if you figure out all clues above. +10 points if you find the wi-fi password.

Think you've solved the puzzle? Check out the answer on Twitter @confounders

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Great reach, great rates!

For more info, contact Charmagne de Veer at
204.786.9790 or businessmgr@uniter.ca

WOULD YOU LIKE TO MAKE AN EPIC DIFFERENCE IN SOMEONE'S LIFE?

We're looking for Disability Support Workers to provide in-home and community based support to people who want to live their best lives possible. It's more than a job. Epic Opportunities employees bring our vision and mission to life: equal access and participation in the community, person-centered supports and promoting inclusion.

Evening and weekend, casual and part-time positions available. Amazing possibilities lie ahead—to grow as a person and as a leader in your career and in your community. If you have the epic passion and would like to take on a meaningful role in an individual's life, this is the job for you!

APPLY NOW:
www.epicmb.ca/careers



U SPEAKER
SERIES



Take note
Stories of Gender-Based Violence

The Uniter Speaker Series &
the UWSA present:



A black and white portrait of Darla Contois, a woman with long blonde hair, wearing a dark blazer over a light-colored scarf. She is looking directly at the camera with a slight smile. The background is plain and light.

A conversation with **Darla Contois**

(Writer & Actor of White Man's Indian)

Sunday, February 3rd

Doors 1:30pm

Lecture 2pm

West End Cultural Centre, 586 Ellice Ave

HOSTED BY FRANCES KONCAN

FREE // ALL AGES // ACCESSIBLE

ASL INTERPRETATION AVAILABLE UPON REQUEST

uniter.ca/events

SUPPLIED PHOTO