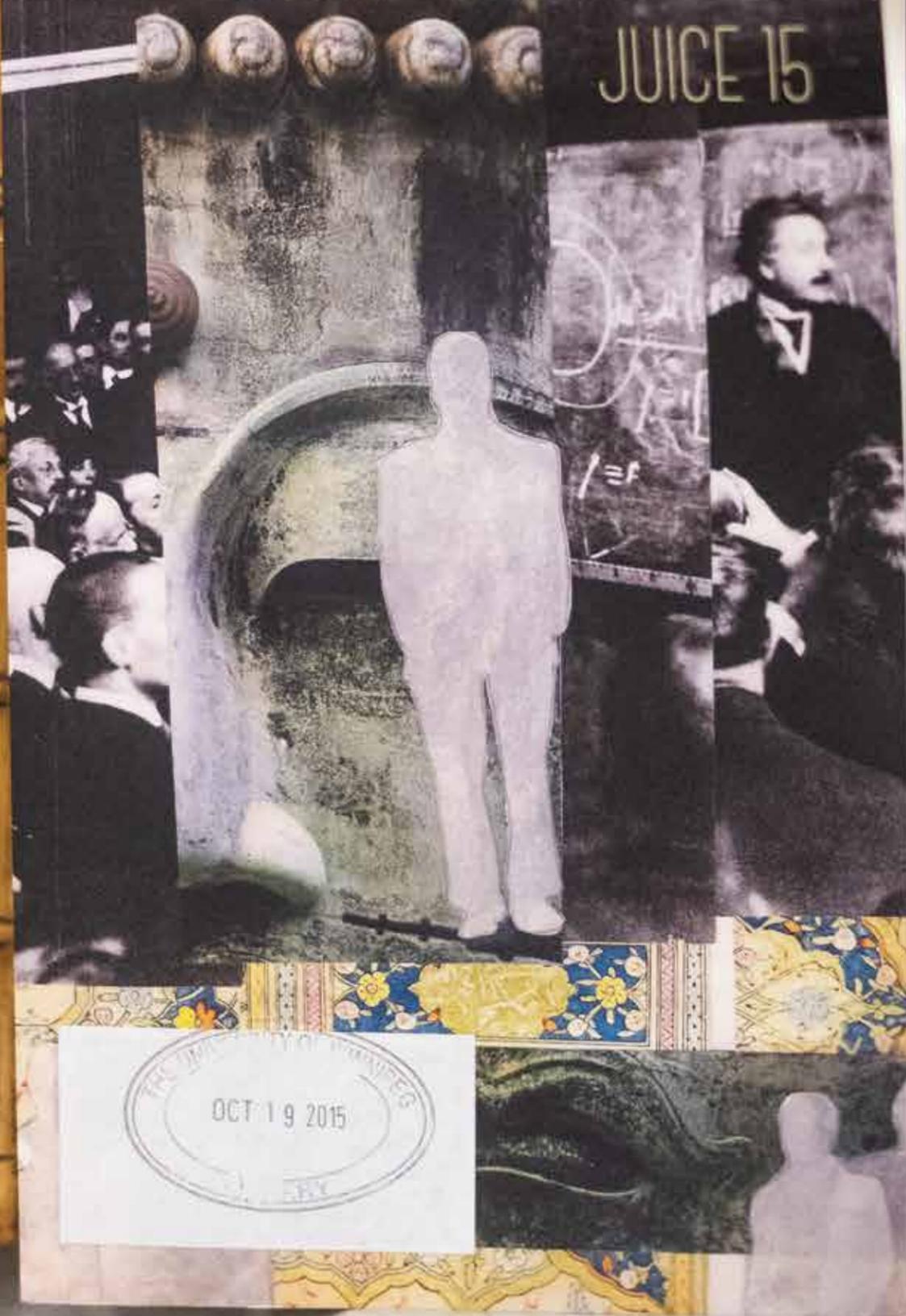


THE

UNITER

FREE.WEEKLY.
VOLUME 74 // ISSUE 04 // SEPT. 26

JUICE JOURNAL LAUNCHES ITS 2019 ANTHOLOGY



CELEBRATING 19 YEARS OF THE UNIVERSITY
OF WINNIPEG'S LITERARY EXCELLENCE

INDIGENOUS
FASHION DESIGN P4

HIV AWARENESS IN
MANITOBA P10

WINNIPEG'S TREES TELL
A STORY P14

TALKIN' 'BOUT TOGETHER NOW

Collaboration is key. It's true that many cultures are full of stories of one lone hero achieving a life-changing goal all by themselves. But real, positive change occurs when people make a concerted effort to work together and be kind to one another.

The pages of this week's issue of *The Uniter* are chock full of stories of collective accomplishment and healing. Whether it's emerging student writers working together to produce a literary journal or concerned Manitobans marching to raise HIV awareness, these stories focus on the importance of the group effort.

Even the art show *When Raven Became Spider*, which reimagines traditional Indigenous characters in the singularly powerful form of the superhero, features work by seven different artists. In our review of James Gray's newest film *Ad Astra*, we explore the movie's insights on the toxic myth of the stoic, solitary man. And the Wesmen volleyball teams show us once again the power of ... well ... teamwork.

We at *The Uniter* are proud to welcome a new member to our own team this issue, which features the first piece by columnist Kathryn Boschmann. Her column *City Roots* will explore the history of Winnipeg's trees and illustrate what our city's silent sentinels can tell us about colonization, class and beauty.

- Thomas Pashko

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* ON THE COVER

University of Winnipeg's official literary anthology, *Juice Journal*, is launching its 19th edition.

Read more on page 7.



PHOTO BY KEELEY BRAUNSTEIN-BLACK

Fashion designer Andréanne Dandeneau incorporates her Métis heritage into her clothing label, Anne Mulaire. Read more on page 4.

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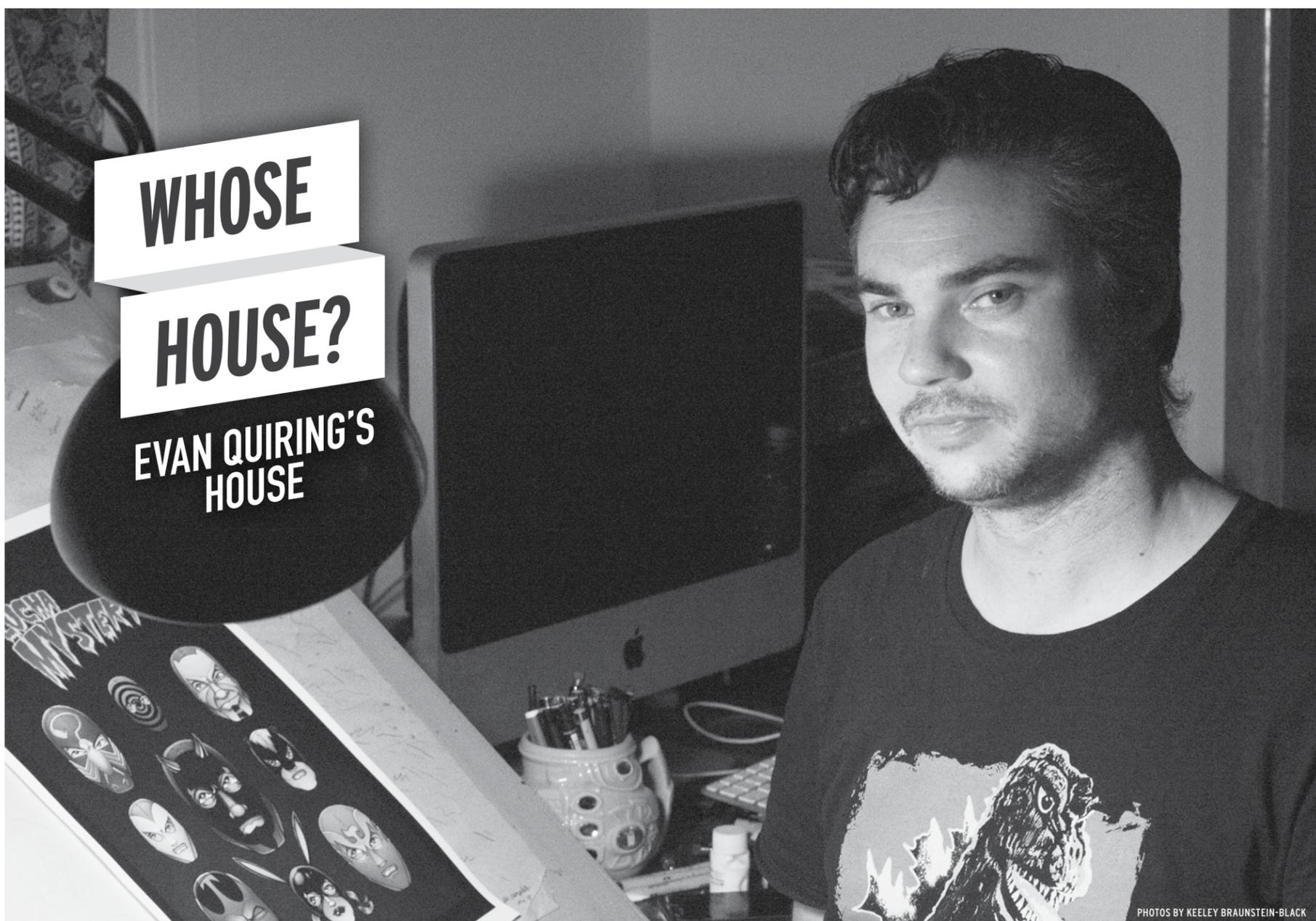
Submissions of articles, letters, graphics and photos are encouraged, however all new contributors (with the exception of letters to the editor) must attend a 45-minute volunteer orientation workshop to ensure that the volunteer understands all of the publication's basic guidelines. Volunteer workshops take place Wednesdays at 5 p.m. in room ORM14. Please email volunteer@uniter.ca for more details. Deadline for advertisements is noon Friday, six days prior to publication. The Uniter reserves the right to refuse to print material submitted by volunteers. The Uniter will not print submissions that are homophobic, misogynistic, racist or libellous. We also reserve the right to edit for length/style.

CORRECTIONS

The illustration for the Sept. 19 article "Progressive Conservatives win second consecutive majority," there was text reading, "Federal Election," despite the article referring to the provincial election.

In the Sept. 19 article "Something Lindy This Way Comes," we printed that the Women's Health Clinic annually gives out \$20,000 of free birth control and safer sex supplies. The actual figure is \$120,000.

The Uniter regrets these errors.



PHOTOS BY KEELEY BRAUNSTEIN-BLACK

Evan Quiring at his drafting table

DRUMSTICKS, KITSCH AND LUCHADOR DROPKICKS

AMOL SAMRA

FEATURES REPORTER

[@SAMRAAMOL](#)

"I really like writing. I like telling stories."

Evan Quiring, a quintessential example of a person following their dreams, is a local comic book writer, artist and creator.

He is a passionate artist with an undying zeal to share his stories and thoughts through comics. He started back in the 1990s, doing posters for bands and punk shows. His visit to San Diego Comic-Con (International) in 2001 landed him his first professional job with Alternative Comics.

In the next few years, he started working with his friend living in Washington, D.C. on a book called *Mortal Coils*. Soon enough, he started playing in bands.

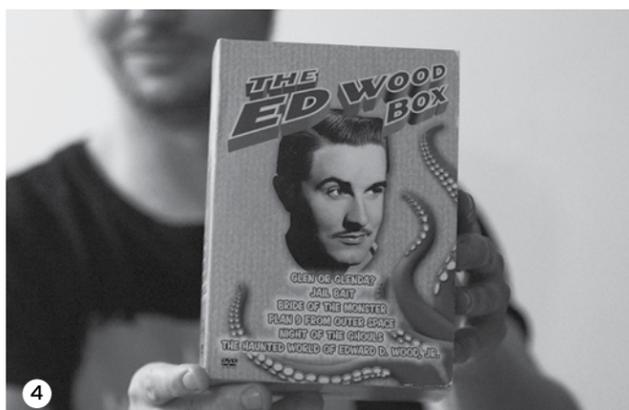
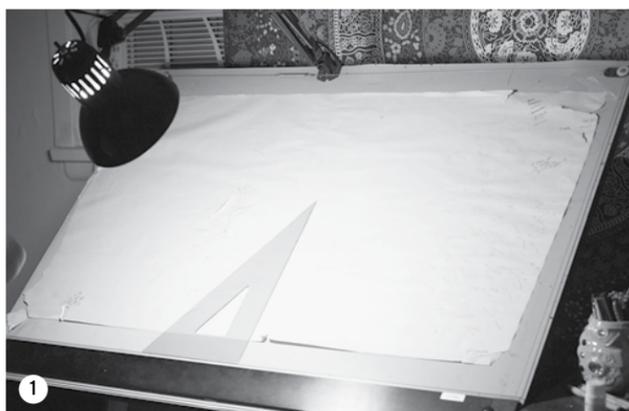
"Bands were a lot more fun in the '90s. I can write stories about being in a band, interacting with people. I found it therapeutic."

Writing and drawing comics are of cathartic importance to him.

"You know when you have something that you want to get out of your mind, you have an idea, and you want to execute it? When I get my comics back from the printers, it's like my idea is a thing now. I get cranky if I don't work on comics."

His passion and skill in writing and creating comics has given him moments of glory, whether it's for his books, an upcoming exhibit or through people praising his work. Having published a number of books to date, he cringed when asked about his favourite one.

"I don't know how to answer that. I really don't know. I would say the recent one, *Lucia Mystery 3*, just because I got it done. But I really like the art in *Lucia Mystery 1*, because I took my time with it."



1) DRAFTING TABLE

"My drafting table is my favourite part of the house. I'm usually working 'til 2 in the morning here, because that's the best time to work."

2) THE ONE

"If I were allowed only one thing from my home, 'D' is the first thing I'd take. Why am I smiling, you can't see it through the mask?"

3) THE SUPPORT SYSTEM

"I think it's wonderful. I've seen him working on his art since he was little. The fact that he's achieved his goal of putting up the art show is

great," Tina, Evan's mother (right) says.

"It's kind of cool that his own little art show is happening," Dionne, Evan's girlfriend (left) says.

4) DRINK UP!

"If you ever watch this, make sure you have a drink."

5) THE BELT

"My mom got this for me for Christmas one time."

THE MEANING BEHIND CLOTHING

Indigenous designers setting the tone in Manitoba's fashion industry

NAAMAN STURRUP

@NAAMANSTURRUP

ARTS AND CULTURE REPORTER

The popular saying “dress to impress” can imply that spending large amounts of money on clothing will ensure success and approval. But this is not always the case.

The phrase also invites people to wear clothing that can inspire others and support great causes, which are focal points behind Andréanne Dandeneau and Kim Blackburde Moore's fashion businesses.

Dandeneau, the owner and fashion designer of VOILA Designs Boutique, launched her new label Anne Mulaire this fall and wants her clothing to encourage others to be proud of who they are.

“(My clothing line) is not just about being Indigenous, but (it's) for everyone to look at their heritage,” she says.

“By doing that, we can bring back stories of the old days and tell those stories. Without them, we have no history.”

Kim Blackburde Moore launched MakadeMigizi Clothing & Apparel in November of 2018 and wants her clothing, which features text in Michif French, Michif Cree, Ojibway and Dakota, to help preserve and bring awareness to Indigenous languages.

“As I teach French and Ojibway in middle school, it is important to me that languages are spoken and become a part of our everyday life,” she says.

“Indigenous languages are important to

all of us, and we need to start honouring these languages that our ancestors spoke.”

Family and heritage play key roles in both designers' businesses.

“I wanted to incorporate my Métis heritage into the clothing,” Dandeneau says, “so, I decided to bring some prints to the clothing, and my dad creates all of the designs.”

Moore says, “the business started with my daughter wanting to have Ojibway-owned clothing.

“Also, my grandfather was (in) a residential school and lost his language, so this is very important to me.”

Both designers are also environmentally friendly and conscious of the implications of clothing production.

“As an Indigenous woman, it has always been apparent to stay connected with the environment, which is why I decided to work with bamboo interwoven in the fabric,” Dandeneau says.

“I also oversee the ethics of production, from who is cultivating it to making sure that any yarn used is not from child labour.”

Moore says, “I do not believe in buying products overseas, as I get all of my materials from local markets in Winnipeg and Selkirk.

“Some of the clothing and tote bags are being made in Montreal, and that is from beginning to end (of production).”

Dandeneau notes that although the journey was not easy in the beginning, the dividends of business growth, support and,



PHOTO BY KEELEY BRAUNSTEIN-BLACK

Andréanne Dandeneau, owner and designer of VOILA Designs Boutique

most importantly, cultural appreciation are now being seen.

“Ten years ago, the whole conversation of Indigenous art and culture was not very popular or positive, so I had a hard time selling at that point,” she says.

“But now, with recent (cultural and ethnic) positivity movements happening, it has made a lot of people proud of my prints and of being connected to their heritage.”

VOILA Designs Boutique is located at 421 Mulvey Ave. and is open Monday to Friday from 11 a.m. to 5 p.m. Moore's business is home-operated, and shopping is done via her website at makademigizi.ca/shop.

THERE IS MORE TO SUPERHEROES THAN SUPERMAN

Indigenous artists take comic-book approach to illustrate traditional stories

NAAMAN STURRUP

@NAAMANSTURRUP

ARTS AND CULTURE REPORTER

The comic industry has become a multi-billion-dollar juggernaut with numerous successful film adaptations and television shows.

However, there are other ways to harness the power of the superhero narrative, which is something *When Raven Became Spider* captures.

Hosted by the University of Winnipeg's Gallery 1C03, this touring exhibit showcases Indigenous art that combines comic-book superheroes with traditional and contemporary images from Indigenous stories.

Gallery 1C03 curator Jennifer Gibson highlights the importance of an exhibit like this.

“We provide a place for underrepresented voices to be heard and a place for artwork to be accessible and approachable,” she says.

“A lot of people are interested in the idea of the superhero and comics. So this is an exhibit that a lot of people can identify with, as they already have the starting point of understanding.”

Gibson explains that this exhibit presents an opportunity for people to gain some understanding of Indigenous culture, stories and perspectives.

“This exhibit and the idea of the superhero in Indigenous culture is different from Superman, Spider-Man and other Marvel (or DC) characters, where there is this idea of good versus evil,” she says.

“In reality, things are more nuanced,

and there is a (greater) sense of balance.”

The exhibit's curator, Leena Minifie, points out that this multigenerational and family-oriented exhibit is important for both representation and cultural preservation.

“The exhibit provides representation of our people as dynamic and beautiful, (which is) outside the constant harshness of bad news all the time,” she says.

“It also takes a look into our supernatural beings and where they are going.”

Minifie says that this exhibit showcases various Indigenous cultures, emphasizing that there is not just one Indigenous culture.

“There are multiple cultures represented in the six artists showcased in the exhibit,” she says.

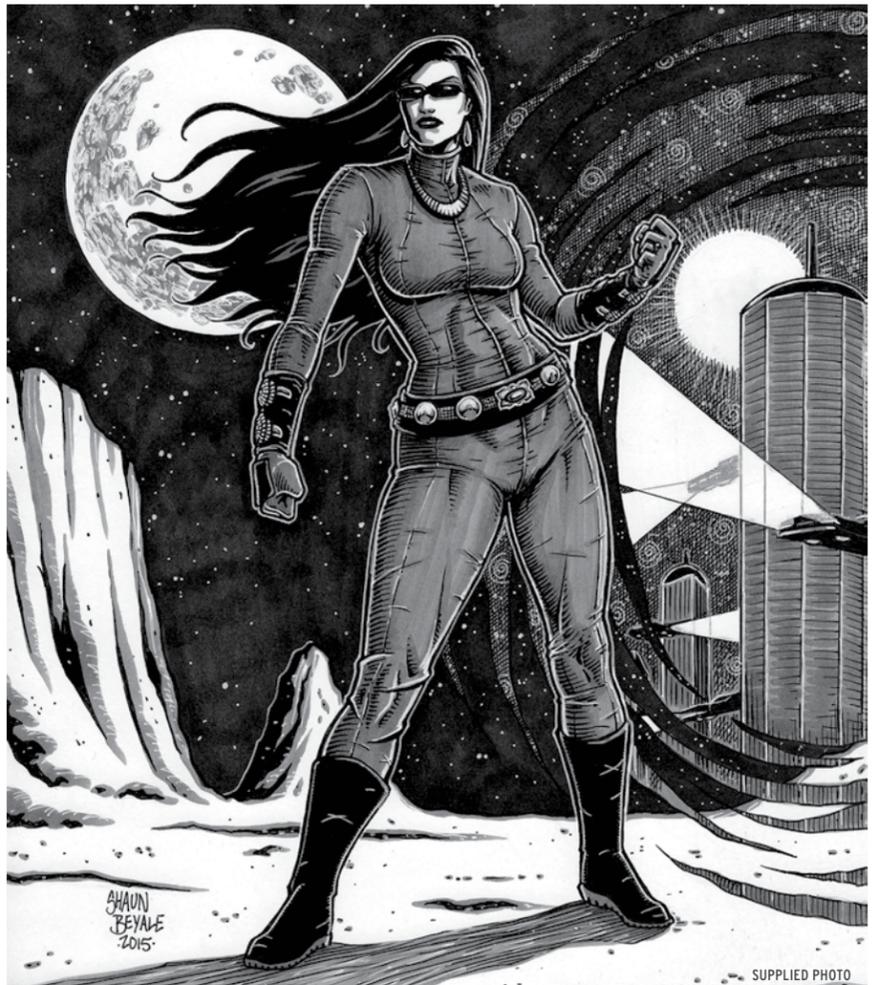
“Each bring their individual expressions, with different cosmologies, philosophies and stories. These artists are penetrating their cultural stories into the future, ensuring that different generations can relate to them.”

One such artist is Shaun Beyale of the Navajo Nation, who has pieces of black-and-white comic art on display, such as *The Time Traveler*, which portrays a powerful woman. Minifie points out that this is not keeping with the way the media and pop culture often portray Indigenous women.

“Indigenous women are always looked at as victims, who are either vulnerable, missing or murdered,” she says.

“Women are the backbone of our cultures, helping them to survive and thrive. This exhibit honours this and displays how powerful and resilient our people can be.

“Hopefully, these can become the new stories of our people.”



SUPPLIED PHOTO

When Raven Became Spider reimagines traditional Indigenous stories as comic-book superheroes.

This exhibit runs from Sept. 19 to Nov. 30. Admission is free, and the venue is physically accessible. Ojibway writer and artist Jen Storm

will host a free graphic novel workshop on Sept. 26 from 6:30 to 8:30 p.m. at Gallery 1C03. Register at mawa.ca.

ON RECORDS & RESILIENCE

Into the Music opening its doors to the local scene

CIERRA BETTENS

VOLUNTEER  @CIERRABETTENS

For Greg Tonn, owner of Winnipeg's premier vinyl destination Into the Music, staying afloat in the digital age is all about adaptability. The doors of the Osborne location may have closed, but with recent changes, the Exchange District location is regaining stamina as a hub for local creators, musicians and artists.

Since opening in the summer of 1987, the business has undergone multiple transformations to abide by the times. Tonn says the changes made in this last year have been some of the most profound of all.

"If we were still running the store like we did in 1987, we would've been dead years ago," Tonn says. "It's really all about understanding your customers. As things change with your customers, you need to adapt."

Following the closure of the Osborne location due to a scarcity of second-hand record supply, Tonn called for customer feedback to evaluate what their next steps could be.

"One of the things we did was conduct surveys," he says. "The purpose was to tell us who our customers were in terms of age group and, most importantly, where they were get-

ting their information (about businesses) from. The other thing we did was a series of sit-down interviews with local DJs, record labels, people who run festivals and people who could give us insight on how to improve."

The findings showed a generational gap between the store's older and younger clientele. With rising vinyl prices and more folks turning to streaming services, Tonn realized more had to be done outside of boosting record sales to stay afloat.

"I really yearned for a connection with the local community," Tonn says.

That's when Olivia Norquay, a longtime employee of both Music Trader and Into the Music, stepped in. As Into the Music's special events co-ordinator, she is the mastermind behind their new programming.

"We host weekly events, which have included performances from bands, film screenings and vintage pop-ups," Norquay says. "It's been really great, and so many new people have come in the store."

In the next couple of weeks, the record-store-turned-arts-venue is bringing dozens of events to the table for arts enthusiasts of all sorts. In the tradition of First Fridays in the Exchange, a zine fair will be held on Oct. 4th.

"For Nuit Blanche, we're hosting a bring-your-own-record party," Norquay says. "I'm kind of thinking of it as a book



PHOTO BY CALLIE LUGOSI

Into the Music is incorporating special events to stay relevant in the digital age.

club – but for records, where people can just bring a record that they like and play it on our turntables."

Though trends and technology may change, a dedication to the local music and arts scene has proven to be a priceless investment.

"We've really opened up the space to be more for the community," Norquay says.

Interested in hosting an event at Into the Music? Contact Olivia Norquay at olivianorquay@gmail.com.

Headed to Nuit Blanche on Saturday, Sept. 28th? Check out the Bring-Your-Own-Record Party at 245 McDermot Ave.



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2019/2020 academic year

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Luanda-Kinshasa

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WRITE FOR US!

The Uniter is seeking writers.

Are you looking to develop your writing style or develop a portfolio? Writing for *The Uniter* is a fun collaborative opportunity to grow your journalistic or creative writing skills and a chance to see your work in print!

We send out story lists to volunteers on a weekly basis, or you can pitch your own ideas. You can write as often as you like - weekly, biweekly, monthly, once or twice a year - it's up to you. Writers can be students or community members.

All new writers are required to attend a volunteer orientation to learn more about the paper.

See uniter.ca/volunteer for a full schedule of orientations. The next orientation is Oct. 2, 5 to 6 p.m. in ORM 14 in the Bulman Centre at the University of Winnipeg.





AD ASTRA

Now playing in wide release

★★★★★

THOMAS PASHKO

@THOMASPASHKO

MANAGING EDITOR

It's long been a tradition for celebrated filmmakers, especially those who typically avoid genre work, to make a science fiction film at some point in their career. Fritz Lang's *Metropolis*, Stanley Kubrick's *2001: A Space Odyssey* and Andrei Tarkovsky's *Solaris* set the tone for a practice that's produced sci-fi work from unlikely directors.

James Gray's *Ad Astra* certainly falls under the auteur sci-fi umbrella. The newest from the director of period dramas *The Immigrant* and *The Lost City of Z* stars Brad Pitt as Roy, an astronaut who narrowly survives a catastrophic workplace accident on a giant space antenna caused by mysterious global power surges. He learns that the source of these deadly surges may be related to a deep-space mission his father disappeared on three decades ago.

Space movies have long employed the trope of the astronaut as a cold, emotionally distant man. Movie astronauts both fictional (*2001*) and historical (*First Man*) prioritize unfeeling calculation over their human emotions. *Ad Astra* uses this template to explore the ways our society damages men and boys by discouraging them from showing, or feeling, emotion. Roy takes pride in his ability to compartmentalize, something he's learned from his absent (both emotionally and literally) dad.

That metaphor profoundly comple-

ments the growing cultural conversations about toxic masculinity. It also spirals into on-the-nose obviousness in the film's final act. But by the end of the film, that's not a huge ask of the audience. Gray's film operates on an arc, moving from realism into abstraction, which reflects Roy's arc as he moves from hardened stoicism toward engaging with his emotions. The film's visuals follow this arc, too, from the crisp, straight lines of the opening space-antenna scene to the murky darkness of deep space.

Pitt is doing some of his best work here. As an actor, he often oscillates between subdued, naturalistic performances (*The Tree of Life*, *Moneyball*) and the type of obnoxious, scenery-chewing, capital-A "Acting" that makes Johnny Depp unwatchable (*12 Monkeys*, *War Machine*).

Much like in his excellent turn in this summer's *Once Upon a Time ... in Hollywood*, Pitt wisely allows himself to exist onscreen in *Ad Astra*. Roy is always projecting stoicism while trying to convince the world, and himself, that he isn't hurt and afraid. There are many solid supporting performances, including those from Ruth Negga and Donald Sutherland, but Pitt's craft anchors this film.

The exquisite craft extends to Gray's constantly-moving camera, floating slowly but restlessly (the film is gorgeously photographed by Hoyte van Hoytema, who filmed *Interstellar* and *Dunkirk*). The music by Max Richter is equally relentless, a moodier version of the ambient "space music" of Vangelis or Tangerine Dream.

Ad Astra is self-serious and brooding. That might not play in an era when popular movie sci-fi is of the smirking, crowd-pleasing, Marvel variety. But the film earns its tone through impeccable technical work, a riveting central performance and a thoughtful approach to its themes.

CKUW TOP 30

September 16–22, 2019



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

| TW | LW | C | Artist | Album | Label |
|----|----|---|---------------------------------|---------------------------|------------------------|
| 1 | 1 | ! | Holy Void | Naught | Transistor 66 |
| 2 | 2 | * | Rheostatics | Here Come The Wolves | Six Shooter |
| 3 | 4 | * | Shotgun Jimmie | Transistor Sister 2 | You've Changed |
| 4 | 3 | | Gym Tonic | Good Job | Transistor 66 |
| 5 | 11 | ! | Sol James | Fighting | Self-Released |
| 6 | 13 | ! | Man Candy | Model Boyfriend | Transistor 66 |
| 7 | 7 | * | Fly Pan Am | C'est Ca | Constellation |
| 8 | 9 | ! | Leaf Rapids | Citizen Alien | Coax |
| 9 | 6 | * | Ada Lea | What We Say In Private | Next Door/Saddle Creek |
| 10 | 5 | * | Various Artists | Class Of 2019 | No List |
| 11 | 8 | ! | Paige Drobot | Zero Thought | Transistor 66 |
| 12 | 14 | ! | JayWood | Time | Self-Released |
| 13 | 17 | ! | Jacob Brodovskiy | Sixteen Years | Self-Released |
| 14 | 16 | * | Bruce Cockburn | Crowing Ignites | True North |
| 15 | 19 | * | Blunderspublik | Up Jumpt The Jynt Sylents | Sfeericle |
| 16 | 12 | | Purple Mountains | Purple Mountains | Drag City |
| 17 | 21 | ! | Big Dave McLean | Pocket Full Of Nothin' | Black Hen |
| 18 | 15 | | Oh Sees | Face Stabber | Castle Face |
| 19 | 28 | * | Ian & Sylvia | The Lost Tapes | Stony Plain |
| 20 | 10 | * | Curtis Nowosad | Curtis Nowosad | Sessionheads United |
| 21 | 20 | ! | Smoky Tiger And The Manibandits | Royal Rumpus | Self-Released |
| 22 | NE | ! | Absent Sound | Hola Sol | Transistor 66 |
| 23 | 23 | * | Pup | Morbid Stuff | Little Dipper |
| 24 | 22 | | Ride | This Is Not A Safe Place | Wichita |
| 25 | 29 | * | Rae Spoon | Mental Health | Coax |
| 26 | RE | * | Saxsyndrum | Second Nature | Self-Released |
| 27 | NE | * | The Dead South | Sugar & Joy | Six Shooter |
| 28 | NE | * | Heavy Moon | Heavy Moon 14 | Arachnidics |
| 29 | RE | ! | Dizzy Mystics | Wanderlost | Self-Released |
| 30 | 24 | * | T. Nile | Beachfires | Outskirts Central |

ARTS BRIEFS

BETH SCHELLENBERG // ARTS AND CULTURE EDITOR

@BETHGAZELLENBERG

Kent Monkman artist talk at the WAG

Kent Monkman is known for his provocative subversions of art historical themes that address colonization, sexuality and Indigenous resilience. Get a sneak peak of Monkman's latest exhibition, *Shame and Prejudice: A Story of Resistance*, after attending his artist talk on Thursday evening. The free talk starts at 6:30 p.m. on Thursday, Sept. 26 in the Muriel Richardson Auditorium at the Winnipeg Art Gallery (300 Memorial Blvd.). *Shame and Prejudice* is on at the WAG from Sept. 27 until February.

Martha Street Studio BYOT fundraiser

Martha Street Studio (11 Martha St.) is holding a screenprinting event featuring designs by local artists Lisa Mendis, Suzie Smith, Charlie Rae Walker, Peter Graham, Kelly Campbell, Jeremiah Valle and Bram Keast. Bring a T-shirt or purchase one at the studio for \$10 the day of and learn how to make a print using one of the provided designs. Twenty per cent of funds raised will go to the artists affected by the recent warehouse fire at 274 Jarvis Ave. The event is on Friday, Sept. 27 from 6 to 9 p.m. Tickets are \$20.

2nd Annual Manitoba Podcast Festival

Manitoba's podcasting community is throwing an event at the Park Theatre (698 Osborne St.) on the afternoon of Sunday, Sept. 29 that features presentations, workshops and the opportunity to network with other podcast enthusiasts. The festival runs from 12 to 4 p.m. and is for folks at any level of involvement with podcasting. It aims to give up-and-comers an opportunity to gain some skills and develop their voice, while highlighting local creators. Tickets are \$5.

WNDX Festival of Moving Image

WNDX kicks off its 2019 festival on Wednesday, Oct. 2 at 7 p.m. with the Manitoban premiere of Ryan McKenna's new feature film, *Cranks*. A shorts program, *Structure, Interrogation*, will follow at 9 p.m. and features new work by Sabrina Ratté, Maxime Hot, Stéphanie Lagarde, Heidi Phillips, Maxime Corbeil-Perron and Nanna Rebekka & Pernille L. Matzen. Both screenings are at Cinematheque. Admission for students is \$8, and a full festival pass is \$20.

Spectres of Shortwave, co-presented by send + receive

Amanda Dawn Christie's award-winning *Spectres of Shortwave* is the product of seven years spent exploring ghostly phenomenon caused by shortwave radio transmissions in Sackville, N. B. The transmissions, haunting Sackville residents since World War II, were caused by radio towers built in 1944 by the CBC and forgotten, leaving behind a legacy of disembodied voices and flickering lights. Cinematheque (100 Arthur St.) will screen the film on Friday, Sept. 27 at 7 p.m. Student tickets are \$8.

Stan Douglas artist talk at U of M ARTlab

Stan Douglas' art practice explores the limitations of lens-based work and technology's role in the reproduction of images, occasionally straying into theatre and other multidisciplinary projects. Catch his free artist talk at 136 ARTlab on Friday, Sept. 27 from 7 to 9 p.m. and the opening of his six-hour video installation, *Luanda-Kinshasa*, on Saturday at Plug In ICA.

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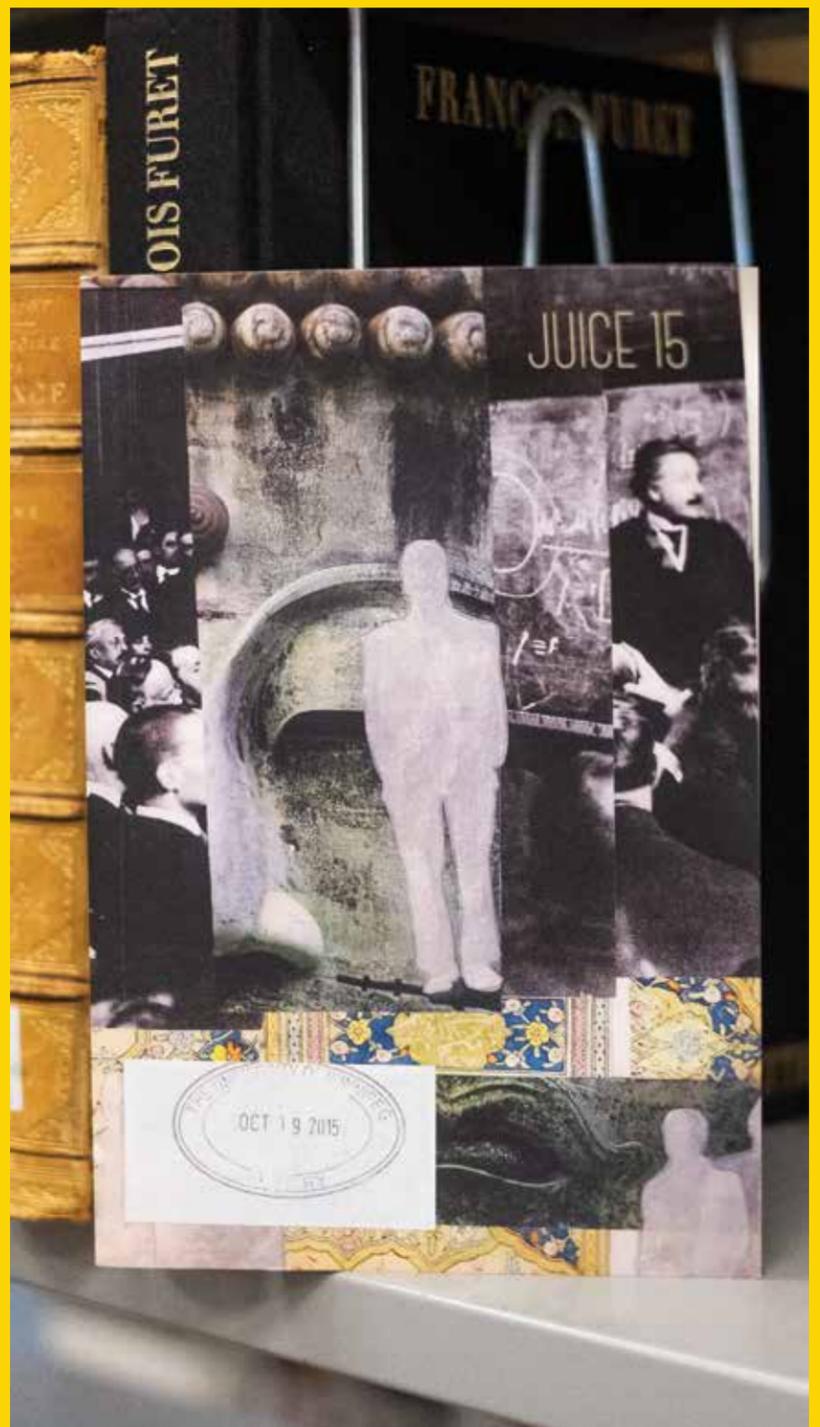
Photo Editor

 @dannyboycrump

JUICE JOURNAL LAUNCHES ITS 2019 ANTHOLOGY



Kristjanna Pensanto is a poet who will be published in the upcoming issue of *Juice*.



Juice 15 was released in 2015 and featured poems by future Governor General's Award finalist Joshua Whitehead.

Juice Journal launches its 19th edition of the University of Winnipeg (U of W) literary journal on Oct. 7. Founded in 2000, the literary journal publishes the creative writing of U of W students, including fiction, art, poetry and, occasionally, plays and comics. Some of the writers published in *Juice* have gone on to illustrious careers, including Katherena Vermette, Joshua Whitehead and Kristian Enright.

Every fall semester, two student editors are hired by the working board. In the winter term, the editors and the editorial board, including creative writing professors Catherine Hunter and Margaret Sweatman select the work which will be published in the journal.

Over the spring and summer term, the editors work with writers to polish their pieces and prepare the journal for publication in the fall. Each submission to this issue “received feedback and advice on how to develop and grow their personal style, regardless of whether their piece could fit into the journal,” Hayden A. Maines, *Juice 19* editor,

says. They had over 50 submissions, of which 22 were accepted.

While many of the writers are from the English department and the creative writing classes offered by Sweatman and Hunter, they emerge from across many disciplines.

Every year, Juicers visit classes across the U of W to tell students about the literary journal. *Juice* has published writers like Beverley Fredborg, a graduate in biopsychology, and actors Kevin P. Gabel and Rayna Masterton, as well as photographer Leif Norman.

Hunter says it is “a way to show the world the work our students are producing. We’ve got some incredibly talented people here, and many of them have gone on to publish elsewhere.

“There are always surprises in the journal, because sometimes there are people writing, and I’ve never heard of them before, (because) they haven’t taken any of my classes. That is always exciting.”

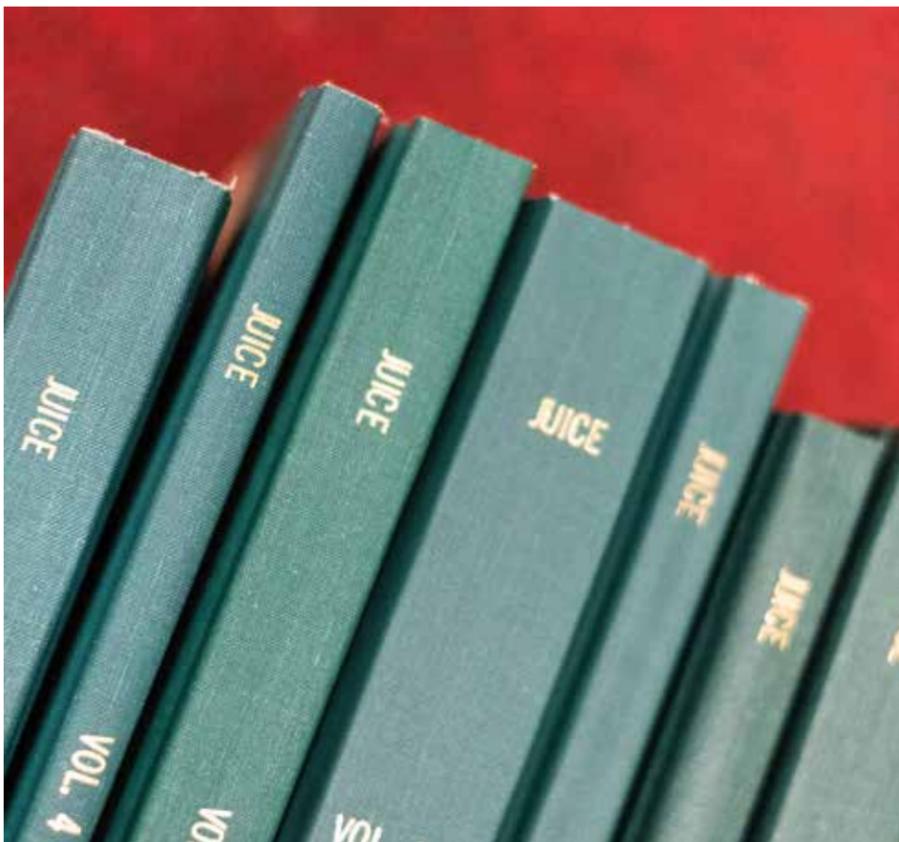
Continued from previous page.



"JUICE IS AN EXCELLENT STARTING GROUND FOR WRITERS, SO THAT THEY CAN GET A TASTE OF WHAT IT IS TO FOLLOW THE SUBMISSION GUIDELINES AND WORK WITH AN EDITOR."

-- LINDSEY CHILDS

Lindsey Childs, assistant editor at *Prairie Fire*, is a University of Winnipeg alumnus who was published in the sixth edition of *Juice*.



Bound and archived copies of *Juice* at the University of Winnipeg library



Released in 2006, *Juice 6* featured writing by Lindsey Childs and Katherena Vermette.

FIRST PUBLICATION FOR MANY STUDENTS

For many people, *Juice* is their first literary publication. Kristjanna Pensato will be published for the first time in *Juice 19*. Pensato says that finding out her poem was going to be published gave her a "very confirming and empowering feeling that something (she) wrote would be considered publishable and shareable."

Juice Journal is "a fair place to start out" as a writer," Hunter says.

"You're not necessarily ready to be competing with anybody, sending your work to journals that also publish Michael Ondaatje or other professional writers. It is pretty hard to break into professional writing, but *Juice* is still a real literary journal."

HISTORY IN THE WRITING

Before *Juice*, there were several literary journals at the U of W, including *Creative Campus* in the '40s and '50s, and *Mandala* in the '70s and '80s. Margaret Laurence's 1974 novel *The Diviners* features a scene in which the character Morag and a friend hide their manuscripts in their textbooks on the way to submit them for the literary journal at the English department at the U of W.

Up until 1999, Hunter's students of the Advanced Creative Writing class "would put together a little anthology on their own," Hunter says. "We never had money for photocopying. The students would do it

themselves. We needed help to put together something nicer."

U of W librarian Mark Leggot approached Hunter with the possibility of a library-funded literary journal. Leggot had a number of ideas of what to do with the library budget, Hunter says. He even attempted a project where he sent "students on roller skates to videotape things around campus."

Leggot and Hunter partnered with the Writers' Collective, a Winnipeg writers' organization with offices in the U of W Library, to form a small working board, and *Juice Journal* was born.

The working board hired two undergraduate students, Ben Benton and Michael Goertzen, to edit *Juice 1*. Every year since, *Juice* has hired two undergraduate students to edit and produce the magazine, working with an editorial board and the published writers.

TRAINING IN WRITING AND EDITING FOR STUDENTS

"It is training," Hunter says. "It is professionalization in writing, editing and publishing for people. These editors work with the writers to polish their work, solicit artwork for the cover, typeset and co-ordinate with the printers. In the fall, they organize a launch of each issue, either on campus or in the community."

To submit, each writer has to follow guidelines, which can help prepare them for future publication. Lindsey Childs (published in *Juice 8* to *11*), associate editor at *Prairie Fire*

magazine, says "*Juice* is an excellent starting ground for writers, so that they get a taste of what it is to follow the submission guidelines and work with an editor, which in turn would better prepare them (to work with) a journal like *Prairie Fire*."

WRITER-IN-RESIDENCE PROGRAM

Since the founding of the Carol Shields Writer-in-Residence program in 2005, the journal has featured an interview with the current writer in residence. These interviewees have included Margaret Sweatman, Chandra Mayor, Debbie Patterson, Gregory Scofield and Juicer Katherena Vermette (*Juice 4, 5* and *7*). Hunter says it makes the journal more interesting while also publicizing the program and letting students know they may make use of it in the future.

OPEN MICS

While the physical journal is important, the open mics *Juice* holds every year have become essential to Juicers.

"Community-building was a side effect that I wasn't necessarily expecting. Writers need each other," Hunter says.

This past year, open mics were held in The Hive.

"Many (writers) would develop their work over the course of several open mics or experiment with something new they were working

on or showcase something they had completed years back," Maines says.

"It changes from year to year, as we have different cohorts going though. Sometimes, (it's) very tightly knit," Hunter says. "Other years, it's not necessarily as cohesive, (and) it kind of goes up and down. I think since Eileen Holowka was editor (in 2014 and '15), it has really focused on community-building."

Joshua Whitehead, who was Holowka's co-editor for *Juice 14*, says the open mics taught him "how to be performative and how to animate story, returning to (his) Indigenous ways of knowing and being. It is oral animation, experience it living, letting it reverberate through the body."

Some of Whitehead's poems workshopped at the open mics are published in his book, *full-metal indigiqueer*.

"What I learned from *Juice* when I was working on the *full-metal* poems was really to think about the performative nature (and how) I construct the grammar and sound (by using) technologic language, which was something I started to hone in on and work with during the open mics."

Whitehead says he values "the level of accountability of the community," which they have continued to maintain. For Josh, a good writing community is "about inclusivity, rather than exclusivity, and I think *Juice*, at least when we were running it, it was very much about that."

For the past 19 years, the goal of *Juice* has



"JUICE REALLY SET ME UP FOR THE WRITING CAREER I HAVE NOW. I AM NOT A WRITER IN A VACUUM. I HAVE ACCOUNTABILITY TO COMMUNITIES: INDIGENOUS COMMUNITIES, QUEER COMMUNITIES AND THE COMMUNITY OF THE U OF W."

-- JOSHUA WHITEHEAD

SUPPLIED PHOTO



PHOTO BY LEIF NORMAN

Novelist and poet Joshua Whitehead at the 2014 launch of *Juice 14*

Creative writing professor Catherine Hunter has been a key *Juice* figure since its inception.

been "to give the students the experience of going through the submission process, working with an editor and then hopefully going through the publishing process. But all of that means possibly going through the rejection process," Hunter says.

Whitehead admits he was rejected the first two times he submitted, but his eventual acceptance made him feel empowered.

"It was very validating for me, finally having something in print, material that was tangible that I could touch," he says.

"Print culture is getting squeezed these days," Hunter says. "So many things are online

now, and they don't even have a paper presence. In fact, *Juice* prints fewer journals than they used to, but Margaret Sweatman and I think that print culture is important. It has a place in society, and it is something you can pass around from one person to another in the way that you can't pass your laptop around, and it is something you can hold in your hand, something you can travel with, something you can give to your mom.

"Each issue is like an art gallery show. This is what we have this year. It is kind of a marker of what is going on creatively among the writing students."

The writers may change from year to year, but *Juice* continues to have an impact on writers like Whitehead.

"*Juice* really set me up for the writing career I have now. I am not a writer in a vacuum. I have accountability to communities: Indigenous communities, queer communities and the community of the U of W," Whitehead says. "I really hope (students) take advantage of the opportunity and the spaces that *Juice* can afford."

This year's launch will be at the Grant Park McNally Robinson Booksellers on Oct. 7 from 7 to 9 p.m. There will be copies of the

journal for sale, as well as readings from the writers. Pensato says she's "gut-wrenchingly terrified" to read but acknowledges that "there is a lot of significance in speaking your words into a space of people."

Juice 19 will be available for purchase at McNally Robinson Booksellers and the University of Winnipeg Bookstore. Follow the *Juice* Facebook page for updates on open mics and submissions.

GRADUATE STUDIES FAIR

Ask faculty members, current graduate students, and Faculty of Graduate Studies staff members about the options available to you for graduate studies here at The University of Winnipeg.

Get answers about admission requirements, deadlines, funding opportunities, and what it's like to be a graduate student!

OCTOBER 1-3
11:00 AM - 2:00 PM
RIDDELL ATRIUM
(Just outside Riddell Hall)

THE UNIVERSITY OF WINNIPEG | Faculty of Graduate Studies

uwinnipeg.ca/graduate-studies

RUNNING FOR AWARENESS AND COMMUNITY

Nine Circles speaks out about the state of HIV in Manitoba

ALEX NEUFELDT

CITY REPORTER

 @ALEXEJNEUFELDT

On Sept. 22, the Red Ribbon Walk and Run was held in Vimy Ridge Park. The event brings awareness to the state of HIV in Manitoba, provides community space for those with HIV and raises money for the programs and services provided by Nine Circles Community Health Centre.

Michael Payne, executive director of Nine Circles, says his team “still (finds) that people in Manitoba are struggling with an understanding of HIV: both an understanding of transmission, and also a lot of stigma and fear associated with HIV because of that lack of knowledge.”

Nine Circles is a health centre for people living with HIV, hepatitis C and other sexually transmitted infections, as well as a community partner site for the Manitoba HIV Program, which also includes the Health Sciences Centre and Seventh Street Access in Brandon. The program just released their report for 2018.

Payne says there are a lot of things about the current state of HIV in Manitoba that might surprise people. Most of the people diagnosed are heterosexual, and, in the past year, 34 per cent of new infections came from injection drug use rather than sexual contact.

He says this is because of the prevalence of

crystal meth use in Manitoba, and that services like safe injection sites should be more seriously considered as a way to reduce new infections.

Payne also says there are a number of factors that make HIV in Manitoba different from cases in other provinces. Aside from details about the state of the virus (Manitoba is one of two provinces where there are more new infections among women than men), “In most parts of the country, HIV treatment is free, but it isn’t free here in Manitoba.”

Free access to HIV treatment can lead to an “undetectable load,” when there is so little HIV in the blood that it becomes hard to detect and hard to pass to another person. Payne says that this has been quite successful in other provinces, often in combination with free Pre-Exposure Prophylaxis (PrEP), medication that people who are at a higher risk of exposure can take.

Dr. Dick Smith is a now-retired doctor whose work involved pioneering treatment and advocacy for people with HIV and AIDS. Now a spokesperson for Our Own Health Centre, a clinic which serves “the community of gay, bisexual and other men who have sex with men,” Smith says that because the federal government recently approved the use of Dovato (a new form of single-pill therapy), care could become much more manageable with fewer side effects than the common multiple-pill treatments.



PHOTO BY LEIF NORMAN

On Sept. 22, the Red Ribbon Walk and Run raised awareness for Manitobans living with HIV.

The Manitoba HIV Program’s 2018 report also emphasizes the role of systemic racism in HIV rates and care for Indigenous people.

“Health-care leaders must address barriers faced by Indigenous people that result in avoidable and unfair inequities when accessing care,” the report says.

“Systemic racism related to HIV includes (a) lack of HIV awareness campaigns for Indigenous Manitobans, inequitable access to culturally safe testing and treatment and lack of public information available about Pre-Exposure Prophylaxis (PrEP) being available free of charge for people covered under the Non-Insured Health Benefit.”

Aside from the cost of medication, Payne hopes to see better access to care outside of Winnipeg and Brandon.

“We would love to see a clear plan for not only increasing HIV testing but also a solid plan for linkage to care in every region of the province,” he says. Payne is hoping to see a provincial plan come out in the next year.

Dr. Smith says while Our Own Health Centre has been interested in becoming a part of the program, it does not seem to currently be feasible.

He says that the program would benefit from doing more clinical outreach to organizations and health clinics willing to host.

“It continues to be a big problem for people disclosing they have HIV or being afraid to get tested, because if they have HIV, then there’s the stigma attached to it,” he says.



MANITOBA MOOSE

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VS


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MOOSEHOCKEY.COM / Tickets



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HOURS

*Must provide copy of current student ID card or current class registration or current booklist for upcoming year. See club for details.

'FOR WHOM HAVE WE BEEN PLANNING?'

Mode Shift conference imagines a more inclusive Winnipeg

ALEX NEUFELDT

CITY REPORTER

 @ALEXEJNEUFELDT

How a city is planned can say a lot about the priorities of a municipal government.

"We really haven't prioritized people in the way we've built our cities. And all people. My question is always: for whom have we been planning? And I think when you ask that question, you start picking away at who we've left out," Amina Yasin says.

Yasin is one speaker at this year's Mode Shift conference, an annual, weeklong event featuring lectures, legacy projects and other events about urbanism.

This year, the conference is themed around transportation. As an urban planner in mainland British Columbia, co-chair of the Canadian Institute of Planners' social equity committee and a caretaker for a parent with Alzheimer's disease, Yasin will give a masterclass lecture on how cities can become dementia-friendly on Oct. 2.

Mode Shift's conference director, Anders Swanson, says the conference is an important event in a province that recently allocated \$30 million to active transportation.

"This conference will help us spend it in a smart way," he says.

Yasin says there are a few important factors in why both visible and invisible disabilities

tend to get left out of planning, transportation and civil engineering practices.

"Canada didn't have a federal dementia strategy until this year," she says, but also, "we really don't have any sort of substantial disability act in Canada, so when we speak about ourselves in relation to equity and who we serve, we're really doing a disservice to the disabled community across Canada, because that's not really something that we've substantially looked at.

"The dementia strategy is great to have, but it doesn't really look at active transportation or the built environment and funding programs like that. There's a lot of things across the urban planning field and built environment field that they could consider."

One example she cites is the beg button pedestrians are supposed to push before crossing an intersection.

"The onus is on them to, well, beg for the right of way and the ability to cross the street," she says. She also says that the crossing time often fails to account for people who move more slowly, putting the safety of children, seniors, people with disabilities and people with certain mental health conditions at risk.

She also notes that active transportation often does not take into consideration the physical and systemic barriers for marginalized people to access transportation, such as a lack of washroom infrastructure close to bus stops.

Yasin says planners need to bring people who have physical and cognitive disabilities into their public consultations and their permanent staff positions.

"It's only when they're at the policy table that we can face these issues, because it's not about empathizing and trying to put yourself

in somebody else's shoes and lived experiences when you can't possibly fathom what that is like. It's about bringing those people to the table and hiring those people," she says.

While Anders says the City of Winnipeg has had a "lopsided strategy" in its prioritization of car infrastructure over better walkways, cycling paths and transit funding, he says this conference will be relevant for a year that has had so much public conversation about transportation.

"This is definitely part of a bigger dialogue that I think is really important to everyone, because transportation literally and figuratively connects us all," he says.

Mode Shift runs from Sept. 30 to Oct. 4. Visit modeshift.ca for information and scheduling.



ILLUSTRATION BY GABRIELLE FUNK

CITY BRIEFS

LISA MIZAN // CITY EDITOR

 @LISA_MIZAN

Byelection period begins

The University of Winnipeg Students' Association will start its byelection period on Sept. 30. This election will fill vacant UWSA positions, including community liaison director, education director, director of student living, LGBT* director, PACE director, part-time/mature students' director, women and non-binary students' director and Board of Regents representative. Nomination forms are available online and at the UWSA office as soon as the nomination period opens on Sept. 30.

U of W United Way campaign

The University of Winnipeg United Way committee will launch its 2019 campaign on Wednesday, Oct. 2 from 12 to 1:20 p.m. at FIELD A on the main floor of the Axworthy Health and RecPlex. United Way Winnipeg is a charity in Winnipeg with "a vision of a thriving community where everyone can realize their potential and mission to improve lives and build community by engaging individuals and mobilizing collective action." Registrations can be done by emailing Jenna Russell at je.russell@uwinnipeg or through purchasing a \$5 ticket.

'What the Chickadee Knows'

The Weweni Indigenous Scholars Speaker Series will host guest lecturer Dr. Margaret Noodin, who will deliver a presentation titled "Gijigijigaaneshiinh Gikendaan (What the Chickadee Knows): Anishinaabe Philosophy in Poetry," which discusses Anishinaabemowin alongside the relationship between climate and culture. The lecture will take place on Wednesday, Oct. 9 from 12:30 to 1:30 p.m. at Convocation Hall in the U of W.

Reformation lecture

Diarmaid MacCulloch, British historian and famed academic from the University of Oxford, will speak on Monday, Sept. 30, from 9:30 to 10:30 a.m. in Room 2M70 at the U of W about his work surrounding the reformation in Europe. MacCulloch is an expert on Christian history, Tudor politics and the intersection of ecclesiastical history with gender studies. A reception will follow the event, where guests can meet with the lecturer.

Systems maintenance to take place

Campus members are alerted that on Saturday, Sept. 28 at 10:30 p.m. to Sunday morning at 7:30 a.m., there will be a system outage for maintenance issues. Colleague, WebAdvisor, Self-Service and online applications for undergraduate, graduate studies and PACE will be unavailable during this time period.

Orange Shirt Day

On Sept. 30, the UWSA will hold an event for Orange Shirt Day at the Aboriginal Student Lounge from 12:30 to 1:30 p.m. with the Indigenous Students' Association. The event will honour residential school survivors and will discuss contemporary issues faced by Indigenous children and youth. Community members are encouraged to wear an orange shirt to show their support.

THE UNITER IS SEEKING COMIC CONTRIBUTORS

Are you an emerging comic artist?
Do you want to see your work published and distributed across the city?
Contact Talia at creative@uniter.ca for more information!



VOLLEYBALL TEAMS GEARING UP FOR THE SEASON

Wesmen draw strength from new and returning players

CALLUM GOULET-KILGOUR

CAMPUS REPORTER @CGOULETKILGOUR

With the volleyball season approaching, both University of Winnipeg Wesmen teams are playing in preseason tournaments later this month.

The women's team will have a chance to play the Lakehead University Thunderwolves, the Brandon University Bobcats, the University of Regina Cougars and the University of Manitoba Bisons at the Unruh Realty Volleyball Challenge. Held in Winnipeg, this tournament takes place from Friday, Sept. 27 to Sunday, Sept. 29.

The men's team will travel to Brandon to play the Brandon University Bobcats, the Université Laval Rouge et Or and the University of Saskatchewan Huskies. This preseason tournament is happening over the same weekend.

Larry McKay is entering his 28th season as the Wesmen men's volleyball head coach. A member of the Manitoba Volleyball Association Hall of Fame, he has also coached the Canadian national team.

When asked about what he's most

excited about for the upcoming season and what his team's biggest challenge is, he gives the same succinct answer: "the next practice."

McKay believes his team's biggest strength is its players. He notes the amount of training his athletes have done over the summer.

"Players and staff have prepared for six months to get here," he says.

Out of the 20-person squad, eight are first-year players: Ben Traa, Josh Terin, Justin Stecher, Michael Sa, Kalen Reyes, Liam Markesteyn, Jeff Peitsch and Liam Kristjanson.

The Wesmen men's team plays their first conference game on Saturday, Oct. 19 against the UBC Thunderbirds in Winnipeg. Likewise, the Wesmen women's volleyball team also plays their first conference game against UBC that day in Winnipeg.

Felixe Sturk-Lussier, a third-year player on the women's team, is "super excited" for the upcoming season.

"The energy in the gym is already really competitive and positive," she says. "Everyone gives their 100 per cent every day, whether that's on the court or studying for



PHOTO BY DANIEL CRUMP

Both Wesmen volleyball teams will play in preseason tournaments at the end of September.

exams, and I think our striving for all-round personal excellence is really inspiring."

In terms of her team's biggest challenge this season, Sturk-Lussier says that "understanding and finding pride in our different contributions is going to be super important."

"Being a part of the process and watching our growth unfold throughout the season as we get to challenge some of the top teams in the country is going to be a

real privilege," she says.

New recruits for the Wesmen women's volleyball team are Leia Jaworski from Springfield Collegiate, Selva Planincic from Sturgeon Heights Collegiate and Alexa Wicorkiewicz from River East Collegiate.

For more information on the Wesmen volleyball teams, visit wesmen.ca.

PROFile



PHOTO BY DANIEL CRUMP

KIMBERLY BUFFIE

INSTRUCTOR, DEPARTMENT OF CHEMISTRY, U OF W

AMOL SAMRA

FEATURES REPORTER @SAMRAAMOL

"I wouldn't change a thing about my job. I love what I do," Kimberly Buffie, who's been a chemistry instructor for 16 years at the University of Winnipeg, says.

Buffie realized she wanted to teach chemistry and started teaching classes even before she finished her undergrad degree.

"I knew in my third year of undergrad that I really wanted to teach. I thought to myself that I need my lab instructor's job, and so then, several years later, that's what I had."

Buffie knew during her high-school time that English and history were not her cup of tea, and chemistry was what she wanted to pursue.

WHAT IS ONE PIECE OF ADVICE YOU'D LIKE TO GIVE TO YOUR STUDENTS?

"I would say to work hard and to learn to embrace being out of your comfort zone."

WHAT DO YOU LIKE TO DO IN YOUR SPARE TIME?

"I work out a lot. I used to do CrossFit. I am really good at lifting weights, and that's why I'm happy."

"I happened to be good at chemistry. I liked the puzzles and the exploration and figuring out how things work," Buffie says.

When starting out as an instructor, Buffie's teaching style was strict, as that is how her own teachers had been. She soon switched styles, adapting to her student's needs and expectations. Her current focus during lectures is on student involvement and interaction.

"So now I am doing more group work in the laboratory, so that they can develop a collaborative approach to learning. The students are building their own knowledge base, and I act more like a facilitator," she says.

Her love for teaching coupled with her adaptable nature keeps her going. When asked to describe what teaching means to her, Buffie says "it's rewarding."

WHAT IS THE BEST PART OF YOUR JOB?

"Being able to interact with the students."

WHAT IS YOUR FAVOURITE THING ABOUT YOURSELF?

"I like to think I am just pretty laid-back and drama-free."

WHAT WAS YOUR WORST GRADE IN UNIVERSITY?

"I got a C."

'LIFE-CHANGING' EXCHANGE PROGRAMS OFFERED

Upcoming information session will showcase opportunities

CALLUM GOULET-KILGOUR

CAMPUS REPORTER

 @CGOULETKILGOUR

The University of Winnipeg (U of W) is hosting an outbound exchange information session on Monday, Sept. 30 from 12:30 to 2:10 pm in room 2M70. This is an opportunity to learn about what the university offers for students looking to study abroad for a portion of their degrees.

Jennifer Michaluk, co-ordinator of international admissions at the U of W, manages the exchange opportunities.

"Studying in another country offers students the unique opportunity to attend a university for a month, one or two terms, while retaining their student status at UWinnipeg," she says. "UWinnipeg has partners all over the world, such as Australia, Brazil, the Czech Republic, Germany, France, Norway and (the) UK."

Carling Douglas, a U of W student, participated on an exchange.

"This may sound cliché, but this past year in my exchange in Tours, France was the best year of my life," she says. "Doing an exchange and living or studying in another country really changes your outlook on life and how you are as a person and where you fit in the world."

Douglas talks about the extracurricular benefits of her exchange.

"Experiencing living on my own is something I valued so much and am so grateful for, as I feel I've become so much more independent and confident," she says.

"My French improved a lot, and I met so many other French and international students who have become great friends."

Michaluk explains that there are numerous benefits to participating in an exchange program.

"Studying abroad enriches an educational experience, (helps a student) develop cultural competencies, increases employability and provides unique experiences," she says, noting that "some of the programs have been set up specifically to increase language skills."

According to a 2014 Léger Marketing survey conducted for Universities Canada, "(m)ore than 80 per cent of employers that hire graduates with international and intercultural experience say these recruits enhance their company's competitiveness."

The survey also found that "72 per cent of the employers that hire recruits with international and intercultural experiences believe that these graduates perform better in their job than do others without these experiences."

Douglas suggests that "doing an exchange in second or third year also



PHOTO BY CALLIE LUGOSI

University of Winnipeg student Carling Douglas studied abroad in France.

really helps to break up your four- or five-year degree."

"When you get back from the exchange, you have so many more experiences, which then translates into energy you can put into your studies to finish your degree," she says.

For more information on outbound exchange opportunities at the U of W, visit uwinnipeg.ca/study-abroad/index.html.



THE UNIVERSITY OF
WINNIPEG

Student Services

ABORIGINAL STUDENT SERVICES CENTRE (ASSC)

University Preparatory Program

ASSC is now accepting applications for the University Preparatory Program (UPP).

UPP is a 16-week program open to all adult learners who do not possess regular admission requirements to enter University.

The program guides students through the General Education Diploma (GED) preparatory workbook, and helps them develop their writing skills.

At the end, students who pass the provincial GED test can apply for admission to UWinnipeg as Mature Students.

The University covers all fees for the test and application, and ASSC provides a first-year transition program for continued support.

Application deadline: Fri., Oct. 18.

See website for details: uwinnipeg.ca/assc

ACADEMIC & CAREER SERVICES

JET Programme

Information Session

Tues., Oct. 1
12:00-1:00 p.m.
Room 2M67

AWARDS & FINANCIAL AID

Applications for awards and financial aid are open! Let us help you connect with the financial supports you need and deserve to pay for your education.

We are located on the 2nd floor Rice Centre (no appointment necessary). More information and application forms can also be found online at uwinnipeg.ca/awards.

Scholarships

Have excellent marks? A scholarship is awarded for academic achievement. They are directed to students who have a minimum cumulative grade point average of at least 3.00 (B).

Deadline: Tues., Oct. 1

ENGLISH LANGUAGE PROGRAM

One-on-One Tutoring

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 s.poole@uwinnipeg.ca for more information.

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, please call 204.982.1151, email elpstudentlife@uwinnipeg.ca or stop by office 1C18 to apply today.

EXCHANGE OPPORTUNITIES

Information Session

Looking for exciting, international experience? Participate in a UWinnipeg Exchange Opportunity!

The first information session for studying abroad on a UW Exchange will be held in room 2M70 on **Mon., Sept. 30, 12:30-2:10 p.m.**

Come visit our Exchange Opportunities Resource Area, located on the second floor of Rice building, 2Ri55. This area is open to students from Monday-Friday, 9:00 a.m.-4:00 p.m.

Note: The main application deadline for fall/winter 2020/2021 is March 1.

INTERNATIONAL, IMMIGRANT AND REFUGEE STUDENT SERVICES (IIRSS)

Academic Success Workshops

IIRSS has launched a new series of workshops to help international, immigrant and refugee students maximize their academic performance.

Held every Saturday, each workshop focuses on developing one or two essential study skills, like reading, note-taking, and time management.

Each workshop also features a Library session, and Academic Advisors will be on hand to assist with degree/program planning.

Workshops will be held every Saturday until Oct. 5 10:30 a.m. - 2:30 p.m.
IIRSS Office, 8th floor, Rice Centre
Free lunch provided!

STUDENT CENTRAL

Deadline for Undergraduate Tuition Fees

Fall (U2019F) and Fall/Winter Term (U2019FW) fees were due **Sept. 19**. Late payments are subject to a late fee of \$77.00.

Rent a locker today!

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

Fall Term (until Dec. 19, 2019) - \$21.00/person

Fall & Winter Terms (until Apr. 21, 2020) - \$42.00/person

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. 27.

SC's regular hours are Monday-Thursday 8:30 a.m. - 5:30 pm and Friday 8:30 a.m. - 4:15 pm.

myVisit App

Need to drop in to see someone at Student Central, Campus Living, or Academic & Career Services? You can now add yourself to the line virtually! Download the myVisit app today. The myVisit app allows students to check the queues, add themselves to a line, or book an appointment with an academic or career advisor. Appointments with advisors can be booked through www.myvisit.com as well.

STUDENT RECORDS

Graduation

The deadline to apply for February Graduation is Fri., Nov. 1.



CITY ROOTS

Getting curious about the canopy

KATHRYN BOSCHMAN

COLUMNIST

A few years ago, while working as a research assistant, I stumbled upon a photo of an early version of the St. Boniface Cathedral and the Grey Nuns' convent. My first thought was: Where are all the trees?

I knew this photo was taken in the late 1850s, and it goes without saying that a lot can change in 160 years or so. Still, in my mind, Winnipeg's riverbanks have always been shady, green spaces, where the trees stretch out over the water, blocking the view of buildings nestled behind them. As I kept digging, I found other historic images from around the same period depicting Upper Fort Garry on the other side of the river to be similarly treeless.

My curiosity was piqued. These early images of Winnipeg looked nothing like the urban forest I knew from flying into or driving through the city. The residential streets, which transform into green tunnels during the summer, are, to me, a defining characteristic of Winnipeg.

What had changed, and why?

Since seeing these images, I have been on the lookout for stories about Winnipeg's trees. I have learned about the city's

excitement and later disappointment over Arbor Day, the anxieties and desires for city beautification and the explosive tale of the Wolseley Elm.

I am by no means an expert on trees, but I have felt drawn to environmental history during my graduate studies. To me, these are fascinating and exciting stories that I want to share. If history has taught me anything, it is that when you zoom in on anything – even something as specific as the trees of Winnipeg – you will soon find that it is connected to larger histories and bigger questions.

Exploring the history of Winnipeg's trees tells us something about how people have related to the environment over time. People may view nature as disorderly or sublime, as something to be preserved, modified to suit a purpose or simply exploited for its resources. These are all perspectives that come out of particular worldviews that have changed with time.

To illustrate this, let's take a little tangent into national parks. Western culture has historically thought of wilderness as a waste of resources and has aimed to claim and control it. But, starting about 200 years ago, governing bodies across the globe increasingly worked to protect pockets of wilderness. This attracted visitors from all over, eager to experience the awe that nature inspires.

The idea was to develop parks that seemed as though they had been "untouched" by humans. Ironically, this was often achieved through the forcible displacement of people who lived in these areas long before the park existed (particularly in parks established before 1980).

Canada's own Kouchibouguac National Park is just one example of this. The estab-



SUPPLIED PHOTO

This photograph, taken sometime around 1857, from the Archives of Manitoba shows the area around St. Boniface Cathedral and the Grey Nuns' residence barren of trees.

lishment of Kouchibouguac involved the removal of over 1,000 Acadians during the 1970s, along with the attempted removal of all traces of their lives in that space.

The notion that land is in some way spoiled through human presence and must be emptied to be truly "natural" and "wild" is relatively new, but extraordinarily powerful. This idealization of the natural world has been influential enough to motivate governing bodies to forcibly evict families from their homes and their lands.

Winnipeg's trees can tell us similar stories. This is what I love about history. It encourages us to notice the things we take for granted and to look for their hidden roles in our daily lives.

The trees in our city were planted with

the intention to serve a variety of purposes. Their past is interconnected with histories of beauty, morality, class, health, colonization and identity. As I share and explore some of the stories I have learned, I hope to encourage readers to think a little more deeply about our city and its roots.

Kathryn Boschmann is a doctoral student in the history department at Concordia University, whose research focuses on the relationship between religious communities and Indigenous activism in Winnipeg. She was born and raised in Manitoba and has made Winnipeg her home.

COMMENTS

'DEEPER THAN KNIVES'

The toxicity of appearance-based comments

DANIELLE DOIRON

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COPY AND STYLE EDITOR

I was 12 years old when a man leaned across the cab of his red pickup truck to yell something I couldn't quite make out. I might not be able to specify what he said, but I remember the way he slowed down in the middle of St. Mary's Road to leer at me.

I can recall exactly what I was wearing in this moment, which was a head-to-toe ensemble from the Old Navy children's department. I also remember how, afterward, I began second-guessing myself every time I pulled that plaid, babydoll tank top out of the closet, how cautious I became when walking the same route to the library.

I can't tell you the first time someone close to me noticed and commented on my body, but I must have been even younger. Without fail, some relative would see my half-filled plate at Christmas dinner and proclaim that I wasn't eating enough. Somebody would grasp my wrist, lamenting my thinness. In elementary school, classmates told me they wished they could be my size.

Even then, I knew my family and peers meant well. But regardless of their intentions, their words stayed with me, as do the seemingly harmless comments I still hear from friends and coworkers. And while I can't always recall exactly what they say, these remarks send the same message: my body isn't what someone wants or expects.

Although I can't know with certainty if their observations led to the body-image issues I've dealt with for years, there's no denying that repeated criticism doesn't exactly do wonders for anybody's self-esteem.

As Canadian poet William Chapman is quoted as saying, "Words cut deeper than knives. A knife can be pulled out, words are embedded in our souls."

In the time since that man shouted at me from the window of his truck, people have launched social initiatives around the world to combat catcalling. Just last year, a man in France was fined 300 euros and sentenced to nine months in jail for physically assaulting and making lewd comments toward a woman on a bus.

These actions are a crucial step toward equality and general safety, but they do nothing to address what can be – at least in my experience – just as mentally damaging and demoralizing. The ingrained negativity of my relatives' words still creeps up when I step on the scale or try on a dress and don't see the result I'm after.

I've spent the better part of this year dealing with health issues that drastically changed my appearance, and while



ILLUSTRATION BY GABRIELLE FUNK

I know their offhand comments are still benign, I'm tired of hearing people say how "thin" or "weak" I seem. Even the compliments that I "look great" or "better" get on my nerves.

Actually, I'm sick of how people talk about each other in general. Often, snide remarks and even compliments – especially those directed at women – tend to be based on appearance. It's about time that changes.

If more relatives focused on everything else there is to a person besides how they

look, if more friends told each other they were good listeners, hard workers and empowering souls (instead of just beautiful faces and nicely shaped asses), maybe today's kids with thin wrists would feel a little better about themselves.

Danielle Doiron is a writer, editor and marketer based in Winnipeg. She can't eat wheat right now, so if you have any killer gluten-free recipes, send 'em over.

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