

THE **U** N I T E R

UKRAINIAN IMMIGRANT STORIES ONSCREEN—P4 | POWER THROUGH PLEASURE—P14 | INVISIBLE ABORTIONS—P14

BEADING BEYOND BARS



**BEADWORK INITIATIVE REVEALS GREATER TRUTH ABOUT INCARCERATION
IN MANITOBA**



The Uniter is seeking a features reporter

The Uniter is seeking an individual who is passionate about interviewing and showcasing interesting individuals in Winnipeg to fill the position of features reporter. This person should be comfortable speaking to people from a wide range of backgrounds and building trust within communities both on and off campus.

For more information, visit uniter.ca/jobs or email Thomas at editor@uniter.ca.

"...WITH A ROAD MAP."

THOMAS PASHKO
MANAGING EDITOR

THOMPASHKO



ILLUSTRATION BY GABRIELLE FUNK

2023 still has its baby teeth, but the global right wing has wasted no time in upping the ante. The grim gong show of chaos that the far-right has been performing in earnest over the past decade is reaching new lows of incompetence, pettiness and danger.

The most damning actions occurred in Brazil, when a mob of supporters of recently ousted former president Jair Bolsonaro stormed the country's congress, supreme court and presidential residence in a well-planned and financed attack.

A far-right populist frequently described as a fascist, Bolsonaro sowed conspiratorial, Trumpian doubt in Brazil's ballot system in the lead-up to the election he eventually lost. The resulting violence from his supporters almost comically mirrors the Jan. 6, 2021 attacks by Trump and his supporters on the US capitol.

Back in Washington, D.C., the vote to appoint a speaker to the House of Representatives was ground to a halt, when extremists within the already-pretty-extreme Republican party refused to confirm the party's nominee, Kevin McCarthy, for a historic 15 ballots.

Dragging out the proceedings for days, some of the furthest-right members like raging bigot Lauren Boebert and alleged sex trafficker Matt Gaetz deemed McCarthy too close to the centre of the political spectrum.

The squabbling incompetence of the American far-right is just as apparent in its Canadian counterpart. This time, it's the anti-vaccine "Freedom Convoy" movement exhibiting their own failure to launch. They've spent the last few months waffling back and forth on whether they should return to Ottawa, Winnipeg or elsewhere to annoy ordinary Canadians for no discernible reason.

The ever-swinging pendulum is currently hovering over a potential return to Winnipeg. But rather than putting the kibosh on these plans, Manitoba Premier Heather Stefanson offered a mealy-mouthed warning that practically doubles as a tacit endorsement.

"I'm not going to predispose (sic) what kind of a protest it would be or what they want to do," Stefanson told the *Winnipeg Sun* on Jan. 11. "...If (the Freedom Convoy wants to) have a peaceful protest here in Manitoba. I'm fine with that."

With the global far-right collectively bumbling like a bunch of fascist Keystone Cops, I'm reminded of an expression a late relative of mine used to say.

"These people couldn't find their own asshole with a road map."

This year's University of Winnipeg career fair is on Jan. 19 in the Duckworth Centre. Read more on page 11.

UNITER STAFF

MANAGING EDITOR
Thomas Pashko — editor@uniter.ca

BUSINESS MANAGER
Valerie Chelangat — businessmgr@uniter.ca

CREATIVE DIRECTOR
Talia Steele — creative@uniter.ca

ARTS & CULTURE EDITOR
Cierra Bettens — culture@uniter.ca

FEATURES EDITOR
Sylvie Côté — featureseditor@uniter.ca

CITY EDITOR
Tessa Adamski — city@uniter.ca

COMMENTS EDITOR
Haley Pauls — comments@uniter.ca

COPY & STYLE EDITOR
Danielle Doiron — style@uniter.ca

PHOTO EDITOR
Daniel Crump — photoeditor@uniter.ca

STAFF PHOTOGRAPHER
Keeley Braunstein-Black — keeley@uniter.ca

STAFF ILLUSTRATOR
Gabrielle Funk — gabrielle@uniter.ca

FEATURES REPORTER
Armande Martine — features@uniter.ca

ARTS & CULTURE REPORTER
Patrick Harney — patrick@uniter.ca

ARTS & CULTURE REPORTER
Matthew Teklemariam — matthew@uniter.ca

CITY REPORTER
Vacant

CAMPUS REPORTER
Megan Ronald — campus@uniter.ca

VOLUNTEER COORDINATOR
Carla Dawn Von — volunteer@uniter.ca

WRITER
Madeline Rae

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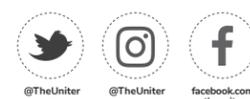
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For inquiries, email: board@uniter.ca

GENERAL INQUIRIES
editor@uniter.ca
(204) 988-7579

ADVERTISING
businessmgr@uniter.ca
(204) 786-9790

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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.

In-person volunteer orientations are currently suspended due to COVID-19, but over-the-phone and remote orientations can be arranged. Please email editor@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, transphobic, ableist, racist or libellous. We also reserve the right to edit for length/style.

SUBMISSIONS

In the Jan. 5 article "Illuminating Indigenous knowledge," we misspelled Jaimie Isaac's first name as "Jamie."

The Uniter regrets this error.

CORRECTIONS

STRANGER IN A STRANGE LAND

Deco Dawson and Yuliia Guzhva on the making of *Diaspora*

MATTHEW TEKLEMARIAM | ARTS AND CULTURE REPORTER |  MATTEKLE

Change is never easy, especially when your new neighbours speak a different language. In a town as diverse as Winnipeg, the story of foreign fish in a new pond is familiar and frightening, which is precisely the feeling local filmmaker Deco Dawson hopes to capture in his new film *Diaspora*.

The film follows Eva, a young Ukrainian immigrant, and her experience as a newcomer searching for a sense of belonging.

“We start the movie with her arriving in Winnipeg, being dropped off on Selkirk Avenue with little more than a wad of cash and a red suitcase,” Dawson, who directed, wrote, edited and performed other roles in the production of *Diaspora*, says.

As a Ukrainian expatriate herself, lead actor Yuliia Guzhva lends authenticity to her portrayal of Eva.

“The story of Eva is not just the story of a Ukrainian immigrant, but all immigrants,” Guzhva says.

“To not just tell a story but give viewers the feeling of that alienation and loneliness that an immigrant goes through ... the way I was able to do that is because I was the character once. I do miss home, and I do feel exactly what Eva feels.”

Dawson, a Winnipeg native with Ukrainian heritage, deems the project a “metaphorical autobiography,” speaking to the universality of the forlorn immi-

grant experience.

He describes the staunchly localized production as “a blast,” noting the relaxed atmosphere on the set of his first feature-length film production.

“We just had so much fun that a lens went down in the middle of the shoot, and we had a dance party in the middle of Logan Street at two in the morning.”

Taking to the streets of Winnipeg on foot to scout for the film’s 145 locales, Dawson discovered an overlooked splendor in the city’s architecture that he sought to preserve, citing the neighbourhoods of the North End as a major inspiration for the motion picture.

“Sometimes the best creative energy is in your own backyard, and you don’t know it. There’s so much life that happens in the city of Winnipeg that I had explored, and the script came out of these original locations,” Dawson says.

“A lot of these buildings are disappearing, because no one pays attention to them. We shot this before the pandemic and, sure enough, since, 35 per cent of the buildings have been torn down or they’ve changed into something else. That stuff, when it’s gone, it’s gone forever, and part of you just mourns for the dying of Winnipeg.”

After Russia launched a full-scale war on Ukraine in February 2022, the tale of a displaced Ukrainian took on added pathos, despite the film being shot three



Actor Yuliia Guzhva in a scene from *Diaspora*, a tale of a young Ukrainian immigrant in Winnipeg from filmmaker Deco Dawson

years prior.

“There is currently a genocide happening in Ukraine. There is a horrible war,” Guzhva says.

“Many had to relocate and find new homes, and many are having this same experience that Eva is having in *Diaspora*. My personal experience was a choice. Many do not have that choice right now.”

Dawson notes the prescience of the

film’s direction that makes it that much more affecting today.

“There’s one particular shot in the movie towards the end of a burnt-down warehouse, and it was a bit heavy-handed at the time. Now, that shot looks like all the news footage we get out of Ukraine. It’s even more poignant now than when we shot it,” Dawson says.

SIGNS OF THE TIMES

Films shown through the astrological lens at Cinematheque

PATRICK HARNEY | ARTS AND CULTURE REPORTER

The Dave Barber Cinematheque’s newest program is taking viewers to the stars. Astral Projection, a monthly series exploring the link between filmmaking and astrology, debuts this month.

At the start of each astrological season, Astral Projection will showcase a film by a director whose birthday falls under that astrological sign. It began with Ridley Scott’s (born Nov. 30) *Thelma and Louise*.

Astral Projection is the creation of box-office manager Nic Kaneski, a recent addition to the Cinematheque staff and an avid astrologer.

“My grandmother is really into horoscopes. That is probably my entry point into astrology,” Kaneski says. “Every year on everyone’s birthday, she will call and read your horoscope.”

Kaneski describes the Cinematheque as a supportive environment for sharing interesting films through the lens of something as potentially out of the box as astrology.

“I’ve always had this idea,” Kaneski says. “When I got more involved with the (Winnipeg) Film Group and felt more supported, I got more confident to share and make this idea happen.”

Although astrology may seem like a bit of an odd choice, it influences how many Millennials and members of Gen Z interact with the world. Kaneski came into adulthood around the resurgence of

astrology, reading *Rookie Mag*, discussing friends’ birth charts and scrolling through countless astrology memes.

Kaneski says film is the perfect medium for sharing their interest in astrology with others.

“That format of analyzing a piece of media through astrology kinda makes it more accessible and lets us understand those signs. I see it as a big mirror of how we understand ourselves,” they say.

To Kaneski, astrology provides a compass that helps guide one’s intentions and understanding of others. At the same time, they describe the practice as more of an interpretive medium than a science.

“People don’t like astrology because it seems prescriptive,” Kaneski says. “It’s important to look at it not as a script but as a map or compass ... your reaction to it is more of the meaning than even the intended meaning.”

By presenting films through the lens of astrology, Kaneski hopes to create a space where people can enter into a new season together.

“Astrology is a way I mark the seasons and time, and I wanted to have a ritual to celebrate the changing of the seasons,” Kaneski says. “I love how going to the movies specifically feels like such a communal spell. It’s so different from watching something at home.”

Kaneski also sees Astral Projection as a



Miranda July’s *Kajillionaire* is the next film in the Astral Projection series, which pairs cinema and astrology.

fun way to show movies and directors they hold dear.

“It’s fun to learn things about directors I love,” Kaneski says. “Like of course David Lynch is an Aquarius.”

Whatever that means.

Cinematheque and Astral Projection will show Miranda July’s *Kajillionaire* on Jan. 19 to mark the beginning of Aquarius season.



ARTS



Dreampop duo Bedtime is one of the artists performing at this year's Winterruption festival.

PARDON THE WINTERRUPTION

Dreamy duo Bedtime among artists performing at this year's festival

MATTHEW TEKLEMARIAM | ARTS AND CULTURE REPORTER | [MATTTEKLE](#)

When the new year becomes old news, it can be daunting to look ahead. With all holiday cheer expended and the fabled Blue Monday approaching, why bother getting out of bed? Well, a few of the city's best and brightest have offered convincing reasons.

Running from Jan. 20 through 29, this year's iteration of Winterruption, produced by the West End Cultural Centre in partnership with Real Love Winnipeg, boasts an all-star

roster of both familiar local talent and more widely known acts. The 14 shows, ranging from music to dance to professional wrestling, are spread out across five venues across the city, ensuring a quick relief from any dull moments.

Among the performers are local twosome Bedtime, which will make its Winterruption debut at this year's festival with Motherhood and hometown heroes Virgo Rising on Jan. 26.

The genesis of Bedtime can be traced back

to Christmas Day, 2019, when Mirella Villa, bassist and co-vocalist, and her co-worker Hailey Primrose brought their instruments for an impromptu jam session at their workplace: a call centre.

"A shitty centre, as I say it," Villa says. "We connected through there. I just brought my piano, and we just jammed when we were working on a Christmas Day, even though I was off. And then we connected so much, I was like, 'why don't we start a band?' And that's how it started, pretty much. We hung out and became closer friends even more through music."

"We just instantly understood each other musically really well," Primrose, who plays guitar and shares vocal duties, says. "We even thought of the band name that day. It was just all of a sudden a thing."

Formed shortly before the COVID-19 pandemic, the pair relished the opportunity to develop their songwriting without the pressures of deadlines or shows to play. While much of the music industry came to a halt, Primrose and Villa viewed it as a chance to get together.

The band describes a relaxed, hypnagogic sound at the core of the project, which they call "lull music."

"I always imagine two sirens singing at you," Villa says. "Especially when a lot of bands have heavy guitar and drumming, and we show up and go, alright, it's bedtime."

"Someone at a coffee shop I frequent said that she's been listening to us before bed every night because she loves it, and she feels it's so calming and soothing and also kind of dreamy," Primrose says.

With one single currently released, the group plans to debut another, "sundaze," in the near future.

"We're stoked about that. We'll see where it goes and go with the flow," Villa says.

Visit [Bedtime's Bandcamp at thatbandbedtime.bandcamp.com/](https://thatbandbedtime.bandcamp.com/) to listen to their single "unseen" and keep on the lookout for their new music debuting soon.

'A LITTLE BIT OF THIS AND A LITTLE BIT OF THAT'

cre8ery exhibits 75 local artists

PATRICK HARNEY | ARTS AND CULTURE REPORTER

On Jan. 14, cre8ery opens its newest exhibit, *Odds N' Ends: The Everything Show!*, a showcase described as "a little bit of this and a little bit of that."

For years, cre8ery gallery and studio, located in the Exchange District, has exhibited the work of novice and veteran artists alike. *Odds N' Ends* is a showcase of the community the gallery has cultivated, as the show includes the work of 75 cre8ery artists who specialize in abstract pieces, landscapes, portraits and more.

Gallery director Jordan Miller put up a Facebook poll. The results helped determine the theme for this show, which she sees as "a chance to have a variety of styles and artworks that would sum up our membership as a whole."

The exhibition is done in a salon style, and each piece measures 24 by 24 inches. The sizing of the art is intentional, as Miller wanted every artist to be given an equal showcase.

"I wanted something that everybody felt like they could apply to," Miller says.

Odds N' Ends is indicative of cre8ery's ethos. The community space provides artists with opportunities to enter and participate in the art world.

After finishing her fine-arts degree at the University of Manitoba, Miller started cre8ery in 2006 after noticing a need for more ap-

proachable galleries where new artists could comfortably start out.

Nearly two decades later, cre8ery boasts an open membership model where anyone can join for a modest fee. In doing so, the gallery continues to attract new artists.

One of these new artists is Carrie Paulicelli, whose abstract work is included in *Odds N' Ends*. Paulicelli transitioned from a career in hairdressing to one in fine arts during the COVID-19 pandemic.

Paulicelli is a new artist and has not had the opportunity to show much of her work. With her foray into art, Paulicelli wants to create pieces that she "would hang in (her) own home." *Odds N' Ends* is her opportunity to demonstrate what these pieces might look like on someone's wall.

Her piece featured in *Odds N' Ends* is a preview of a solo exhibition in 2024 that will be the culmination of her development as an artist.

Paulicelli moved into the art world after feeling unsafe working around others during the COVID-19 pandemic. Although working alone has these, both Paulicelli and Miller point out that creating art can often be a lonely practice. To help manage these feelings of isolation, Miller has put focus on cre8ery as a community space.



This painting by artist Leslie Paulet is one of 75 works by local artists featured in cre8ery's *Odds N' Ends* exhibition.

"I think that's important, because it's a tough career to have and very isolating when you're an artist," Miller says. "I just really enjoy that close connection that I have to everyone."

To mitigate COVID-19 risks, Miller has moved away from large meet-and-greets for artists due to cre8ery's small capacity. Instead, *Odds N' Ends* artists will individually

be present in the gallery on select days to discuss their work.

Odds N' Ends: The Everything Show! is on from Jan. 14 to 28 at cre8ery on the second floor of 125 Adelaide St. Planned artist days are listed on the cre8ery website.



SUPPLIED PHOTO

THE INSPECTION

Plays until Jan. 15 on Cinematheque at Home

★★★★☆

ARMANDE MARTINE | FEATURES REPORTER | [1MANDE7](#)

The Inspection is written and inspired by Elegance Bratton's experience as a Black gay man at a Marine Corps boot camp. Released in 2022, the film is Bratton's directorial debut.

In the semi-autobiographical film, Bratton depicts a difficult moment in his life in 2005. Prejudice denies him acceptance and opportunities in life. He strives to overcome obstacles by sheer persistence, hanging onto self-respect in the process.

The opening scene shows protagonist Ellis French being released from prison. It's clear his life hasn't been easy, and he continues to face hardships. The only "crime" he's apparently committed is be-

ing gay.

Jeremy Pope, who plays French, is an Emmy-winning actor for his role as Archie Coleman in *Hollywood* in 2019. That same year, he was nominated for two Tony Awards for leading role in a play and featured role in a musical. Pope does such a wonderful job as the protagonist that it's easy to forget this is not his life experience he is portraying.

Estranged from an unsupportive mother who cannot bring herself to accept her son's sexual orientation, French has had to fend for himself since the age of 16.

Audiences will also note before the credits start rolling that Bratton dedicated the film to his mother, who died in 2020.

During a brief post-jail visit, French asks his mother for his birth certificate so he can join the Marines. When he tells his mother he's hit a wall and something has to change, she asks if he has changed his "lifestyle choice."

Gabrielle Union's depiction of French's religious, homophobic mother was initially difficult for her. In real life, she is an outspoken supporter of of gay communities and the parent of a transgender daughter. Union calls on inner strength to successfully tackle her challenging role.

French presses on with his plan. He is determined to pass boot-camp training, which starts the moment he steps off the bus. Marine instructors scream at the recruits, belittling them. The sadistic sergeant tells his charges, "I will break you, I promise. I hate recruits."

Early on in training, an episode reveals French's sexual orientation. Fellow recruits and Marine instructors start the mistreatment. The main torturer is the white son of a Marine who revels in humiliating French at every turn.

Bokeem Woodbine, an award-nominated actor, does a credible job as the sadistic

sergeant, and audience members will likely cringe whenever he enters a scene.

Exacerbating the situation is French's erotic dreams of fellow recruits. He also experiences heartbreak over a more empathetic superior. The camerawork adds to the telling of the story. On occasion, actors' facial expressions are used effectively in lieu of dialogue.

Animal Collective provides the film's score, matching onscreen emotion to music. The final song, "The Hands," with vocals from StemsMusic Choir, is melancholically uplifting.

Thematically, *The Inspection* is about the true story of triumph over tribulation. It depicts the Marines, despite their inhumane bootcamp treatment, as a community of care and acceptance.

French's perseverance amidst the rigor of boot camp earns respect from his comrades. He wins over a system stacked against him, built to ensure failure for people like him.

Ultimately a queer film, *The Inspection* is a "zero-to-hero" story, a tale of redemption.

ARTS BRIEFS

CIERRA BETTENS | ARTS AND CULTURE EDITOR | [FICTIONALCIERRA](#) [@CIERRABETTS](#)

Jaimie Isaac artist talk

Head down to Gallery 1C03, located in the University of Winnipeg's Centennial Hall, on Jan. 18 at 2:30 p.m. for an artist talk by Jaimie Isaac. Isaac will discuss her solo exhibition, *Brings to Light*, creative practice and learning Anishinaabemowin.

Afternoon screenings at Plug-In

This Saturday, Jan. 14, the Plug-In Institute of Contemporary Art (460 Portage Ave.) will screen Brazilian artist Cao Guimarães's film *O fim do sem fim*. The 92-minute documentary chronicles the film crew's exploration of professions and crafts nearing extinction. Catch the film at 12:45 p.m., 1:15 p.m. or 3:45 p.m.

Exploring grief through art

Located at Canadian Mennonite University, the MHC Gallery's forthcoming exhibition delves into one of the most complicated yet universal experiences: grief. *Grief and Grievance: Sites of Change* features the work of interdisciplinary artists Barb Bottle and Briony Haig. An opening event is set to take place on Jan. 20 at 7:30 p.m., and the exhibit will run until March 4.

Ringling in the Lunar New Year

A blend of Mandarin and English will compose the Winnipeg Symphony Orchestra's Lunar New Year performance on Jan. 14. Assistant conductor Naomi Woo will conduct the orchestra's welcoming of the Lunar New Year, known as Spring Festival. A world-premiere composition by Chinese-Canadian composer Chan Ka Nin is not to be missed. Purchase tickets via bit.ly/3Zw2xVy.

Unearthing @aceartinc.

A new group exhibition is coming to aceartinc. (206 Princess St.) on Jan. 13. *Unearthing* runs until Jan. 27 and features work by Kelly Campbell, Yolanda Paulsen, Lane Delmonico Gibson, Kristiane Church, Chrystal Grey, Lindsay Inglis, Brenda Stuart, Cathy Woods, Lisa Walter and Aitkaterini Zegeye-Gebrahiwot. A free opening reception with the artists present is scheduled for Jan. 13 from 6 p.m. to 9 p.m.

Tickets on sale for Canadian Jazz Summit

Tickets are now on sale for the annual Canadian Jazz Summit, hosted at the University of Manitoba on Feb. 10 and 11. A range of workshops will be offered, from Finding Your Voice in Jazz Standards with Erin Propp to Mental Skills For Performance with Marika Galea. The program will close with a concert featuring the music of Bryn Robertson on the evening of Feb. 11. Student tickets are \$25, and general tickets are \$40 or \$25 for the concert only. Reserve them at bit.ly/3IGwLiB.

BEADING BEYOND BARS

Beadwork initiative reveals greater truth about incarceration in Manitoba



SUPPLIED PHOTO

Sandra Burling founded Women Helping Women Beadwork, an independent community initiative to help incarcerated women make and sell beadwork.

A little over three years ago, Sandra Burling's daughter started dating a man whose mother, Tryli Anderson, was incarcerated. When Anderson began sending beadwork as gifts, it sparked an idea that changed Anderson's and Burling's lives.

"I thought they were gorgeous, and I asked if she wanted to consider selling them," Burling says. "That's truly the foundation of how our project started."

In February 2020, Burling connected with another woman who was participating in reintegration programming through the Elizabeth Fry Society of Manitoba along with Anderson.

"She just kept sharing what I was doing with her friends in jail so that they could have some support,

too," Burling says. "It was like the most unselfish thing she could do. She didn't want to keep it to herself. She wanted to help her girlfriends."

These connections formed the threads of Burling's self-started, non-profit initiative: Women Helping Women Beadwork. Aside from additional shipping costs, every cent earned from beadwork sales goes into the beaders' trust accounts to support them.

Today, Burling works as an intermediary by selling incarcerated women's beadwork to local and international buyers. Each week, she opens her mailbox to packages sent from various women's correctional institutions. Each envelope contains a colourful assortment of beadwork – be it a pair of flowery earrings, a

custom lanyard or a handmade dreamcatcher.

She has no institutional affiliation. Instead, she views herself as a friend from the outside with compassion for those living life behind bars. When it comes down to it, Women Helping Women Beadwork is a labour of love between Burling and a growing community of incarcerated and newly-released beaders.

"The reason why it works for me is because I'm not working with the jail. I'm working with the women, so I don't have to deal with the bureaucracy," Burling says. "The ladies mail me their beadwork, and I have a relationship with them."



SUPPLIED PHOTO

"Society doesn't really look upon incarcerated people with open love. They become forgotten women, except for their friends and maybe family members." - Sandra Burling

'They become forgotten women'

Since starting the project, Burling has witnessed the laundry list of challenges and barriers incarcerated women face both behind bars and after they're released.

"Society doesn't really look upon incarcerated people with open love," Burling says. "They become forgotten women, except for their friends and maybe family members."

In Canada, Indigenous women make up only five per cent of the total population but nearly half of the prison population at 48 per cent. In Manitoba, three-quarters of the federal prison population admitted in 2019 was Indigenous.

Grand Chief Jerry Daniels of the Southern Chiefs' Organization (SCO) believes a number of factors contribute to disproportionately high incarceration rates among Indigenous women.

"Specifically to Indigenous women, in the last 10 years, there has been a 139 per cent increase in incarceration," Daniels says. "A lot of it has to do with poverty. It has to do with historical trauma that has been passed down from generation to generation."

Kelly Gorkoff, an associate professor of criminal justice at the University of Winnipeg, says socioeconomic elements play a significant role, which are directly influenced by the persistent weight of colonialism.

"The legacy of colonization really impacts women differently than it impacts men," Gorkoff says. "(They) certainly are much more likely to be victimized in terms of interpersonal violence. So, when some women fight back, they'll be charged."

Poverty rates among Indigenous peoples are also disproportionately higher. In 2020, 23.2 per cent of First Nations people, 10.5 per cent of Métis and 14.4 per cent of Inuit lived in poverty compared to the overall rate of 8.8 per cent.

Additionally, the overrepresentation of Indigenous children in the child-welfare sys-

tem may also play a role in eventual incarceration. Today, 90 per cent of the 10,000 kids in care in Manitoba are Indigenous.

While neither the federal or provincial government collects data on the number of inmates who were previously involved in the child-welfare system, qualitative scholarship has drawn viable links.

In a narrative study published by Ka Ni Kanichihk in 2015, the authors found consistent crossover between early interactions with the criminal-justice system among Indigenous children in the child-welfare system.

As a bail worker for the Elizabeth Fry Society of Manitoba, Simran Badhan has seen this cycle perpetuate itself when the children of incarcerated women are placed under Child and Family Services.

"In certain cases, we have to apprehend the kid. I totally understand. But in some cases, like when people are out on bail, they can't even see their kids because of their charges," Badhan says. "The justice system doesn't understand, or white settler society doesn't understand that reunification will keep this person out and help them rehabilitate."

When incarcerated women begin the reintegration process, they generally leave prison with few belongings and shaky socioeconomic supports. Oftentimes, they're dropped off in Winnipeg with a bus ticket and few aftercare supports, Gorkoff says.

After connecting with dozens of incarcerated women, it's a story Burling has heard from many.

"These ladies have nothing. They go in with nothing. They come out with nothing. They come out with a bag of clothes on their back. That's it," Burling says. "It's terrible."

While many imprisoned women have few personal belongings, they carry another form of baggage upon their release: a criminal record.

"Having a criminal record prevents or in-



SUPPLIED PHOTO

Sandra Burling was inspired to start Women Helping Women Beadwork when her daughter began dating someone whose mother was incarcerated.



Simran Badhan, bail worker, Elizabeth Fry Society of Manitoba

hibits reintegration because there are many jobs that are unavailable,” Gorkoff says. “A lot of places where more marginalized women are typically employed, like day-care work or some service work, you can’t get a job if you have a criminal record.”

Depending on the nature of the crime, incarcerated women may have access to different supports. If they end up in a federal prison, they’re automatically enrolled in an aftercare program that facilitates a transition.

As for provincial institutions, Gorkoff says it’s more of a bargain. Still, she believes an entirely different issue remains.

“Reintegration means you were integrated to begin with,” Gorkoff says. “If you experience massive social, cultural and economic marginalization to begin with, you don’t want to be reintegrated into that.”

For incarcerated Indigenous women, reconnecting to culture can also be a form of healing. But, historically, cultural and spiritual programming has been excluded from the criminal-justice system.

Daniels says the SCO is changing that. Through the First Nations Justice Program, the SCO supports their members through restorative justice and land-based practices.

“Some of the things communities have been doing in the summer is medicine picking,” Daniels says. “We’ve got to continue to create that broader community network and support system.”

Burling sees Women Helping Women Beadwork as a small but effective way to help beaders behind bars get a financial

“When young Indigenous women are connected to the community ... they’re much more likely to have healthy relationships with themselves, with the community and with other people ... it is really about developing a new sense of being, a new sense of purpose and healing from those antecedents of crime.”



Chief Jerry Daniels, Southern Chiefs’ Organization



Women Helping Women Beadwork is an intermediary selling beadwork by incarcerated women. After shipping costs, all the money from purchased beadwork goes directly to the creators’ trusts.

head start on the reintegration process. It’s the type of community Gorkoff believes could facilitate successful reintegration.

“When young Indigenous women are connected to the community ... they’re much more likely to have healthy relationships with themselves, with the community and with other people,” she says. “It is really about developing a new sense of being, a new sense of purpose and healing from those antecedents of crime.”

A chain of selflessness

It’s been almost three years since Burling began collecting and selling beadwork from incarcerated women.

But in November 2022, she had what she calls a “full-circle successful moment.” One of her formerly incarcerated beaders, Lisa, recently started a similar initiative based in British Columbia.

Once an inmate at the Headingley Correctional Centre, Lisa, now released, sells inmates’ beadwork through her business, Inside Out Beadwork, or @insideoutbeadwork on Instagram.

“She’s doing the exact same thing that I’m doing for her friends that she was incarcerated with,” Burling says. “She’s trying to start a business, so she’ll keep some of the profits to help the women out, but she’s trying to do the same thing.”

“To me, that’s like a full-circle successful moment for somebody to get out, have supports, stay in a treatment centre, (help) women, kind of sharing the love.”

While Women Helping Women Beadwork is the only initiative of its kind in Manitoba, other organizations across the province are working to uphold a similar vision.

Community projects like the Manitoba Library Association's Prison Libraries Committee is working to empower incarcerated women through literary programming. Volunteer-driven initiatives like Bar None's prison-rideshare program strive to reconnect familial ties artificially severed by the carceral system.

It's "important to people to maintain relationships while they have been forcibly removed from their communities so that they have a community and relationships to go back to," Owen Toews, an organizer with Bar None, says. "It's not just drivers and people coordinating the rideshares, but visitors who are also putting in all this care work that prisons make so difficult."

Between the concrete walls of Manitoba's correctional centres, many incarcerated women are given few mental-health supports. Instead of looking to more punitive measures, Badhan says trauma and addiction support should be prioritized.

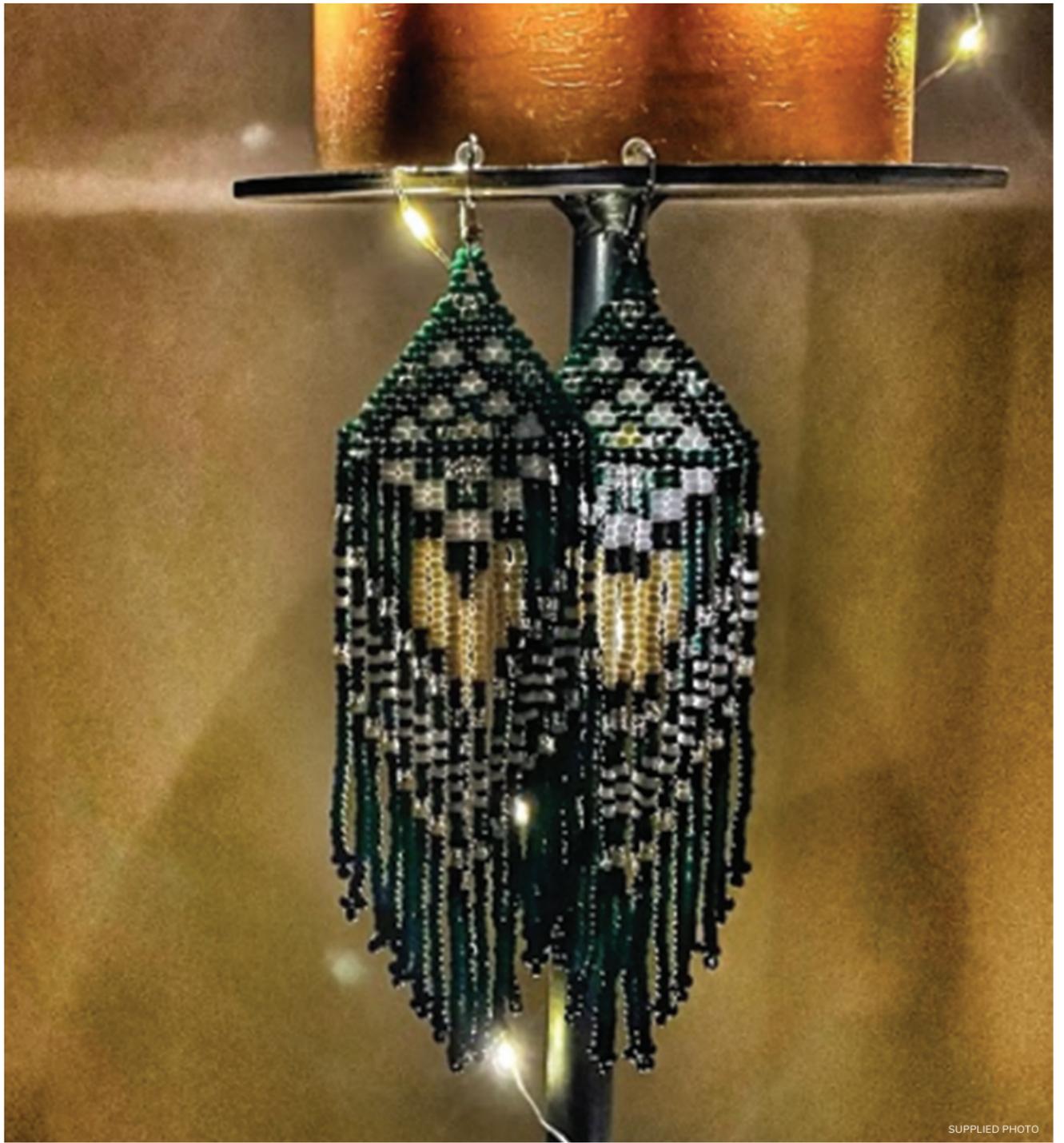
"When you have unhealed trauma, you're going to cause more harm in society. That's how I see it," Badhan says.

Ideally, Daniels says the SCO wishes to prevent its members from entering the criminal justice system in the first place.

"We want to look at where we see maximum benefit for keeping people out of jail ... It's important for us to keep notice of regions that are successful at that," he says. "Especially with our young people, you have to try to focus there, because you want to condition the character that is focused on personal growth and personal development."

For now, Burling continues to support women behind bars with little more than a mailbox, an Instagram page and an abundance of compassion.

"Everyone makes a mistake, and everybody deserves a second chance, as far as I'm concerned," Burling says. "I don't need to know why they're there. I'm just passionate about helping people who need a little bit of help."



SUPPLIED PHOTO

One of the formerly incarcerated women who worked with Women Helping Women Beadwork started her own similar program, Inside Out Beadwork, in British Columbia.

Support Women Helping Women Beadwork by purchasing their creations through Instagram @womenhelpingwomen_beadwork.



SUPPLIED PHOTO

"Everyone makes a mistake, and everybody deserves a second chance." -Sandra Burling



‘CREATING A PLAN OF ACTION’

U of W career fair returns on Jan. 19

MEGAN RONALD | CAMPUS REPORTER | [@MEGANLYNNRONALD](#)

Many students feel anxious or uncertain when approaching the end of their degree, especially if they haven’t yet finalized their future career plans. However, it can be hard to make career decisions when students haven’t worked in their chosen fields or know what to expect.

To help students with their transition to the workforce or specific careers, the University of Winnipeg (U of W) will hold its annual career fair on Jan. 19. During the five-hour event, students can meet with recruiters from dozens of local businesses and organizations, including Parks Canada, the Royal Winnipeg Ballet, Canada Life and the City of Winnipeg.

Attending the fair is “a great way for students to find out what their options might be after they complete their studies,” Anna Hussey, coordinator for the U of W’s academic and career services department, says. The fair gives students “the opportunity to start creating a plan of action so they are better prepared to qualify for positions they are interested in once they graduate.”

Hussey says attendees should prepare for the career fair by reviewing the list of exhibitors posted on the U of W website, updating their resumes and preparing questions for the recruiters. It can also help to prepare an elevator pitch, which Hussey describes as “a 20- to 60-second introduction that lists the key skills, ed-

ucation and experience you can offer an employer.”

Students who are unable to commit to full-time employment may also want to attend the fair, as many exhibitors are seeking candidates for part-time, summer and volunteer positions. Hussey says some of these opportunities are geared toward students who may be limited to working evenings, weekends or during term breaks.

As the cost of living increases, Dr. Phil Cyrenne, a U of W economics professor, says many students respond by working more hours to try to economize on the purchase of goods and services. However, expenses such as rent and transportation cannot be reduced.

“With an inflation rate of seven or eight per cent, this is equivalent to paying a new tax of seven or eight per cent. Students face this problem when they buy food or any other product whose price has risen,” Cyrenne says.

“In general, students are investing in education, which means foregoing spending to try to perform well in class to the extent that inflation makes it harder to devote time to studying,” Cyrenne says. “This hurts their long-time career prospects if it results in poorer academic performance.”



ILLUSTRATION BY GABRIELLE FUNK

The U of W career fair will happen on Jan. 19 in the Duckworth Centre from 10 a.m. to 3 p.m. A list of exhibitors and event accessibility information is available at bit.ly/3X2lb4Q.



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	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6AM	MORNING BREATH	The Sentinel's Marvellous Kaleidoscope	Worldbeat Canada Radio	FLY TRAVEL RADIO	FANTASTIC FRIDAY World - Island Music	THE SATURDAY MORNING SHOW	CKU-SPEAKS
7AM		Folk Roots Radio	FRAÑOL	CANQUEER			
8AM	Shortwave Report	Talking Radical Radio	Making Contact	OutSpoken	Wooden Spoons	DEAD MEDIUM	SHADES OF CLASSICS Classical and New Age
9AM	CounterSpin	FREE CITY RADIO	After Thought	Truth Before Reconciliation			
10AM	DEMOCRACY NOW!		DEMOCRACY NOW!		MUD PUDDLE RADIO For Kids (Adults too)		
11AM	DEPARTMENT 13 POP/ROCK	This Way Out WINGS	VOYAGE (Jazz)	After Thought BRIDGING THE GAP	SUNNY ROAD Roots Music		Medicine Wheel of Music
NOON	COMEDIOLOGICAL REPORT	BOOTS & SADDLE COUNTRY		ACCESSIBILITY MATTERS !EARSHOT DAILY	NO FIXED ADDRESS LIVED EXPERIENCES OF HOMELESSNESS	THE ELECTRIC CHAIR	TEMPLE TENT REVIVAL
1PM	outsPOKEd	THE GREEN MAJORITY	ALTERNATIVE RADIO	BINKY PINDER'S FUNHOUSE	HOW TO SURVIVE A TORNADO		NEON BEIGE SOUND EXCHANGE
2PM	Truth Before Reconciliation			TICKLE MY FANCY Blues	GLOBAL RESEARCH NEWS HOUR	THE IVORY TOWER Eclectic Mix	YOU CAN'T HIDE FROM GOD Gospel
3PM	GROUNDWELL New Classical	The Stuph File	The Phil-In Show	THE META WORLD STOOPALOOP SHOW	BARKING DOG Past 'n Present Folk 'n Roots	CKUW Album Feature	THE EXILE FILES
4PM	SEAN SHOW (Local music)	Winnipeg Arena is on Fire	SPACE CADET MUSIC, OUT OF THIS WORLD	STARROAD JUNCTION	DEEP THREES Electronic Expository	THE TRIP PSYCHEDELIC ROCK	BOOTS & SADDLE
5PM	Radio Eco Shock	SQUARE WAVE Video music and history	AMATEUR HOUR So Bad, It's Good	PAGES	Behind the News with Doug Henwood		BARKING DOG
6PM	Journey Into Sound (Music History)		EAT YOUR ARTS & VEGETABLES				
7PM	THE WORLD World	Lost Chunes	TWANG TRUST Country/Roots/Riq. Dumb Rock 'n Roll	TAWNY, THE BRAVE Pop/Rock	THE HOW DO YOU DO REVUE	WE BUILD HITS Hip-Hop	THE C.A.R.P. The Completely Asinine Radio Program
8PM	THE TONIC Garage, Punk, Surf, and R&R	Best of Bluesday	S.A.N.E. * RADIO Local Experimental Music	Adult Kindergarten	CHECK CA Funky	RED BOX Hip-Hop	SOUNDS LIKE MUSIC
9PM	DESTINATION MOON Sock-Hop-A-Go-Go	Indigenous in Music	Radio Art Hour	Dub City Steppers	QUADRAFUNK Electric Dance Party		THE GASHLYCRUMB TINIERS
10PM	EARSHOT DAILY	EARSHOT DAILY	EARSHOT DAILY	PHASE ONE Electronic	StreetKilliaz Generation (Local Hip Hop)	DANCE HALL FEVER Dancehall and Reggae	ISLAND VIBES Caribbean
11PM	BREAK NORTH RADIO	MONKEY SPARROW	Two Princes				
MIDNIGHT		LISTENING PLEASURES					
1AM	METAL MONDAY	NIGHT DANGER RADIO	WINNIPEG ARENA IS ON FIRE	THE WONDERFUL & FRIGHTENING WORLD OF PATRICK MICHALISHYN	MANITOBA MOON	Your Show Here	Rainbow Country
2AM							
3AM	MODERN JAZZ TODAY	The Motherland Influence	THE META WORLD STOOPALOOP SHOW				REVOLUTION ROCK
4AM							
5AM	AMPLIFIED RADIO	BACKBEAT	Hurlements Sur La Youndra				GIRLIE SO GROOVIE
6AM							

MUSIC

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SPOKEN WORD

ALTER-NATING WEEK

Temporary Programming

WWW.CKUW.CA

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NEWS DESK: 204-786-9998

ON AIR:
204-774-6877

FAX:
204-783-7080

EMAIL:
CKUW@WINNIPEG.CA

Some programs are on hiatus and/or airing different content due to university closure for COVID-19.

New shows are marked with a star -★

Live shows are marked with a lightning bolt -⚡

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Budget shortfalls

The COVID-19 pandemic continues to impact City spending. According to the financial status and forecast report to Nov. 30, 2022, there are budgeting shortfalls in the tax-supported operating budget (General Revenue Fund) of \$69.6 million and another \$13.7 million in Transit. The City originally budgeted \$41.3 million for COVID-19 related deficits. An additional \$12 million of financial costs is expected.

Winnipeg Transit fares increase

As of Jan. 1, it will cost people five cents more to ride the bus. This means that full adult fares cost \$3.15, and fares for seniors and people 16 and under are now \$2.65. Leftover bus tickets from 2022 are still valid as long as an extra nickel is provided. Ridership levels were 32 per cent below average in 2022, creating a \$13.7 million Transit deficit. However, ridership has been steadily increasing since May.

Use of solar energy in Winnipeg

The City's water, waste and environment committee made a motion looking into city-owned property suitable for generating solar power. One of Mayor Scott Gillingham's campaign goals was to have green energy sources in the city, thus to build at least one megawatt of renewable energy generation capacity by 2026. Manitoba mainly relies on the use of hydroelectric power, which is impacted by severe weather storms. The use of solar power would create a backup energy source.

Petition to ban horse slaughter

Between 3,000 and 5,000 horses are shipped annually from Winnipeg, Calgary or Edmonton and are sold and slaughtered in Japan and European countries. Horses endure 30-plus hours of travel without access to food, water and rest while being cramped in wooden crates. The Winnipeg Humane Society says Canada's horse exportation and slaughter industry violates the federal health of animals regulations and has launched House of Commons petition e-4190 to end horse exportation and slaughter.

Brady Road landfill reopened

The City of Winnipeg announced the Brady Road Resource Management Facility will resume operations on Friday, Jan. 6. In a news release, the City said they reached a compromise with the family members, the First Nation Indigenous Warriors and community stakeholders acknowledging their right to peacefully protest while reopening the landfill to the public. Cambria Harris, daughter of Morgan Harris, one of four women allegedly murdered by Jeremy Skibicki, says she opposes reopening the landfill.

Progress on National Inquiry into MMIWG action plan

On Tuesday, Jan. 10, Jennifer Moore Rattray, chief operating officer at Manitoba's Southern Chiefs' Organization, will become the new ministerial special representative. In this position, she will fulfill the National Inquiry into MMIWG's Call for Justice 1.7 of establishing a national Indigenous and human-rights ombudsperson and tribunal. This allows for Indigenous people and communities to voice their concerns, and for the ombudsperson to conduct independent evaluations of government services for First Nations, Inuit and Métis. There are 231 calls for action.



‘CANADIANS HAVE CONNECTIONS TO LAKES AND FORESTS’

Nora Casson, associate professor, Department of Geography

ARMANDE MARTINE | FEATURES REPORTER | 1MANDE7

In October, the University of Winnipeg (U of W) bestowed geography associate professor Dr. Nora Casson with the Erica and Arnold Rogers Award for Excellence in Research and Scholarship.

“It was an incredible honour, particularly because you’re nominated by your colleagues. It means a lot to me to be recognized for the things that I really value,” Casson says.

While growing up, she spent many hours in and around Algonquin Provincial Park and came to love the outdoors.

“I grew up in southern Ontario. I was really fortunate and spent a lot of summers in the forest. I did a lot of canoeing, so I had a lot of exposure to the outdoors and to lakes,” Casson says.

Since joining the U of W geography department in 2014, she has garnered more than \$2 million in research grants. Casson and her research group study the ecosystems of lakes, streams and wetlands.

“Ecosystems are really complex, and they’re like puzzles that you have to figure out,” Casson says. “There’s many things that affect how ecosystems work and how lakes and streams work. In order to do that kind of work, you have to collaborate with experts

from all kinds of different disciplines, which is really fun.”

Casson is passionate about ecosystems, too. “Lots of Canadians have really strong connections to lakes and to forests. We know that some of our activities can have really negative influences on those ecosystems,” she says.

The award-winning researcher is also involved with the Pathways to Graduate Studies program, which is designed to build community among Indigenous students in science.

“The group of students who have come through that program are really bright, motivated and interesting students who have taken this opportunity and have gone to some really incredible places,” Casson says.

What do you like about Winnipeg?

“My favourite thing about Winnipeg is the rivers that run through it.”

What do you do in your spare time?

“Since moving to Winnipeg, I have gotten into curling. I’m on a curling team with some other faculty members from the U of W.”



SUPPLIED PHOTO

What is something you have learned from your students?

“The students I see are mostly ones who are concerned about the environment and climate change. What that teaches me is (that) even though we’re facing all kinds of challenges as a society,

(we should) continue to have hope because of the incredible energy and enthusiasm of those students.”



THE UNIVERSITY OF WINNIPEG

Student Services

WEBINAR WEDNESDAYS

The series resumes in Winter Term with a wide range of sessions geared to helping you succeed at UWinnipeg.

- **Jan. 18** - Accessing Awards and Financial Aid
*NOTE: This session is 11:30-12 noon.
- **Jan. 24** - We Need to Talk about Burnout
*NOTE: This session is on a Tuesday.
- **Feb. 8** - Networking

For details and to register, please go to: <https://www.uwinnipeg.ca/student-services/webinar-wednesdays.html>

EXCHANGE OPPORTUNITIES

Are you a UWinnipeg student who wants to explore the world? Studying in another country offers students the unique opportunity to attend another university for one or two terms, while retaining UWinnipeg student status. Find out more at an info session:

- Zoom session – **Jan. 18, 12:30 pm** (contact Natalie Brennan at n.brennan@uwinnipeg.ca for the Zoom link)

More info here: <https://www.uwinnipeg.ca/study-abroad/information-sessions.html>

STUDY SKILLS WORKSHOPS

Study Skills Workshops are designed to improve your learning skills and help you achieve your academic goals. Topics include time management, writing essays, and test-taking strategies.

The series of six workshops is on Mondays and Wednesdays from **Jan. 16 to Feb 1**. Each session is held 12:30 to 1:20 pm, via Zoom or in-person (you choose!).

Registration in advance is required. For details and to sign up, see: <https://www.uwinnipeg.ca/academic-advising/study-skills-workshops.html>

ASK AN ADVISOR ON INSTAGRAM

Academic & Career Services hosts a live take-over of the @UWinnipeg Instagram account every second Thursday from 11:00-11:15 am CDT.

At each session a guest from the UWinnipeg community talks about a timely topic, event, or service

offered at the University. Students can use the chat feature to ask questions in real time. Upcoming topics:

Jan. 19 – Getting Ready for the Career Fair

CAREER FAIR

This year’s Career Fair on Thurs., Jan. 19, is a great opportunity to connect with recruiters from various companies, organizations and university programs. Attend this event to find out about potential careers, part-time jobs, volunteer and internship positions, as well as college and university programs.

The fair runs from 10:00 am to 3:00 pm in the Duckworth Gym.

More info here: <https://www.uwinnipeg.ca/career-services/career-fair/index.html>

TUITION FEES FOR WINTER TERM

U2022W fees are due **Jan. 20**.

Pay the easy – pay online through your financial institution.

Use the bill payment feature on your financial institution’s website:

1. Log on to your bank’s website
2. Add The University of Winnipeg – Tuition as a bill payee

3. Use your seven-digit student number as the account number (International payments can be made via flywire.com.)

FALL GRADES

The tentative date for the release of official grades for the 2022 Fall Term is **Jan. 25**.

SPRING GRADUATION

Are you finishing your last courses in April? Want to graduate in June? The final date to apply to graduate in June 2023 is **Feb. 1**.

To apply for graduation, go to the “Student Planning/Registration” link on WebAdvisor. Click on the “Graduation” tab and complete the form.

WINTER 2023 IN-COURSE AWARDS

The online application for Winter 2023 In-Course Awards remains open until **Feb. 1, 2023**. Students who missed the Fall Oct. 1 deadline and those registered in Winter term only are encouraged to apply.

For details: <https://www.uwinnipeg.ca/awards/apply-for-awards/index.html>



COLUMN

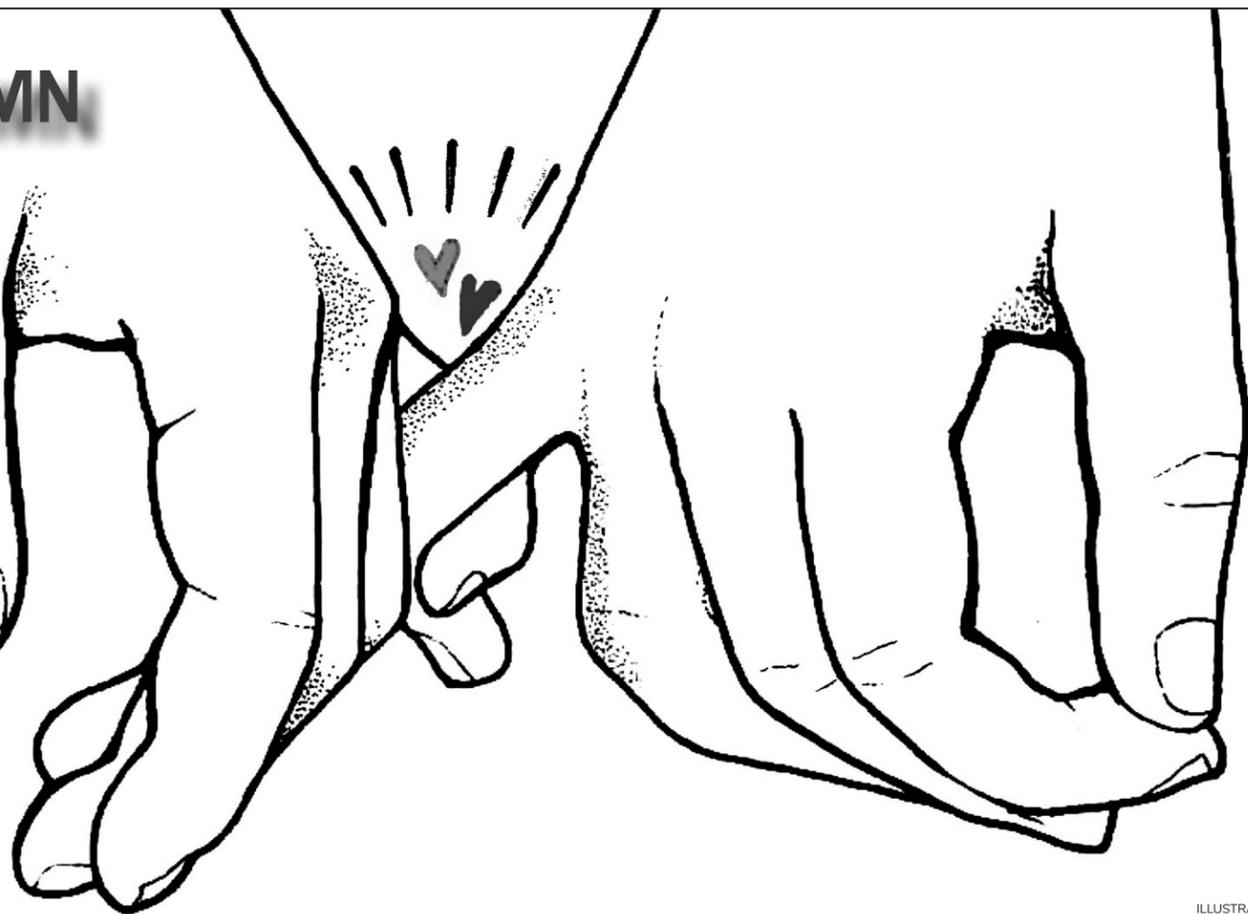


ILLUSTRATION BY GABRIELLE FUNK

MOTHER OF GOO

Pleasure is power

MADELINE RAE | COLUMNIST | @MOTHEROFGOO

I first wrote about pleasure activism in September of 2020 for my first *Mother of Goo* column. I learned of pleasure activism from adrienne maree brown, activist and author of *Pleasure Activism: The Politics of Feeling Good*.

Pleasure activism approaches justice and liberation through making them “the most pleasurable experiences we can have on this planet.” Brown’s book unpacks how systems of oppression dictate who gets to feel good, how, when and why.

Brown argues that by centering and reclaiming pleasure, we can “bring aliveness into our systems” and “access personal, relational and communal power.” Pleasure in this sense is expansive beyond just sexuality. It is a tool of power and healing.

In this column, I often offer “how-tos”

around things like eating ass or having cyber sex. But I also cover systemic oppressive laws and stigma that ultimately harm members of our community. My goal at large is to illuminate the insidious nature of much of our dominant social discourse as it pertains to pleasure and our bodies, with a focus on sexuality and sensuality.

Although many believe pleasure, sensuality and bodily autonomy are personal issues, anyone who has faced oppression will know that the personal is, in fact, political. An obvious example of this is the 2022 overturning of *Roe vs. Wade* in the United States, the outcomes of which are felt by Canadians working in and/or seeking reproductive healthcare.

Brown’s assertion that regaining pleasure is a tool for dismantling structures of op-

pression is supported by the words of Audre Lorde. Her assertion that pleasure is an effective tool of healing is supported by Stephen Porges’ polyvagal theory.

In *Uses of The Erotic: The Erotic As Power*, Lorde writes that the erotic is “creative energy empowered.” She goes on to explain that “In touch with the erotic, I become less willing to accept powerlessness, or those other supplied states of being that are not native to me, such as resignation, despair, self-effacement, depression, self-denial”.

By “supplied states,” Lorde is referring to systems of oppression and the scarcity mindset that often results from a capitalist system. We are taught to fear our potential and our capacity to demand change in our communities.

Porges created the polyvagal theory in 1994. It investigates branches of the vagus nerve (a nerve connected to the body’s major organs). Broadly, the polyvagal theory offers scientific evidence that emotions are physical, and that various types of physical (pleasurable) sensation can support healing from complex trauma.

Dr. Bessel van der Kolk (polarizing author of *The Body Keeps the Score*) explains that this is partially due to the “agency”

that comes with “interoception, our awareness of our subtle sensory, body-based feelings.” Effective examples of this type of healing pleasure include yoga and massage therapy, among others.

Allow me to summarize: pleasure is political. Pleasure is a doorway to power and healing. Pleasure happens in the body, the same place we hold our trauma, our joy, our oppression and our privilege.

Dominant social discourse and systemic oppression dictate what kind of pleasure is acceptable and for whom. By centering pleasure in our quest for justice and liberation, we have access to communal power and individual autonomy. We also have access to holistic methods of radical healing that support interoception and bodily autonomy.

May you find your pleasure, and through it, your power.

Madeline Rae, a University of Winnipeg alum, is a sex educator and writer living in Mi’kma’ki, the ancestral and unceded territory of the Mi’kmaq People. She holds a BFA in performative sculpture, a BA in psychology and is studying her masters of clinical social work at Dalhousie University.

ABORTION (MIS)REPRESENTATION

Has anything changed since *Dirty Dancing*?

DANIELLE DOIRON | COPY AND STYLE EDITOR | @DANIELLEDOIRON

I didn’t know what happened, except that “the guy had a dirty knife and a folding table.” As Penny, Cynthia Rhodes’ *Dirty Dancing* character, sweated through her bed-sheets and struggled to breathe, my middle-school-aged brain considered a miscarriage, a botched caesarean.

I understood at least the basic mechanics of pregnancy and birth. But the film’s message surrounding abortion likely would have been lost on me then, even if I had heard of the procedure.

“It’s an iconic movie that happens to be about abortion – specifically access to safe abortions,” Kaitlin Menza wrote for *Harper’s Bazaar* in 2017.

“Not only did the film portray a character choosing an abortion, but it got gruesome about the reality of such a procedure in 1963, when the film is set. That dirty knife wrecks the woman’s body, leaving her unable to work or even talk very much. She needs money, she needs a doctor, she needs someone to pick up her shifts at work so she won’t lose her job. Abortion is the movie’s McGuffin.”

For many people, myself included, *Dirty Dancing* was “our first exposure to abortion in general, but also specifically the cost of not

having access to safe, legal abortion care,” a National Abortion Federation news release explains.

I’ve rarely seen abortions portrayed – in any form – since. Researchers at Abortion Onscreen noted 60 mentions of or plotlines surrounding abortion in movies and TV episodes in 2022 – the highest number of any year they’ve studied.

That total sounds both shockingly impressive and underwhelming, especially since approximately one in four people who can become pregnant will have an abortion during their lifetime.

“Rather than normalize abortion, the increased visibility of abortion on television and in film has in many cases contributed to stigma and misinformation,” Abortion Onscreen researcher Steph Herold explains in a *New York Times* opinion piece.

The organization’s 2022 report found that “abortion patients on television continue to misrepresent abortion patients demographically, especially when it comes to who faces barriers to care.” TV shows have historically chosen “to tell the stories of characters who are whiter and wealthier than their real-life counterparts,” a trend Abortion Onscreen

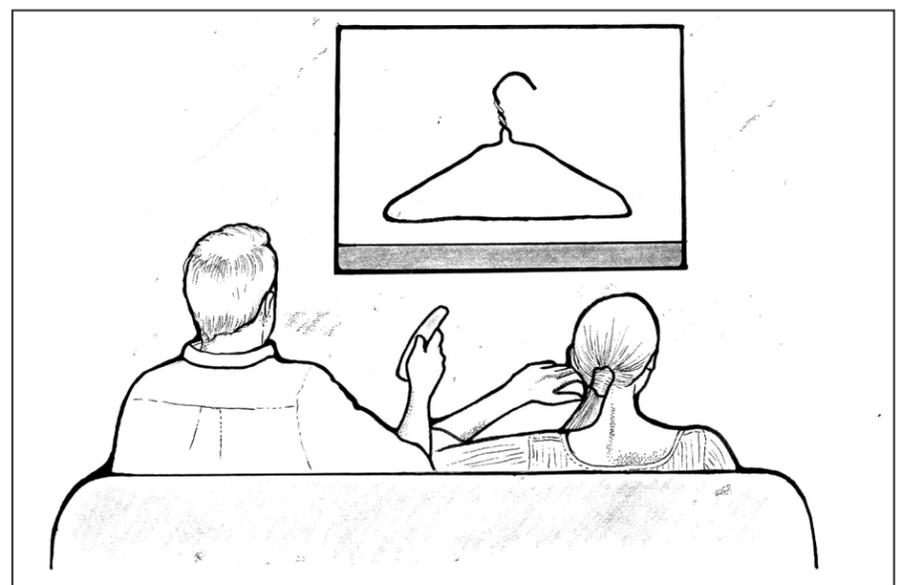


ILLUSTRATION BY GABRIELLE FUNK

saw continue in 2022.

Pop-culture mentions also routinely misrepresent how abortions happen. Medication abortions account for about half of all abortions in the United States but only occurred in four of the 60 instances Abortion Onscreen tracked.

“The effort to control abortion has also had the effect of suppressing the stories we tell about it,” critic Amanda Hess wrote in 2022. “It is striking how often abortion has been obscured in films, presented as a quickly discarded option (as in *Juno*) or averted with a spontaneous miscarriage (*Citizen Ruth*) or deployed to facilitate another character’s arc (*Dirty Dancing*) or completely euphemized

(*Knocked Up*, where it is referred to only as ‘rhymes with smashmorshion’).”

I may not have been ready to learn about abortions – especially botched, illegal ones – when I first saw *Dirty Dancing*, but as an adult who just lived through what Abortion Onscreen calls “the most catastrophic year for abortion access in recent memory,” I deserve better storylines. We all do.

A former sports broadcaster, Danielle Doiron is now a writer, editor and educator. Find them in Winnipeg, Philadelphia and, occasionally, on the airwaves.



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ONLINECROSSWORDS.NET

ACROSS

1. FRIENDLY
5. BRUNCH, E.G.
9. WORK
14. DIVA'S SOLO
15. WHEEL SHAFT
16. SMELL
17. SUPPORT FOR AN INSTITUTION
19. WARNING SIGNAL
20. COMPASS READING (ABBR.)
21. ITALIAN CITY
22. AGREE
23. POLITE ADDRESS
24. COUNT ____ OF JAZZ
26. RESULT
29. CRINKLY CLOTH
30. SILENCE
33. PEACEFUL PROTEST (HYPH.)
34. INFREQUENT
35. HUE
36. SEAHAWKS' HOMETOWN
38. ENTER UNINVITED
40. APEX
41. TIBETAN MONK
43. ASSISTANTS
44. NOPE'S OPPOSITE
45. PAINTER'S STAND
46. RENTAL AGREEMENT
47. TITLES
48. SLUMBER SPOT
49. ACTRESS ____ FANNING
52. BEFORE LONG
54. DEED
57. JOIN
58. ACCEPTABLE IN FLAVOR
60. AQUATIC ANIMAL
61. EONS
62. SAD
63. SHABBY
64. EAST'S OPPOSITE
65. AVERAGE GRADES

DOWN

1. NECK PART
2. PERSIA, TODAY
3. REFER TO
4. JUG HANDLE
5. STATELY HOME
6. TEST
7. BRANCH OF MATH
8. GRANT'S RIVAL
9. TV POOCH
10. GET UP
11. DULL FELLOW
12. FOREWARNING
13. TALK WILDLY
18. FAR EAST
22. SKI RESORT
23. GROUP OF ROOMS
25. ____ PHOTOGRAPHY
26. SCHOOL ASSIGNMENT
27. SISTER'S DAUGHTER
28. POSTAGE STICKER
29. WRINKLE
30. CHEESE TYPE
31. PERUVIAN RANGE
32. MIGRATORY BIRDS
35. ATTEMPTED
37. ANDEAN ANIMAL
39. SKILL
42. E-MAIL ITEM
45. RESTAURANT
47. JOTTED DOWN
48. BRAG
49. TWOSOMES
50. INITIAL BET
51. AIRBORNE TOY
53. BULLRING CRIES
54. SKILLFUL
55. CROSSWORD HINT
56. SUMMER SHIRTS
58. CAT'S FOOT
59. NBC'S RIVAL

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ACROSS

1. WRITING TABLETS
5. ANGELIC SYMBOLS
10. MAILED
14. HEROIC
15. THINKER ____ NEWTON
16. PETITION
17. COOKING HERB
18. FINAL INNING, USUALLY
19. TRAIN TRACK
20. ____ AND TOBAGO
22. SAFE TO EAT
24. AQUATIC ANIMAL
25. PEDRO'S FRIEND
26. MORE THINLY DISTRIBUTED
30. TRACTOR-TRAILER
33. SECURE
37. IMPORTANT TIMES
38. WIPE CLEAN
40. GREEK CUPID
41. ____ POLE
43. THING
44. GROWS WEARY
46. INSIGNIFICANT
47. LOW GRADES
48. SINK DOWN
49. OF THE SEASHORE
52. OCTOBER BIRTHSTONES
54. ONE MORE TIME
59. SHOW UP
61. MEXICAN RESORT
64. PAST DUE
65. RESPECT
67. ROTISSERIE ROD
68. FIGURE SKATER'S JUMP
69. PRANK
70. "OF ____ I SING"
71. TRANSGRESSIONS
72. ADOLESCENTS
73. BOAT PADDLES

DOWN

1. GREEN SAUCE
2. SEPARATE
3. FINGER, E.G.
4. PLAY PART
5. REAR
6. JAPAN'S CONTINENT
7. SOLID GROUND
8. CERTAIN GRAIN
9. PLOT
10. PARSLEY PIECE
11. RICH IN DETAIL
12. SINGER ____ DIAMOND
13. "A ____ OF TWO CITIES"
21. TAXING AGCY.
23. URGENT
25. AFFIRM
27. CHERISHED ANIMAL
28. SCENTS
29. FIXED PRICES
31. PSYCHIC'S PHRASE (2 WDS.)
32. VALUABLE STONES
33. BECOMES FIRM
34. DIVA'S OFFERING
35. NOT REMEMBERED
36. COMPASS PT.
39. DISENCUMBER
42. "CRY ____ RIVER" (2 WDS.)
45. READ RAPIDLY
50. BEHIND THE TIMES (2 WDS.)
51. DRINK LIKE A DOG
53. PARES
55. ZEST
56. FIRST GREEK LETTER
57. COLDER
58. SHORT MESSAGES
59. OH, DEAR!
60. CITY TRANSPORTATION
61. POKER OPENER
62. DIME, FOR ONE
63. CIRCLE SECTIONS
66. DOLLAR BILL



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