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NEXUS

camosun's student voice since 1990
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editor's letter

Sweater weather and other comforts

The first day of fall is almost here as I write this, so we can finally welcome cooler weather, that delicious decaying fall smell, and sweaters. I don't know about you, but I'm so ready to throw all of my summer clothes into storage bins and embrace the comfort, coziness, and spookiness that fall brings—besides, who wants to study when it's nice outside?

If you're new to Victoria, or if you like fun and helpful suggestions, I have some fall-inspired ideas for when you need a break from homework and are in need of fresh air or maybe a pumpkin-y drink or two.

First and foremost, Vancouver Island produces an awe-inspiring backdrop of fire-coloured leaves that carpet the ground and cover the trees. It's almost enough to distract from the blanket of grey that usually covers the sky until March.

There are several different spots to visit that harbour some of the best fall foliage. Some of my favourites are Beacon Hill Park, Hatley Castle, and the Gorge Waterway. But if I had to choose my favourite spot to tramp around in dead-leaf decadence, it would be Goldstream Park. I'd recommend timing your visit to see the salmon run taking place as well—which starts roughly mid to late October and lasts until early December. I mean, what better way is there to experience fall's symbolic notion of death than to watch fish spawn and die before your eyes?

An especially spooky way to welcome in the fall is to attend a ghost tour in Victoria. Discover The Past puts on ghost tours all throughout September (which are \$16 a ticket for students). There are a few variations to choose from, but each promises a ghostly insight into Victoria's past with some ghoulish stories along the way.

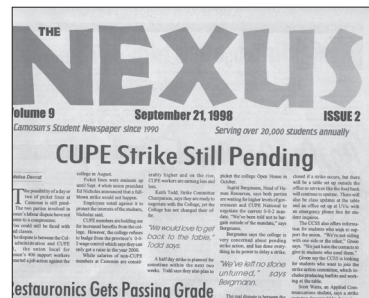
Lastly, a personal favourite for a rainy night in is to put on a comfort show or movie and craft in front of the TV. You don't have to be Martha Stewart or even know what you're doing. A great way to de-stress after a busy week of homework is grabbing an adult colouring book and violently scribbling your troubles away to an episode of *Gilmore Girls* (in case you wanted me to illuminate what my Friday nights look like). Or find a YouTube craft video and sew some cool patches onto a fall jacket. The crafting possibilities are endless.

So, fellow Camosun students, let's throw our dry shampoo away and welcome in toque season together.

Jordyn Haukaas, student editor
jordyn@nexusnewspaper.com

flashback

25 Years Ago in Nexus



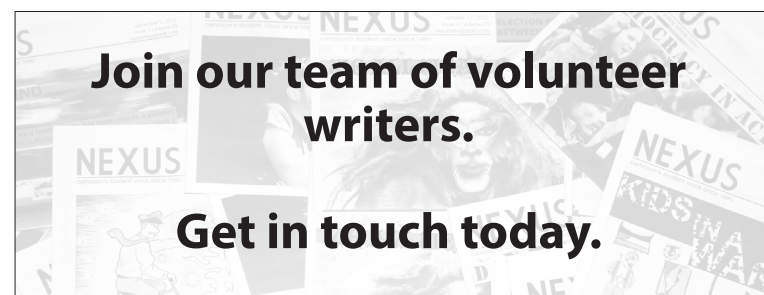
JORDYN HAUKAAS
STUDENT EDITOR

Cafeteria wins and woes: Apparently, the food at the cafeteria at Camosun's Lansdowne campus was less than desirable back in the late '90s. However, in our September 21, 1998 issue, *Nexus* writer John Overall reported that in August the cafeteria was taken over by Restaurionics Service Ltd., and, apparently, the food improved greatly. He admired the plentiful food options but noted that some people were upset about a price surge on the menu. Fast forward to today, the cafeteria is now run by Aramark (see ya, Restaurionics); I wonder what students of the past would think of the current menu prices...

Go on, love yourself: In this issue, we reported that a Fair-

field-based counsellor, Mario Biasio, was hosting a seven-week course on learning to be your own best friend, which *Nexus* writer Tara O'Donovan believed could be a helpful tool for stressed-out students. Biasio passed away in 2010, and his book *Be Your Best Friend* doesn't seem to exist on the internet anymore. The notion of loving yourself through times of stress, however, is sweet and timeless.

I'm sorry, a beer was how much?: We also reported in this issue that the Dunlop House, located on the Lansdowne campus, was hosting pub nights. The nights were put on by Hospitality and Tourism Management students who were responsible for attaining liquor licences and staying within a budget. Speaking of budget, drinks were offered at \$2.75 and food was \$5 (if I had access to emojis right now I'd use the head-exploding one here). Today, the Dunlop House Restaurant is still active, and, according to the Camosun website, you can reserve a table from October to April from 5:00 to 6:30 pm on Wednesdays. We're guessing drinks are no longer \$2.75.



open space

Orangewashing not same as true allyship

DOMINIQUE ATHERTON
CONTRIBUTING WRITER

With the National Day for Truth and Reconciliation coming up, have you taken a step back from your own life to look at those around you? Most of us are lucky enough to not have to think about the injustices that continue to plague people in Indigenous communities and other marginalized groups. We call that privilege, which isn't about wealth but rather the unearned advantages

in the store, and I know Walmart isn't the only big chain doing this. My initial thought was, "Good for Walmart for supporting the Indigenous communities." However, the more I thought about it the more I realized these companies are creating a version of rainbow-washing, showcasing performative allyship instead of true allyship with this orangewashing.

Performative allyship is when an individual or company shows

These companies are creating a version of rainbow-washing, showcasing performative allyship instead of true allyship with this orangewashing.

that situate us ahead of marginalized groups.

Perhaps you think you're doing your part? Maybe you think rummaging through your closet to find your orange shirt is enough to show your support for Indigenous peoples? In my opinion, nothing could be further from the truth.

While wearing that orange shirt is a good reminder to people that the National Day for Truth and Reconciliation is happening, it feels like it's starting to become more of a token of good faith instead of bringing light to the past and present problems Indigenous peoples are suffering from.

Phyllis Webstad was six years old when she was sent to a residential school in 1973; the orange shirt she was wearing to school was stripped away from her. Webstad created Orange Shirt Day in 2013 as a reminder to everyone of all those children who never made it home.

While it's good to show support by wearing orange, it's hard to mesh the passionate creation of the shirt with seeing it pop up in stores like Walmart.

I couldn't believe it when I saw the orange shirts sitting on a rack

that they support marginalized groups through representation, such as wearing a pride pin, while not actually doing anything to help dismantle the injustices toward these groups. They continue to show support for the marginalized while reaping the benefits of being in the dominant group. It's great marketing for big companies to jump at the opportunity to sell products in support of marginalized groups, and there's little to no cost associated with it. The profit made from the selling of orange shirts is donated, sure, however, these companies aren't necessarily donating any of their own funds.

So, how do you become a true ally and show your support? Educating yourself is the most important step. There are free classes available for those who wish to further their education and understanding, such as the University of Alberta's free online "Indigenous Canada" course. The information is out there.

The more we teach ourselves, spread the word, and learn from those around us, the more we create a society that accepts equality for all as a rule, not an exception.

Something on your mind? If you're a Camosun student, get in touch with us with your *Open Space* idea! Email editor@nexusnewspaper.com. Include your student number. Thanks!

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housing

Jagmeet Singh to Camosun College students: “We can fix this”



GREG PRATT/NEXUS

Jagmeet Singh speaking at the University of Victoria on Wednesday, August 30, with students from UVic behind him.

JORDYN HAUKAAS
STUDENT EDITOR

On Wednesday, August 30, NDP leader Jagmeet Singh and Victoria NDP MP Laurel Collins announced a proposal for a multi-part plan to help address the need for affordable housing for students.

The first part of the proposal, which Singh and Collins announced at a press conference held at the University of Victoria, is a federal cost-sharing mechanism. With this, one-third of the cost of building housing for students would come from the federal government, one-third from the provincial government, and one-third from the

post-secondary institution in question (Camosun is in the process of creating its first on-campus housing project, with help from the provincial government).

The second part of the proposal involves turning vacant commercial buildings into housing for students by incentivizing partnership opportunities between non-profits, businesses, and post-secondary institutions.

Lastly, the proposal includes the coordination of allocation of study permits to institutions that can prove they have a credible and affordable student housing plan.

“What we need to do is build

more affordable homes, homes that people can truly afford to rent or to buy,” Singh said at the press conference. “And for students, we need to build student housing that fits the needs of students... We also need to unlock the power of the federal government—the federal government has the land, the power, and the resources, the finances, to build homes. The federal government has got to build more homes that are affordable. Here in BC, the BC government has taken some initiatives, it’s partnered with universities to build homes, but they need a federal partner that is equally committed to building homes that

“It shouldn’t be that you’re a student worried about where you’re going to live. Students should be worried about focusing on their studies, learning their craft, getting educated.”

JAGMEET SINGH
NDP

are affordable. That’s what we’re pushing for.”

Singh said that the government needs to help create homes for students that aren’t based on a for-profit model.

“We also need to look at other solutions that include not-for-profit, cooperative housing,” he said. “We’ve got to build massively and we’ve got to build what’s truly affordable and we’ve got to use the fact that now there’s a lot of buildings, commercial buildings, that are now vacant, they can be converted into student housing. We’ve got to work with not-for-profit agencies so these homes are actually built for students to afford, not to just make profit. So there’s a lot that we can do, we can’t do the same tired things from the past hoping it’s going to give us a different result—we need to be really focused on building affordable homes for people, but particularly for students.”

Singh addressed how the housing crisis is impacting students who don’t have the means to compete in such a competitive market.

“We know that’s a major concern across the country, and it’s particularly a concern with students,” he said. “We know that everyone is having a hard time, they can’t find something that’s affordable, can’t find something they can rent, can’t even imagine trying to buy a place, and for students, it’s all the more

difficult because these students who are finishing their education... have some income coming in, but certainly not enough to compete with the rest of those who have jobs that also can’t find housing.”

Nexus asked Singh if he has a message for students at Camosun College who were struggling to pay rent or find a place to live.

“It shouldn’t be that you’re a student worried about where you’re going to live,” he said. “Students should be worried about focusing on their studies, learning their craft, getting educated. That should be your worry. You shouldn’t be worried about, ‘How am I going to make rent?’, ‘Where am I going to live?’, ‘If I lose this place am I going to end up homeless?’. That should not be the worries for students, but, sadly, that is what students are worried about, and I want to change that, I want to give students some hope, though. We can fix this.”

Singh referred to countries in Europe where student residences are affordable because rent is capped based on income levels. He says that steps to build affordable housing need to be taken quickly to help support Canada’s students.

“There are ways to build homes that are affordable,” he said. “There are ways to build student housing that’s affordable; we need to start doing that here in Canada. We need to do that immediately.”

NEWS BRIEFS

Camosun Makerspace on the way

Camosun College is getting ready to open a Makerspace in the Wilna Thomas Building at Lansdowne. Makerspace is a place for students to collaborate and learn new skills in a beginner-friendly space. Students will be able to work with tools for 3D printing, sewing, laser cutting, virtual reality, and vinyl cutting. Students can register for free workshops on the Camosun website. For more information see camosun.ca/makerspace, and watch for our full story soon.

Camosun instructor up for award

Camosun College instructor Maleea Acker has been shortlisted for the City of Victoria Butler Book Prize. Acker’s collection of poetry, *Hesitating Once to Feel Glory*, published by Nightwood

Editions last year, is up for the award. The winner of the \$5,000 prize will be announced at a gala held at the Union Club of British Columbia in Victoria on Wednesday, October 11.

College and faculty association reach tentative agreement

Camosun College and the Camosun College Faculty Association (CCFA) have reached a tentative agreement under the Province’s Shared Recovery Mandate. Roughly 800 faculty members at Camosun College are covered by the agreement; more details will be made available once ratification is complete.

**-JORDYN HAUKAAS,
STUDENT EDITOR
AND GREG PRATT,
MANAGING EDITOR**

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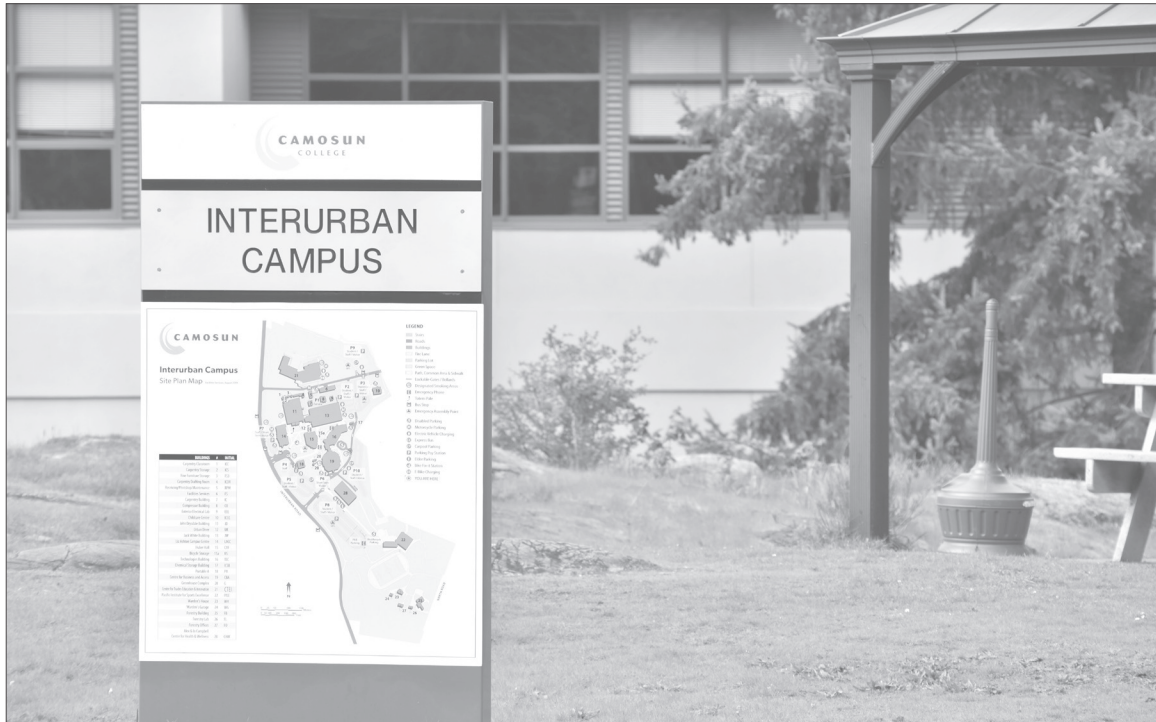
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Food hub at Interurban a possibility but roadblocks remain



CELINA LESSARD/NEXUS

Camosun College is looking into whether or not a food hub located at its Interurban campus is feasible.

JORDYN HAUKAAS
STUDENT EDITOR

Earlier this year, the District of Saanich approached Camosun College to discuss the possibility of opening a food hub at its Interurban campus. While the college is exploring the idea, it's also clear that there's a lot that needs to happen before this idea could become a reality.

The food hub would offer a space and resources for local businesses to use for food and beverage processing.

Camosun College vice president of partnerships Geoff Wilmshurst

doesn't pretend to be an expert on the inner workings of food hubs. He does, however, see the value for one at Camosun.

"My understanding is this—a food hub is a physical location that would allow local food producers to be able to process their food items so that they could be sold in a marketplace," says Wilmshurst. "And there's more to it than that, obviously, and there would be some sort of support for that that the hub would provide."

There are a few roadblocks in the way of opening a food hub at Camosun, an important one being

money. A feasibility study conducted by Greenchain Consulting found the estimated cost to establish the project to be roughly \$7.2 million, but Wilmshurst feels that this might be a low estimate.

"What I would say is that, you know, there's no money," Wilmshurst says. "There's no money that comes with this wonderful idea. So, it's a wonderful idea... I think it fits our mandate as a as a community college. It certainly fits in terms of our Culinary Arts program, and our interest in food security, and all of that. But it's an idea that has no money with it, and that's an issue,

"It's an idea that has no money with it, and that's an issue, right?"

GEOFF WILMSHURST
CAMOSUN COLLEGE

right? We have no funds to be able to even contemplate starting something like this."

While Camosun is looking for funding partners to overcome the obstacle of cost, there's also the possibility that there just isn't enough space at Interurban (which, according to recommendations from the feasibility study, would have to be around 12,000 square feet, with room for growth).

"The bottom line is there has to be some kind of entity, whether it's government or private, that has an equal interest to us, and to the District of Saanich, who wants to actually put money behind it and make it happen," he says. "And even then, where could we locate something like that? I mean, we do have some land, at Interurban, but most of that land is spoken for in our campus Master Plan. So, it's not like we have acres and acres of land that we can put towards something like this. We have maybe a couple of locations that would work but, again, would have to come with money."

While a food hub would support local business, it would also have to provide a learning environment for Camosun students in order to be considered.

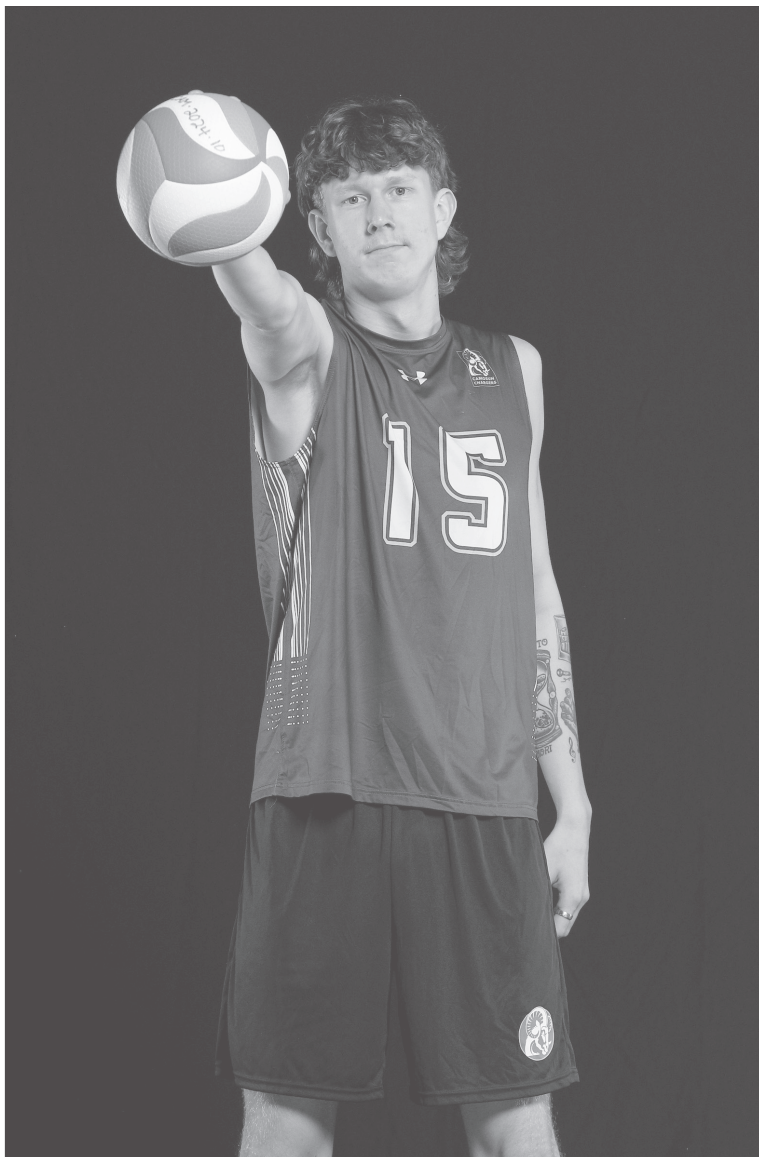
"I think there's certainly going to be potentially some educational opportunities there," says Wilmshurst. "And, you know, I think that's going to be an important part of, if we get into this, there's going to have to be a connection to the institution educationally. Being a standalone entity that has no connection to the college just won't work."

Wilmshurst has created a task force to address these main issues and hopes to have an idea on whether or not a food hub is feasible at Camosun within the year.

"I'm calling it a task force because I want to keep it tight and with a real plan, because committees can last forever and not get anything done," says Wilmshurst. "So, task force means we're going to have a very short timeline. And I think it's more than reaching out to see where there's money, but we also have to do a little more internal work to understand is it even possible, right? We have more work to do. So, you know, it's one of these things that is a fantastic idea. I hope it happens. If it doesn't happen at Camosun, I hope it happens somewhere on the Saanich Peninsula, because I think it's needed."

sports

Lachlan Scherger ready to make impact with Chargers



KEVIN LIGHT

New Camosun Chargers men's volleyball player Lachlan Scherger.

"I reckon it would be awesome to get three [national championships] in a row, the hat trick."

LACHLAN SCHERGER
CAMOSUN CHARGERS

SANTIAGO VAZQUEZ-FUERTES
CONTRIBUTING WRITER

Lachlan Scherger, a former member of the Australian Junior Volleyball team, has joined the Camosun Chargers men's volleyball team and hopes to win the national championship with them in his freshman year.

The volleyball team, who are the back-to-back national champions, are adding Scherger for the 2023/24 season. A middle blocker from Mildura, Australia, he was part of the Greater Melbourne Volleyball Academy (GMVA), regarded as the best volleyball academy in Australia.

Scherger says that he had to travel to make a name for himself and get the attention of bigger teams, ultimately ending with him getting the opportunity to play in the GMVA.

"I started maybe six or seven years ago," he says. "I am from a little country town in Australia called Mildura. It is pretty low level [volleyball] there, so I had to do

a lot of travelling; I did the states [championships] and state league and all that. Then I played in the junior Australian team, I was living in Melbourne and I was training full-time in an academy called GMVA last year and did a few tours before I moved here."

Scherger had many other offers but ultimately decided to play for Camosun.

"My coach who runs the academy... has a lot of contacts around North America," says Scherger. "He knows a lot of college coaches and he tries to get you an offer or a scholarship. There was one [offer] from Calgary, one in Edmonton, there were a few, but this was the best one."

The Chargers' recent success has given them a reputation that helps bring athletes of Scherger's calibre to the team.

"I think I am a great team player on the court, I think I bring a lot of good energy," he says. "Hopefully I can be strong through the middle

and get some shots up for us to win some points."

Scherger says that he expects to make an impact right away to help his team win games this year. Although he had been battling with a knee injury before coming to Canada, he says that he is now ready to play again.

"I had patellar tendinitis in my knee, but I am ready to go, I am actually practicing now," he says.

Scherger is enrolled in the Business Administration program, majoring in accounting, and he hopes that after graduating, his time in Camosun will give him the opportunity to play professional volleyball.

"Once I get my degree I might try to move back home, or I might get a work visa, I am trying to just get on with the flow," says Scherger. "I would actually like to do at least one year of professional volleyball if I could, because my coaches in Australia also have contacts in Europe."

However, before he can realize his wish to play professional volleyball, Scherger is going to have to demonstrate his talent for the Camosun Chargers. And he's got his eye on helping the team make history by winning three national championships in a row.

"I reckon it would be awesome to get three in a row," he says, "the hat trick."

review

Great Canadian Beer Festival scores home run for craft beer

LANE CHEVRIER
CONTRIBUTING WRITER

Back for its 29th year, the Great Canadian Beer Festival returned on September 8 and 9 to showcase dozens of beers from nearly 60 Canadian breweries. The verdant field of Royal Athletic Park was buzzing with buzzed beer enthusiasts ready to witness another home run for artisan craft beer.

Mountainview Brewing Co. presented The Dark Side of Town Schwartzbier (5.3%), which combined light and dark in a diplomatic fashion. Possessing a deep caramel flavour one might expect from a dark ale, it has the light hoppy body consistent with lagers, and as such might be a good summer beer for those who want the heft without the weight.

From Mount Arrowsmith Brewing I tried the Weekend Rambler Mango Sour (4.6%). Generally, I find fruity beers a bit of a gamble, but this was a pleasant surprise. Crisp and refreshing, the scent and taste are exactly like mangoes. Gently soured with dry Sabro hops, this light beer is exactly what you would expect from the name.

Fern + Cedar Brewing served their Barbados Rum Lager (4.8%); its namesake suggests a strong beer, but it's actually quite thin and mild. Pineapple, coconut, and allspice sound like overpowering disasters on their own, but somehow the brewers have found a way to incorporate them with grace and aplomb so they work well as a team. Despite its lacklustre body, the flavour is satisfying.

Beacon Brewing served up their Muffin Top Blueberry Corn Lager (5%). Far less sweet than I expected from a berry beer, this is a bit of a genre crossover with whisky. Since corn is used as a fermentation base over the usual wheat or barley, the distinct bourbon flavour is its most defining feature.

From BC Tree Fruits Cider Co., I tried a Rosé cider (5%), which is a blend of cherry and apples. Extremely sweet and delicious, all I can say is that you're gonna have an awesome night, and you're gonna have an awful morning.

Small Gods Brewing Co. showcased their Bella Caramel Macchiato Nitro Blonde (5.5%), which is their take on an alcoholic version of the iconic Starbucks drink. For me this was certainly the most disappointing beer of the evening. While the nitrogen press is supposed to provide a creamy texture, it simply comes off as flat, and the flavour tastes less like coffee and more like week-old coffee grinds.

From Four Winds Brewing I tried the Nightflower Farmhouse Sour (7%), which starts with a fully brewed saison base before chamomile and hibiscus are added to steep for a mere 24 hours before bottling. The herbal tea notes are somewhat harsh in the sip, but fragrant in the aftertaste. As a flavour experiment it's commendable but it's not something I would seek out.

Whistle Buoy Brewing poured their Fieldberry Garden City Sour (5.2%), which combines strawberries, blackberries, and raspberries. I



LANE CHEVRIER/NEXUS

The Great Canadian Beer Festival was a success this year; the event ran on September 8 and 9 at Royal Athletic Park.

was curious to see if any of the three berries were dominant, but they all struggle fairly equally for the spotlight. Technically, this shows they were balanced well, but in practice, what we ended up with was a sour fruit punch that was fairly devoid of any distinct personality.

Probably the most unusual beer of the evening was Howl Brewing's Mango Jalapeno Tepache (6%). As a side ferment, the peppers were steeped as a tea for only about 10 minutes. In terms of balance, there's not much: the jalapeno flavour is entirely dominant, but, interestingly, there is no spice whatsoever.

Today's Ass-Kicking Award goes to Les Trois Mousquetaires'

Porter Baltique Special Edition 2022 (10.5%), which is aged in oak barrels for six months. This frightful concoction is black as night and only slightly less bitter than my ex-girlfriend. Burnt caramel and coffee, molasses—none of these adequately describe how intense this flavour is. Despite being a fan of dark beer, I couldn't finish it, and that's saying something.

Preferring to showcase the best for last, I'm excited to rave about Russell Brewing Co.'s Root Beer Stout (6%). After the brewing mixture is boiled, the "whirlpool" process is performed, wherein a centrifugal spin is used to separate the beer base from the sediment.

During that phase, a whackload of sarsaparilla is added, to which root beer attributes its characteristic flavour. I've tried other alcoholic root beers and have always been tragically disappointed at the devastating bastardization of flavours that deceptively infiltrated my lips; however, this stuff was everything I wanted, combining the characteristic flavour of a dark stout with root beer, without being too sweet. This is the only beer of the evening I went back for seconds and even thirds.

With magnificent representation of some of Canada's best concoctions, the Great Canadian Beer Festival was a triumph of modern craft brewing.

NEXUS



Got something to say?

Letters to the editor:
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LET'S PACK PISE FREE FOR STUDENTS

OCT 21ST

CHARGERS HOME OPENER AND DOUBLE BANNER RAISING NIGHT

BASKETBALL	2023/24 HOME GAME SCHEDULE	VOLLEYBALL
FRI OCT 27 DOUG W6pm M8pm	SAT OCT 21 COTR W6pm M8pm	SUN OCT 22 COTR W1pm M3pm
SAT OCT 28 DOUG W1pm M3pm	SUN OCT 22 COTR W1pm M3pm	FRI NOV 24 DOUG W6pm M8pm
FRI NOV 10 OC W6pm M8pm	FRI NOV 24 DOUG W6pm M8pm	SAT NOV 25 DOUG W1pm M3pm
SAT NOV 11 OC W1pm M3pm	SAT NOV 25 DOUG W1pm M3pm	FRI JAN 26 CAP W6pm M8pm
FRI NOV 17 LANG W6pm M8pm	FRI JAN 26 CAP W6pm M8pm	SAT JAN 27 CAP W1pm M3pm
SAT NOV 18 LANG W1pm M3pm	SAT JAN 27 CAP W1pm M3pm	FRI FEB 02 VIU W6pm M8pm
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Truth and Reconciliation

A deep dive into what it means

The following contains mentions of racism, genocide, and violence. Please only read this if you are in a mental space where you can handle this difficult subject.



I acknowledge that I am on the traditional territory of the Esquimalt, WSÁNEĆ, T'Sou-ke, Tsawout, and Songhees peoples, whose relationship with the land continues to this day. I recognize that although I am Indigenous, I am a settler on land that is not my own and was stolen through the Douglas Treaties. I respect the stewards of these territories, past as well as present. I take accountability that I'm here because of colonization, as well as the corrupt child welfare system. Today, and going forward, I commit to support Indigenous perspectives and aid in bringing awareness to and uplifting the current generation of Indigenous peoples, who are catalysts for a decolonized future. I can imagine a world without colonial governance.

On Saturday, September 30, you will hopefully see a majority of people wearing an orange shirt to commemorate the lives that were lost during the residential "school" system between 1831 and 1996.

Colloquially known as Orange Shirt Day, the National Day for Truth and Reconciliation, which began in 2013 (as Orange Shirt Day), has been a statutory federal holiday since 2021. When Indigenous families were still forced to hand over their children to authorities for the purpose of assimilation, September 30 marked the time of year that Indigenous children were typically stolen from their families.

That's why the National Day for Truth and Reconciliation is a day to honour the children who never made it home, the survivors, and the communities affected. These so-called "schools" were nothing like what non-Indigenous children experienced at their school. These were separate, segregated boarding houses made to assimilate Indigenous youth and rip their identity from them.



The residential "school" system was created by the Canadian government and Christian churches for dual purpose: conversion to Christianity and assimilation of Indigenous youth into the dominant culture of Europe. Christianity was the perfect religion for this, seeing as a lot of the Bible and rhetoric surrounding it is based in patriarchy and white supremacy, the same beliefs the founders of "Canada" had.

Knowing the beliefs that fuel imperialism is important in order to deconstruct colonial mentality and agendas.

It's also important to remember the muscle behind the madness. Police and RCMP officers are agents of the colonial government. Police, and particularly RCMP, were extremely involved in maintaining the stronghold of forced assimilation. The RCMP continue their racist legacy in other ways to this day.

The RCMP was responsible for arresting Indigenous parents who refused or resisted the stealing of their children. They also captured absentees and returned runaway survivors if they were discovered. The RCMP has a history of harm and hatred toward Indigenous people. The only way to totally stomp out police brutality is to abolish the police.

The police continue to this day attacking Indigenous communities and land and water defenders. Take the Wet'suwet'en land defenders, who are protecting the land they are a part of with peaceful protests, just to be brutally arrested. The RCMP continually uses excessive force when no force is necessary.

This isn't a one-off incident, this is an example of the pattern of brutality enacted by the state against Indigenous peoples who refuse to assimilate.

This is why ACAB is an important abolishment movement that will protect Indigenous peoples. "ACAB" stands for "all cops are bastards." It's

commonly misunderstood as being against individual people who are part of the police force, but saying "all cops are bastards" refers not to any one person, but rather a corrupt system that needs to be abolished. By choosing to be a cop, one is choosing to support the colonial force subjugating Indigenous peoples, as well as the rest of the population.

This is why anarchism could be a way to move forward with mutual aid instead of the current centralized colonial government in place. Abolishing the current system is the reconciliation needed. Nods in the right direction and apologies aren't enough. The truth about what has happened, and continues to happen, must be brought to light before change can happen. There needs to be a switch in the consciousness of the general population to recognize Indigenous sovereignty and stop trying to squash Indigenous culture through stealing the youth.

Although this piece is about truth and reconciliation for Indigenous peoples, it's also important to note that other people of colour have also been unjustly and disgustingly treated. While residential "schools" are obviously an atrocity, it's important to note the last racially segregated school for Black children (located in Nova Scotia) was closed as late as 1983. Not nearly as much about racial segregation is mentioned here in this country as is in the settler-named "United States of America," yet "Canada" has a rich history of BIPOC hatred and subjugation.

Over 130 residential "schools" existed and were run by various Christian churches. These government-created hellhouses full of priests were tools of the government to assimilate Indigenous civilizations.

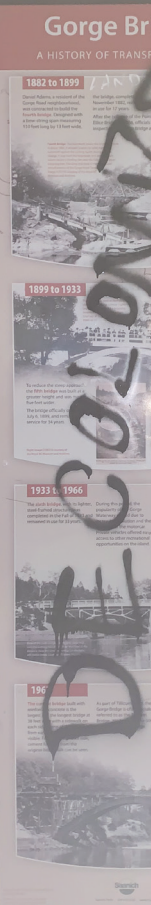
Residential boarding houses were used to "kill the Indian in the child." Indigenous people were looked upon as a problem to dispose of, referred to as "the Indian problem" by government officials. Since the remains of 215 children were found in 2021, a total of over 1,000 have now been discovered. They still have yet to search all the schools. This is just the beginning of unearthing the tragedy that was residential boarding houses.

On June 11, 2008, Prime Minister Stephen Harper issued an apology to residential school survivors, without making any real changes to the concrete colonial system. Admission of wrongdoing is important, yet not the final step in undoing the harm that has, and continues to, take place.

On behalf of the colonial government he apologized for one aspect of assimilation. Where is the apology for 28 communities still without fresh drinking water? Where is the apology for forced sterilization of Indigenous women and two-spirit people? An apology for one aspect of over 500 years of violent colonialism is not enough. It's important to acknowledge the wrong that has been done, but even more helpful than words would be real change through action.

The argument could also be made that the foster-care system took over the job of residential "schools." Indigenous children make up about 7.6% of all children in so-called "Canada," yet they make up 53.8% of all children in the child welfare system. The statistics speak for themselves. Residential "schools" to foster care was a seamless transition for the government to make.

Considering the majority of Indigenous children in the child welfare system have been placed with white families, often Christian, the system essentially functions the same, especially in more rural communities where children are often forced to move to an entirely different community far away.



Reconciliation Plans to one Camosun student

Story and photos by Hailey Elise

genocide, and various types of violence. Please
where you are able to handle reading through
subject matter.

Ever since that racist and sexist man Columbus first landed, Indigenous peoples have been resisting European domination and colonial control. Colonialism is a war of territory, as it is an ongoing process, not an event. European colonialism has been characterized by biological warfare, rape and enslavement of Indigenous populations, and genocidal practices, which were fuelled by white supremacy and patriarchal Christian beliefs.

Duncan Campbell Scott, former head of Canada's Department of Indian Affairs, summed up the goal of colonization better when he said in 1920, "I want to get rid of the Indian problem. I do not think, as a matter of fact, that the country ought to continuously protect a class of people who are able to stand alone. Our objective is to continue until there is not a single Indian in Canada that has not been absorbed into the body politic and there is no Indian question and no Indian Department, that is the whole object."

Scott was in charge of the 1920 amendments to the Indian Act, which made the residential "schools" compulsory. He didn't create the Indian Act, but he helped concrete its strength as a tool of assimilation. He also added new bills to further criminalize existing as an Indigenous person.

Much as assimilation is an ongoing process, so is decolonization and Indigenous resistance. There are still a variety of ways Indigenous people are resisting the colonial government, such as the land defenders standing their ground against logging company Teal Jones Group and the RCMP, which actually have broken the Charter of Constitutional rights with excessive force against the land defenders. Fairy Creek is on Pacheedaht land. What right do loggers have to steal the old growth and kill a forest that's not their own?

It's hard to pin down one aspect of decolonization when what we really need is abolishment of the colonial government that has committed genocide against Indigenous peoples.

This is why Land Back is such a vital decentralist movement. It's unbelievable that "Canada Day" still exists to celebrate the genocide that took place. Reforming the disgusting genocidal ways of the "Canadian" government is not enough. When something is stolen, there needs to be reconciliation, but first the truth about so-called "Canada" needs to come out. Abolition not reformation.

Another act of decolonization is graffiti. Putting up vibrant colours onto a cement wall attached to a colonial structure is an act of decolonization. After receiving a racially prejudiced comment, spraying "decolonize" over signs glorifying settlers is freeing. The city should be a canvas for displaying movements, art, and colour.

Public space should be free space—not for sale. A company can pay to put up an advertisement on the wall of a street, but a graffiti artist is arrested for writing on that wall. This shows that the aesthetics of public space in the city are for sale, not for art.

A main argument against graffiti or street art is that it damages property, and ruins the serene, gray cement. Yet, beauty is subjective, based upon personal and cultural ideals. I think street art is much more beautiful than advertisements. Reclaiming public space is one way to resist assimilation.

While colonialism is unique in every case, there's a pattern that manifests in four stages: recon, invasion, occupation, assimilation.

The process begins with a recon voyage, often celebrated as "exploration." One just has to attend a museum to see how these settler voyages are still celebrated as a "discovery of a new world."

The next stage is invasion, when the colonizers come to incite violent invasion. A good example of this is Columbus, who initially arrived for the recon with three ships—*Niña*, *Pinta*, and *Santa Maria*—and then returned with 17 ships and over 1,000 settlers. These additional militia were used to spread occupation. Now there is no more land to steal.

I believe we are still living in the last stage of colonization—assimilation. It has been dishearteningly effective in its goal of eradicating Indigenous languages and cultures. An essential portion of imposing control on a civilization is indoctrination of the surviving Indigenous populations into the dominant system. Residential "schools" were a tool of assimilation—institutionalized, systematic erasure of culture and language. These were recently shut down, but assimilation continues in many ways.

For example, neocolonialism is, as the name implies, a newer settler strategy which showcases perfectly how this is an ongoing problem, not an event.

Neocolonialism uses colonial structures and government already in place to continue the process of assimilation and subjugation of Indigenous peoples. By tokenizing an Indigenous person in government, this creates the myth

that all Indigenous peoples, and ways of life, are accepted in the dominant society. Neocolonialism gives a crumb to Indigenous peoples so that they essentially keep the rest of the community in line with settler domination. The state uses selected Indigenous individuals to control their own peoples with powers and systems created by the government.

This shows how Indigenous populations are still actively being assimilated into the dominant "Canadian" culture.

Imagine if the government put money into housing for Indigenous communities, fixing water systems so the 28 communities without could have drinkable water, or giving aid to unhoused people. Also, the government spends more money on maintaining Indigenous subjugation than it would on just pulling back and allowing Indigenous sovereignty to reign. For example, at Fairy Creek, the government is not even making enough from the logging to cover the cost of law enforcement forcibly removing and hurting land defenders.

From an economic, environmental, and human-rights perspective, decolonization makes sense. What stands in the way of Indigenous reclamation is insistence that the colonial way is the right way to be. Colonialism is not just invasion, but homophobia, transphobia, consumerism, pipelines... There's not one aspect that will solve the big-picture problem of settler subjugation of Indigenous peoples—the whole colonial system must be toppled.

When talking about Truth and Reconciliation, there must be accountability for the residential "school" system, the potlatch ban, forced sterilization, segregation, and all the other atrocities that have taken place. While looking at the past it is vital to keep in mind that Indigenous peoples are still segregated on reserves and through "Indian" status.

This National Day for Truth and Reconciliation, don't let it be a day off school or work to do whatever you feel like. Let this day be used for what its intended purpose was. Educate yourself, support Indigenous businesses, watch documentaries, listen to personal accounts, and learn and unlearn how to be respectful to the stewards of this land, past as well as present.

Mahsi Cho!

(Mahsi Cho means "thank you" in my traditional language of Dene)



reviews

Victoria Fringe Festival 2023: The *Nexus* reviews

PHOTO PROVIDED

Pieces Of was one of the many performances *Nexus* writers saw and reviewed this year at the Fringe Festival.

AJ AIKEN, LANE CHEVRIER,
SAM RYDER, EMILY WELCH
CONTRIBUTING WRITERS

Sadec 1965: A Love Story by Flora Le tells the story of her trip across Vietnam on a motorcycle in a mission to visit her estranged, late father's hometown to find emotional closure. The performance oscillates between time periods, recollections of Le's trip interspersed with flashbacks of the life that led her to that narrow road, a life full of romantic and sexual misadventures that left her feeling increasingly empty inside, eventually realizing that these awkward fumbblings were merely an inadequate proxy for the love her father never showed her. So, after his death, Le decides to ride across Vietnam to visit his hometown and search for the ghosts of his—and her own—past. The fact that this is a true story is what makes it most endearing, as we are assured the veracity of the human tale laid before us, and the aplomb with which Le has managed to distill years of emotional experience down to an hour is impressive.

A couple of things prevented me from becoming fully immersed in the performance, however. When it comes to storytelling, the stage has an advantage over text or podcast in how it provides the performer with a physical space within which to express their story. A skilled performer relies not only on the story they're telling, but also their body language, how they use the stage space, and their vocal tonality.

At a solo show from last year's Fringe, Ingrid Garner in *Eleanor's Story: An American Girl in Hitler's Germany* similarly told a moving personal tale, but there were some noteworthy differences that kept me hooked. Garner used a few simple abstract props to effectively illustrate a great many items and objects within the story. She made dynamic use of the stage space, and her body language and tone of voice were electric and expressive, forcefully commanding attention, which powerfully pulled the audience into the emotion that she was portraying.

In contrast, during *Sadec*, while the story itself evidently came from an emotional place, Le's perform-

ance had a very narrow range, and underutilized these techniques that make or break live productions. Throughout the piece, she paced back and forth within a small radius, making limited use of the physical space, and missing much of the potential to use her body language expressively to illustrate the emotional beats of the story. Her tone of voice was quiet and gentle, and except for one brief moment, the range of expression was so limited that whether she was talking about joy, trauma, or anything in between, the pitch and force never changed all that much. This neglects the potential for a performer to use the power within their own voice to carry the audience along, speaking quietly in subdued moments while ramping up the volume and expression in emotionally charged moments.

Taking the story at face value, *Sadec 1965: A Love Story* is a charming look at a journey of self-discovery, and it's worth sharing with the world. With a bit of practice utilizing dynamic theatrical performance techniques, I do believe Le could unlock and unleash the latent power within this mild-mannered performance.

-Lane Chevrier

Prior to attending *Pico and The Golden Lagoon* at Fringe, I'd only ever seen one theatrical performance in my adult life. It was an experience I walked away from with the opinion that live theatre is profoundly boring and not something I'd ever want to do again.

Then I got an email from the editor of this lovely publication asking if anyone would be interested in attending and reviewing performances in Victoria's upcoming 37th annual Fringe Festival. I was desperate enough for that funny little thing called "experience" that most employers seem to think of as a "necessity" that I replied in the affirmative. Ultimately, this course of events resulted in me sitting in the back row of the Roxy Theatre watching an Australian-Canadian puppet show all the while desperately trying to ignore the egregious feelings of self-consciousness that naturally occur when one is a 20-year-old man sitting alone in the back of a

dark room watching a children's puppet show.

It was a surprisingly enjoyable experience.

Pico and The Golden Lagoon is the result of a two-person team: puppeteer Sally Miller and musician Jesse Hamilton. Over the course of its 45-minute runtime, the show follows the adventures of Pico as she tries to get her airplane back up and running after being forced to crash-land on a mysterious island. She makes new friends, observes the local wildlife, and learns about solar power while Jesse pleasantly strums his guitar in one corner of the stage and a sign-language interpreter interprets away in the other.

Although the show was marketed as being educational, the educational topics explored are only breached on the very surface level. It serves as a great introduction for anyone under the age of six, but it's hard to imagine that anyone older would be learning any new information. That's not to say that *Pico and The Golden Lagoon* wouldn't be entertaining to those children, just that its value as an educational form of entertainment becomes increasingly limited with each year past the age of five.

The puppets themselves range from simple to for-a-second-there-I-thought-that-might've-been-taxidermy, and while Sally is the only person behind the curtain, each character had its own distinctive voice.

This show also involved a high level of audience participation. From the tried-and-true method of loudly yelling open-ended questions into the void *Dora the Explorer*-style to an energetic dance number, the kids in the auditorium were seemingly thrilled to take part. The dads in attendance seemed equally thrilled to yell absurd things every time the opportunity presented itself, but that's nobody's fault but their own. All this noise, combined with how loudly the audio from the stage was being amplified in the small space, was an uncomfortable thing to experience and could potentially cause significant distress for anyone with hearing sensitivities.

All in all, *Pico and The Golden Lagoon* is a fun little story that is

slightly educational, fun for kids, and entertaining enough for adults. If you have kids under the age of six and want to spend some time with them that doesn't involve a screen it's, at the very least, an option worth considering.

Or you just forget about the evils of modern technology and put on *Sesame Street*. I'm not sure a kid that young would care enough to notice the difference.

-Sam Ryder

Pieces Of is an interdisciplinary work that incorporates video, 360-degree surround sound, interpretive dance, and fragmented stories. It's an immersive journey through one woman's memories of drug abuse, sex work, homelessness, and friendships.

This experimental performance executed by Chandler McMurray-Ives (who is also the creator and writer) is both entertaining and intensely moving. The elements of the production work together to set the mood and make me feel like I'm a part of the woman's journey as she reflects on her tortured past, but it also leaves me wanting more. After experiencing several of the woman's memories the thoughts simply disappear, and the audience is left to piece the memories together.

The use of 360-degree surround sound creates an illusion of being inside the woman's head at times, and during some stories reverb is added, causing an uncomfortable and confusing feeling as it's difficult to fully understand what's being said. At the same time, the pain and struggles of the woman are captured through dance and video.

The stories are a rollercoaster of emotions, from heartbreak to heart-warmth to triumph. Loved ones are lost, others change, and there are personal struggles and hard choices along the way. *Pieces Of* beautifully and thought-provokingly captures what it is to be homeless and to struggle with, or to have loved ones struggle with, addiction.

One story felt like the woman was plagued by painful thoughts of a friend lost to toxic drugs; she tries to piece together what happened to no avail. It reminded me of the loved ones lost over the past few years due to relapses no one knew were happening.

Pieces Of worked even though it doesn't have the typical beginning, middle, and end structure. It's more like racing thoughts that, when put all together, contain a central theme of being homeless. The main goal was to give the audience the experience of being in the woman's head; they succeeded at that.

Pieces Of leaves an appreciation for the little things in life. I have food and shelter and my life is free from chaos. There's an uncomfortable truth that there are people on the street struggling to survive each day. It's a truth that is rarely discussed but one that McMurray-Ives has managed to tell through a balance of visual interest and immersive sound.

-AJ Aiken

Renfield or, Dining at the Bug-house was created and performed by Bill Zaget, who goes by Zag Dorison on stage. *Renfield* is a dark dramatic piece told through the eyes of Dracula's "assistant," Renfield, who you might remember as the madman in the dark who spent most of his time munching on insects and awaiting his next order from his master Dracula. *Renfield* is told through a variety of mediums, such as storytelling, spoken word, poetry, and interpretive movement.

I was intrigued by the premise of *Renfield*; after all, who doesn't want to root for the underdog and hear their story? I was impressed by Dorison's performance, both in his acting and in his storytelling; he puts his entire soul into his work.

It was an interesting piece—dark, creepy, and extremely tragic. I found, however, that it was a bit heavy on the metaphors; I love metaphors and symbolism, but sometimes there can be too much of a good thing. Dorison tells Renfield's story through a stream of roundabout, guess-what-this-is-implying symbolism, often comparing particular childhood experiences to whichever insects or arachnids he's eating at the moment. It's an interesting notion, but I found my mind wandering after a while, which is unfortunate.

Renfield is a very interesting piece, extremely gutsy and unusual. I would recommend it just for the fact that it uses a concept (storytelling through insect eating) that's pretty, if not completely, unexplored in theatre.

Dorison also touches on mental health and childhood trauma, which will definitely spark peoples' empathy, but he does it in such a creative way that it's never difficult to digest. No pun intended.

-Emily Welch

Celexia, written and performed by Alexa R. McGinn, is a deep and thought-provoking account of McGinn's own relationship with a dyslexia diagnosis.

I was immediately drawn in to McGinn's performance; she has a sharp and witty style. Her extremely personal story begins in childhood, and it's apparent she's very bright early on, as she began reading at a young age and absorbed many books that are usually reserved for young adulthood. The audience will undoubtedly wonder, "how does dyslexia fit in here?" But it does.

This piece is incredibly informative. Before I saw it, I believed that dyslexia meant difficulty reading, and mixing up letters and words on the page. McGinn, with her razor-sharp tongue, explains the difference: her dyslexia presents as having no issue with reading or writing, but the thought process of putting thoughts to paper could take longer, as well as her ability to practice handwriting "correctly."

McGinn is able to relay her experiences in childhood and young adulthood with humour, wonder, and a bit of despair; it will make

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reviews

Victoria Fringe Festival 2023: The *Nexus* reviews

CONTINUED FROM PAGE 9

the audience mourn with her over her struggles growing up. She also mixes her storytelling with some jokes, poetry, and even dancing, something I usually find cringey, but in *Celexia* I found it fit perfectly.

Celexia is a work of art; moving, funny, and extremely engaging. I loved that I learnt from it, and that I felt my mind opening up as I watched it. McGinn will be taking this piece far.

-Emily Welch

Chiaro:Scuro is a musical dance show by Broken Rhythms Dance Company that purportedly takes inspiration from the film noir genre and Germanic expressionism to create a performance rich with meaning, although as an abstract piece, the audience could be forgiven for missing all of it. According to the description, the performance

“ties together the light and dark of the human condition and uncovers motivations that can lead to paranoia, inner turmoil and murder,” but there are arguably no definitive indications of any sort of plot or story outside of some abstract conceptualism using a few simple props. Despite this, the talent of the dancers and choreographers shines brightly here, and it’s a joy to behold simply for the emotional spectacle.

Performed on a small dark stage hazed in fog and illuminated by chromatic lighting, six dancers undulate and roil betwixt one another in a series of movements that are skillfully executed and well-paced, ranging from absolute stillness to a chaotic frenzy. The first impression I had was a tryst between *Thriller* and smooth jazz, but throughout the show the music and dancing constantly evolved, punctuated by rhythmic, raw hisses and other

abstract respiratory vocalizations from the performers themselves. Sometimes somber and beautiful, in other moments frenetic and nightmarish, the piece brings the audience on an emotional journey that belongs as much to the viewer as it does the performer, and this highlights an often overlooked aspect of abstract art.

The term “interpretive dance” is usually used somewhat disparagingly by onlookers whose principle reflection of what they’ve just witnessed is that they had no idea what in blue blazes was going on. Unlike more reserved forms of dance and performance, which might throw the audience a bone in the form of a discernible plot and characters or a series of movements that boast a minimal level of grounded continuity, interpretive dance tends to have none of these things at face value, instead appearing to be a wild

and unhinged flailing of wild and unhinged “performance artists.”

However, I believe the downfall of the very concept of abstract interpretive dance, from an outside perspective, is that it implicitly requires the viewer to interpret the dancing. Through the common understanding that art holds latent meaning, a viewer who finds themselves unable to extract this meaning unconsciously feels disadvantaged and uncomfortable, so therefore considers the experience distasteful. This extends to any sort of abstract art.

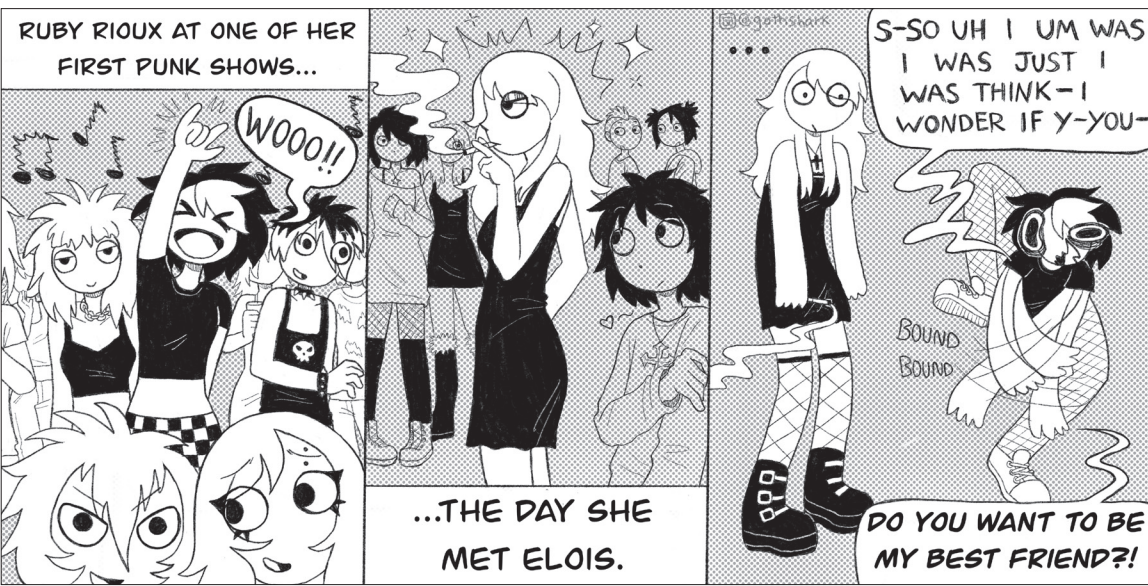
Yet, through witnessing this performance of *Chiaro:Scuro*, it has dawned upon me that the key to appreciating abstract or interpretive art is to absolve oneself of the demand to derive any sort of meaning from it whatsoever. In this way, it is simply expressive art, wherein the artist is expressing

an emotional experience, and the viewer is receiving that emotional experience on a level not requiring cognitive comprehension.

There’s undoubtedly a rich tapestry of meaning expressed within *Chiaro:Scuro*, and I for one am perfectly happy to allow all of it to soar majestically over my head. We live in an era where ham-fisted political messaging and moral grandstanding is applauded and even expected from any sort of artistic media, and I find myself delighted to encounter the rare occurrences where I can observe a piece of contemporary media without being forced to endure a quivering mass of irrelevant meaning being violently crammed down my gullet. *Chiaro:Scuro* was a beautiful bit of dance and music by a small group of extremely talented artists, and that’s all I ever wanted it to be.

-Lane Chevrier

Ruby Rioux and the Bats from Saturn - Ray Nufer



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3. “Open Space: Seeing my father for the first, and last, time,” September 5, 2023
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5. “2023 Fringe Fest review: *Chiaro:Scuro* abstract expression with no comprehension required,” September 5, 2023

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contest

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We’ve hidden this copy of our last issue somewhere on the Lansdowne campus. Find it and bring it in to our office for a prize: a book courtesy of contest sponsors Arsenal Pulp Press!

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Here’s your hint: please grab *Nexus* student editor Jordyn and staff writer Nic some fancy coffees after you grab this iss, they deserve it.

Get hunting!



Kiryn's Wellness Corner

by Kiryn Quinn

A blast of fall heat

Hard to believe that we're this far into September already. Hopefully this means you've settled into the rhythm of your fall schedule and are enjoying the subtle changes as we move towards fall equinox, which happens Friday, September 22.

A shift from summer to fall means a change in seasonal foods and a turning from the crisp sweetness of apples and pears to the comforting orange hues of pumpkins, carrots, sweet potatoes, and butternut squash. The nourishing carbohydrates fuel our brains for study and assist our bodies to better tolerate the colder temperatures to come.

While here on the west coast we're often spared the harsh bite of winter, the dampness of our temperate rainforest zone can still cause a chill. Warm up with root

vegetable soups, hot apple cider, and cooked pears to please your palate. The vibrant colours of fall fruits and vegetables is no coincidence, and the plant pigment beta carotene in particular is responsible for these strong splashes of colour and the health-boosting benefits of this powerful antioxidant.

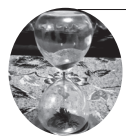
You can also liven up your dishes with herbs and spices rich in beta carotene, such as paprika, cayenne, parsley, sage, and coriander, to name a few.

There's a logical, natural reason behind the popularity of the fall pumpkin spice latte.

In addition to changes in the food we eat as fall descends upon us, it's only natural that our yoga practice should change as well. Practicing in a heated room is one way to take the edge off winter, but there's a simple and accessible posture that can also quickly generate a nice internal blast of heat.

Chair pose, or *utkatasana* in Sanskrit, is a posture that you can practice virtually anywhere at any time. With feet and knees together, draw your navel in toward your spine to support your back, and then slowly sit back and down as if about to sit in a chair. Lift through the centre of your chest and reach your hands together behind your back to interlace your fingers. If that's not accessible, hold your elbows behind your back while opening across your chest. Allow your weight to settle back into your heels, sit a touch deeper and then take five slow, steady breaths. On your last exhale, push through your heels and slowly stand up, gently releasing your arms.

Until next time, stay warm and keep it real.



Not the Last Word

by Emily Welch

Change is constant

To a Xennial today, the world is whirling and fast, and I often wonder if I can keep up.

I started my new column—about seeing the world through the eyes of a Xennial—last issue. If you aren't already aware, a Xennial is someone who was born on the cusp of being part of Generation X and being a Millennial. Someone who remembers being a latchkey kid and using a rotary telephone. Someone who remembers when Myspace and MSN messaging exploded in their 20s. Someone whose past feels deliciously slow, like a some sort of dreamy, hot, summer afternoon.

To a Xennial today, the world is whirling and fast, and I often wonder if I can keep up. It feels like the second I learn a new computer program for school it's suddenly being updated to the newer, faster version. It feels like as soon as I

buy a new cell phone, my provider is immediately offering me the next model. Yet when I stop in the midst of some nostalgic daydream, I get reminded of some wonderful, positive change that has happened in the world.

I recently started working in a harm-reduction and safe-consumption site. I am constantly in the middle of the presumed hell in the tent cities of Pandora Street. We hand out safe supplies and provide a safe environment for people to use drugs. In addition, we also pull people out of overdoses, and in just six weeks I have seen many people been brought back to life.

This type of service would never have even been considered 20 years ago. Nancy Reagan's Just Say No

campaign was still living in people's minds as the best way to combat the drug war. Even though the idea of safe consumption is still very controversial, I see all the time how people's journey in this Bermuda Triangle-esque existence is made a little easier because of us. They are not shunned as they usually are in regular society—in fact, they are treated as if they are important members of our society, that they matter as everyone else does.

This kind of example—which I'm living—reinforces my often-questioned belief that the world is improving. It seems to be becoming, if slowly, more open to difference; however, there's still so much more that has to happen. Although our society has become more accepting, the world has often progressed and regressed through time.

Time is the only thing that will never actually go backwards, and only with work and hope will we, as humans, follow alongside it.



Nic's Flicks

by Nicolas Ihmels

Gran Turismo hits dead end

Gran Turismo
1/4

Let's talk video-game movies. These have been notoriously bad, like *Warcraft*, which was so confusing you needed to be an expert in the game to understand what was going on; *Uncharted*, which is my favorite video game ever, turned out to be a dismal movie as well.

And while *Gran Turismo* isn't as bad as it could have been, there's still nothing special about it that makes it worth recommending, which is unfortunate as the concept—turning gamers into racers—is quite cool.

Archie Madekwe does a serviceable job in portraying the real-life character of Jann Mardenborough. Madekwe does a fantastic job in showing Mardenborough's journey from gamer to racer. He also shows great gravitas in navigating dramatic moments. David Harbor does what he can with what he is given in Jack Salter, which is a very generic role.

That's about all that I liked about the movie; now here are the things I absolutely hated about it. The most glaring thing is its intense fear of doing anything new—this movie has to be the most generic flick I've seen this year. A great example of this is its characters. You've got the thrill-seeker kid who drops out of high school to follow his dreams of pursuing a dangerous profession and disobeys his parents every chance he gets. We're also

treated to the old race-car driver who burned out after a crash and is now learning to be a better man through training the new kid to be a better driver. If that wasn't enough, we're also given the old disapproving father who is overly concerned about his son and wants him to stay in school but learns to accept him for who he is and even learns to find passion for his son's profession.

We've seen these characters 100 different times in other sports movies just like this one. Hey, filmmakers, here's a novel idea: why don't you add some originality to your characters instead of ripping off cartoon characters like Lightning McQueen from the *Cars* franchise?

And while that's my main pet peeve with this movie, I also think the script was one of the cheesiest scripts I've sat through in a long time. I mean, you can guess every word and action a character does or says. The ending and beginning both look like they were ripped out of numerous racing movies; they made me groan and roll my eyes. It's just a very boring script, which makes for an equally boring movie.

The charming cast and slick direction by Neill Blomkamp can't save things here, as *Gran Turismo* fails to take advantage of its cool concept and instead will disappoint both its audience and the gamers that grew up with *Gran Turismo* in the first place.



Fellas, Let's Figure It Out

by Jaxson Peterson

Dude, put the dab pen down

It's no secret that cannabis use is widespread in a place like Victoria. It's especially present in college- and university-aged individuals, not to mention its grasp on many high-school students.

Weed is just as socially acceptable as alcohol these days, so much so that if you shared any anti-marijuana opinion in a social setting, you'd be hit by a barrage of statements such as "It's not as bad as booze," "It helps me sleep," and my personal (least) favourite, "The government sells it now, so it must be good for us."

I'd be a liar if I said I've never smoked marijuana. In fact, I used to smoke every day.

That plant I loved so much, the one that I thought made me cooler and funnier, turned me into a zombie. It wreaked havoc on every aspect of my life.

If you're a regular consumer of marijuana, I believe it's imperative that you are educated on the adverse effects.

Here's the facts.

Analysis of the data available through the National Library of Medicine shows that smoking just one joint depresses testosterone production and secretion for at least 24 hours.

This means that if you smoke a bedtime joint every night—like I used to—your testosterone levels

never have a chance to return to a healthy baseline.

Low testosterone can lead to chronic fatigue, decreased libido, increased body fat, and symptoms of depression.

Regular consumption of THC or CBD up to the age of 25 leads to a higher probability of developing major depression, anxiety, and psychosis, both at the time of smoking and later in life. Many people think weed helps their anxiety when it could be causing it.

According to some studies, using cannabis can potentially harm neurodevelopment in areas like the prefrontal cortex and shrink grey matter. Grey matter controls memory, and the prefrontal cortex regulates your thoughts, emotions, and actions. Pretty important stuff, guys.

Also of note, a recent study by the Oregon Health and Science University showed a decrease in testosterone and significant shrinkage of the testicles in monkeys when exposed to the equivalent of heavy marijuana use in humans.

Several years ago, a friend said to me, "Weed has our generation grabbed by the balls." I now understand how right he was.

Will smoking pot shrink your balls? Maybe. Maybe not.

I, for one, do not want to find out.

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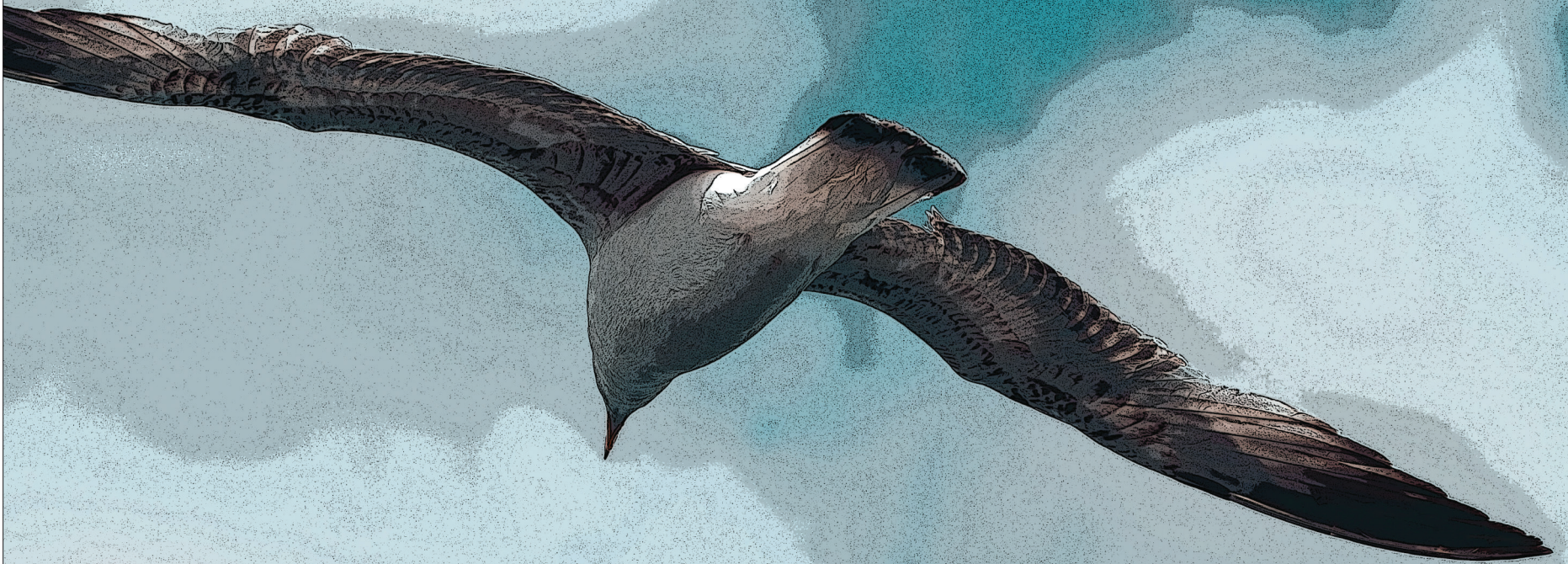
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