

FULL CIRCLE

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NEXUS

camosun's student voice since 1990
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editor's letter I'm probably just hysterical

Recently, I was buying a bottle of wine when an interaction I had with a cashier made me spiral—just another Tuesday for me, really.

I had selected a luxurious \$9.99 bottle of red wine and made my way to the till when, upon being asked for ID, the cashier—let's call her Brenda—looked at my date of birth and exclaimed, “Wow, you dress young for your age!”

Beg your damn pardon, Brenda?

If you were curious about my infant-like ensemble I'll set the scene: I was wearing black baggy jeans, Converse, and a black crop top. I mean, Brenda clearly had the right to be concerned I was in an alcohol store and my mommy was nowhere in sight—someone call CPS.

This fascinating interaction got me thinking, though: what does it mean to dress young, and why does it matter?

By the time this publication comes out I will have turned 30. Does this mean I need to head on over to RW&CO. and purchase business casual clothes along with a respectable kitten heel? On that note, I should probably start wearing turtlenecks now that I'm an old hag; I wouldn't want to offend anyone with my arm skin. Maybe I'll buy a balaclava to hide the wrinkles popping up around my eyes while I'm at it.

If you can't tell from my sass, I hate the idea of having to act or dress a certain way to reflect maturity or age (outside of the workplace; my issue doesn't stem from adhering to a dress code).

I do respect the notion that as we age we accrue wisdom, and hopefully develop some traits that were maybe lacking in our 20s or teens. However, that process can be kept completely separate from personal style and how we choose to decorate our bodies. I, for instance, don't feel like my age. I assume I won't suddenly lose my interest in wearing all black clothes and Converse the day I turn 30. I won't immediately want to give myself a blonde, spiky updo and yell at retail workers, either. Believe it or not, it's because I'm still the same person, just with a little more life experience and responsibility, but I still like what I like (burn me at the stake if you must).

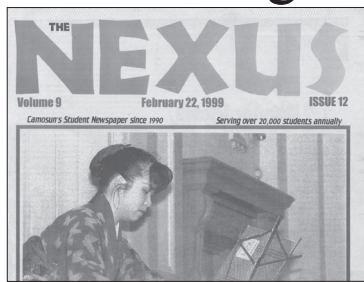
It all boils down to the status quo, judgments, and the patriarchy. For example, when women age we are seen as less of a sex symbol, so society recommends that we hide our bodies away and that we should only show skin when we have something to offer that satisfies the male gaze. Men, on the other hand, can happily go shirtless on a beach until they're 100 and that's fine.

I recently had a conversation with a new mom who didn't want to wear a bikini to the lake because she doesn't feel like she has a “beach body” after having her baby. Future employers please look away, but fuck that. If you just grew a human in your body and had it rip you apart as it exited you, you should be able to wear whatever you want. I don't blame her for having that mindset, though: self-consciousness has been ingrained into most women since we were kids. It's not an easy pattern to break.

When the time comes and I have grey hair and wrinkles, I'll go back to that same liquor store, proudly displaying a crop top or a mini skirt, and I'll buy a \$12.99 bottle of wine (I assume I'll be rich by then). If anyone has a heart attack and passes away upon seeing me commit this great fashion sin, I'll cackle loudly as I ride my broomstick back to the swamp village where I reside, comprised of old lady witches like myself that are past their sexual expiry date (roughly 35 years old).

Jordyn Haukaas, student editor
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flashback 25 Years Ago in Nexus



JORDYN HAUKAAS
STUDENT EDITOR

Humans 4 sale (yikes): In the February 22, 1999, issue of *Nexus*, writer Tamara Laing wrote about Camosun College's first annual bachelor auction. Yes, I'm serious. 20 of “Camosun's finest men” were auctioned off to raise money for the student food bank. The rest of the article described how much each gentleman was “bought” for, and the skills they offered—the highest priced bachelor amassed \$60. Laing said that the people at the auction seemed strapped for cash, as most of the bids were low (haha). To be honest, I feel like I'm going to be arrested for even recapping this event, and, thankfully, Camosun hasn't continued the tradition of selling men—it's a saturated market anyways.

Nudity? No, thank you: In the column *Wendi's World*, writer Wendi Davies discussed dealing with embarrassment. She listed a few embarrassing situations that she had found herself in, like falling up some stairs, having poppy seeds stuck in her teeth, or accidentally seeing nudity on TV. It's with deep shame that I admit that the latter recently happened to me when I watched the movie *Saltburn*—which was vile and disgusting. Worst ending to a movie, ever. I may rewatch it a few times just to make sure it's as bad as I'm remembering. Anyways, Davies suggests being able to laugh off your embarrassment, or something. What am I writing about again?

Rave away: In this issue, writer Colin White detailed his experience in going to his first rave on Quadra Island in a community hall. He had reservations and was expecting a chaotic, depraved experience, but was pleasantly surprised by the lack of drunken hooligans and fights. There was even a warm school bus outside of the community hall for the children and mothers at the rave to hang out in.

open space Selina Robinson's bias inappropriate for position

JASON GAUTHIER
CONTRIBUTING WRITER

NDP MLA Selina Robinson was, until very recently, also the provincial minister for post-secondary education and future skills, but she showed her bias and was asked to step down.

This is something that as a college student I 100 percent approve of. I would not want Robinson to be in charge of any ministry again, unless she receives lengthy bias training and proves change has occurred. Only then should she be given a chance as a deputy minister.

to think through what they say before they say it, especially if it's about a sensitive topic. If something is pulling at the back of your mind, you should consult the people around you.

Robinson did attempt to backtrack and apologize after the video started making rounds. As a minister with her education portfolio what she said was... yikes. And these comments were not made in isolation.

Langara College English instructor Natalie Knight made comments on the war in Gaza in October

I would not want Robinson to be in charge of any ministry again, unless she receives lengthy bias training and proves change has occurred. Only then should she be given a chance as a deputy minister.

Robinson was dismissed from cabinet on Monday, February 5 for comments made during an online event hosted by B'nai Brith Canada (see page 3 for more information). They were ignorant and incorrect comments about the land Israel was founded on: “It was a crappy piece of land with nothing on it,” she said during the event. “There were several hundred thousand people, but other than that, it didn't produce an economy.”

Robinson also made statements using Indigenous conflicts here in BC as a parallel to the conflicts between Israelis and Palestinians, and asking whether or not “regular people” should weigh in on those issues.

After hearing Robinson's comments, I was at first surprised. She should have known better. I'm a student affected by her government education portfolio. Robinson has a master's degree in counselling psychology, not education; she should have consulted the staff around her before making these comments. They should help the minister of the office they hold. So, I was surprised, but I shouldn't have been. I learned in my 33 and a half years in my job, before I retired and came to Camosun College, that sometimes people are blind and think they know best.

People in public positions need

last year at a pro-Palestinian rally. At the rally, Knight referenced “the amazing, brilliant offensive waged on October 7” by Hamas.

Knight was put on paid leave after making the comments; once an investigation by the college was complete, Knight was reinstated on January 18.

Robinson retweeted a call by the Centre for Israel and Jewish Affairs to have Knight fired, and Robinson admitted to a meeting with the college about Knight. Knight was terminated from her job on January 26. (Premier David Eby has said that this was not due to Robinson.) Knight is protected by the Canadian Charter of Rights and Freedoms' right to freedom of expression and academic freedoms, but her statements during the rally were abhorrent.

Robinson's statements at the online event and her activity through retweeting show she is pro-Israel. So do the efforts of Robinson to fire Knight because of Knight's views on the Gaza conflict mean there is history of bias? Yes.

Robinson—who announced that she will not be seeking re-election as an MLA, a decision she said she came to before this controversy began—has been replaced by former minister of advanced education and skills training Anne Kang, who has several degrees in education.

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!

correction

In “*Listen and Learn: The Bridge Live Rap Battles* stunning, hilarious” (February 7, 2024 issue), we stated that a quote from Kreative during the battle was “If you're not First Nations, you're fucked!” when it was “If you're not First Nations, you're last.” We apologize for the mistake.



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COVER PHOTO: AJ Aiken/Nexus

IN MEMORY OF STEPHEN FINCHAM

post-secondary

“None of us expected that”: Student groups weigh in on post-secondary minister’s comments and resignation

“We were surprised. None of us expected that. Coming from the position she had at that point... it was really surprising and concerning.”

JAGJEET SINGH
CAMOSUN COLLEGE STUDENT SOCIETY

JORDYN HAUKAAS
STUDENT EDITOR
AND GREG PRATT
MANAGING EDITOR

On Monday, February 5, BC premier David Eby announced that Selina Robinson was stepping down from her position as provincial minister of post-secondary education and future skills. The news came after backlash against comments Robinson made during an online panel.

On Tuesday, January 30, Robinson—who is also MLA for Coquitlam-Maillardville—was part of an online panel of Jewish public officials hosted by B’nai Brith, an independent Jewish human rights organization. During the panel, Robinson referred to pre-1948 Palestine as “a crappy piece of land with nothing on it.” She furthered her stance by saying that “[t]here were several hundred thousand people, but other than that, it didn’t produce an economy,” as well as saying that “[i]t couldn’t grow things. It didn’t have anything on it” during the panel.

Robinson went on to, when discussing Indigenous conflict in BC, use the term “regular people” when discussing non-Indigenous peoples.

“Would we weigh in as regular people? The answer is no,” she said. “It’s between these Indigenous nations.”

BC Federation of Students (BCFS) chairperson Melissa Chirino says that the BCFS was extremely disheartened upon learning about the comments made by Robinson.

“The statements made by minister Robinson were harmful and do not mirror the provincial government’s commitments to reconciliation, anti-racism, and equity,” says Chirino. “Our minister really shouldn’t play a role in dividing communities but instead encourage campus environments that embrace respectful dialogue and diversity of opinions, an environment that many students are actively trying to build. It was quite disappointing to have our minister putting those comments out.”

Camosun College Student Society (CCSS) external executive Jagjeet Singh says that the CCSS acknowledges that some students could’ve been hurt by Robinson’s comments.

“We were surprised,” says Singh. “None of us expected that. Coming from the position she had at that point... it was really surprising and concerning. We don’t know, really, but we believe that some of our students could be from those regions, and they could’ve felt bad about it.”

Singh says that there is some concern that Robinson is stepping down around the time that provinces are responsible for sending out provincial attestation letters (PALs) for international students. The timeline for the PALs to be issued is March 31.

“It was a bit concerning,” says Singh. “It’s good that she wants to work on herself, and then, mostly the government wants her to work on herself and her beliefs. With all the new changes that are coming,



SCREENSHOT

Selina Robinson during the online panel on Tuesday, January 30 where she made the controversial comments.

we’re a bit concerned about what’s going to happen with the provincial attestation letters, something that’s needed for the new incoming transfer students.”

The BCFS commends the decision to have Robinson step down from her position.

“[The BCFS] welcomes premiere Eby’s announcement that minister Robinson has made the decision to step down from the cabinet role following the divisive and harmful comments,” says Chirino. “The provincial government did what needed to be done to ensure that no further harm was caused. But it’s also an acknowledgement that more work has to continue to be done around anti-racism and equity.”

After she made the comments, many organizations called for Robinson’s immediate removal from cabinet, including the Muslim student associations of UBC and SFU. The Alliance of BC Students also released a statement sharing concern over the comments made by Robinson. The Selina Must Go

campaign gathered 11,000 signatures in support of her resignation within days.

SFU associate professor of global communication Adel Iskander called Robinson’s comments factually incorrect, telling CityNews that “[t]here’s absolutely no history book that would affirm minister Robinson’s articulation of that period in time.”

As well, representatives from over a dozen B.C. mosques and Islamic associations called for Robinson’s removal and said that no NDP MLA or candidate is welcome in their sacred spaces until Eby takes action against Robinson.

The NDP cancelled a fundraiser event planned in Surrey for Sunday, February 4 and a press conference about housing on Monday, February 5, less than an hour before it was to take place. Eby then had a last-minute press conference at 1:30 pm that day, where he announced that Robinson would be stepping down from her position, saying that “[t]he depth of the work that she needs to do in order to address the harm

is significant and incompatible with her continuing” in her position.

This wasn’t the first time this year that calls for Robinson’s termination were made; on January 25, Robinson tweeted her disappointment in Vancouver’s Langara College for reinstating English instructor Natalie Knight, who had given a speech at a pro-Palestine rally praising “the amazing, brilliant offensive waged on October 7.” Robinson tweeted that she was “disappointed that this instructor continues to have a public post-secondary platform to spew hatred and vitriol.” On January 26, the college announced that it had parted ways with Knight. The Federation of Post-Secondary Educators told CityNews that it felt that Robinson wrongfully intervened—which Eby has denied—and called for the minister’s resignation.

Although a permanent replacement for Robinson has not been announced, former minister of advanced education and skills training Anne Kang is temporarily filling the position.

NEWS BRIEFS

BCFS pen open letter to premier

The BC Federation of Students (BCFS) has been joined by student unions and other partners in writing an open letter to BC premier David Eby calling for immediate action in addressing systemic issues within post-secondary institutions. The open letter is titled “We Can Do Better for Students: Our Vision for a Post-Secondary Education System that Delivers for Students and Communities in BC.” One issue covered in the letter is post-secondary institutions’ over-reliance on international student fees, which will be tested for the duration of the two-year international student cap. Additionally, the letter calls for

placing a two-percent annual cap on international student tuition and releasing a plan on how study permits will be issued to international students in BC. All Camosun College students are BCFS members. Look for our full story on this letter soon.

Construction to disrupt Interurban commute

BC Hydro could begin construction in late 2025 or early 2026 on two aging underground transmission cables that are at moderate risk of failing, which is expected to cause major traffic disruptions for Camosun students travelling to the Interurban campus, as well as at other points in Victoria, Saanich, and Esquimalt. One underground

cable, which first went into service in 1976, runs from Topaz Avenue along Burnside Road East and Interurban Road. Single-lane alternating traffic is expected along Interurban Road throughout construction, which is estimated to take around two years.

Government was warned about increasing international student working hours

It recently came to light that in 2022, public servants sent documents addressed to then minister of immigration, refugees and citizenship Sean Fraser warning the federal government of the risks associated with

allowing international students to work more than 20 hours a week. The cap on 20-hour work weeks was lifted for eligible international students from November 15, 2022 to April 30, 2024. By extending the hours, the federal government was hoping to ease labour shortages. However, public servants said in a memorandum to Fraser that waiving the cap on working hours could shift international students’ focus away from their studies, instead placing a greater importance on work, causing concern over integrity in international student programs.

-JORDYN HAUKAAS,
STUDENT EDITOR
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international

Student groups concerned over international student cap

“The problem is few people were given advance notice that the federal government was going to react in this way.”

MICHEL TURCOTTE
CAMOSUN COLLEGE STUDENT SOCIETY

JORDYN HAUKAAS
STUDENT EDITOR

On January 22, minister of immigration, refugees, and citizenship Marc Miller announced that the government of Canada is implementing a cap on international student permit applications for two years. According to the federal government, the new measures were put in place to ensure that international students have the proper support when entering Canada and to stop institutions from increasing international student intake to drive revenues.

Additionally, the government said that rising numbers of international students can impact services such as housing and healthcare; they placed a large focus on less reputable private “diploma mill” institutions, but public institutions like Camosun College will still be impacted.

Because of the cap, 2024 will now see a 35 percent decrease in international students from 2023, resulting in approximately 360,000 approved study permits. BC—the province with the second highest number of international students,

behind Ontario—has been allotted 83,000 study permits. Based on current acceptance rates, this could mean roughly 50,000 international students studying in BC.

Each post-secondary institution will have its own cap; these are still being decided.

Current international students will not be impacted, and the cap will be reassessed after 2025.

The government also recently changed the amount of money international students need to prove they have to study in Canada, raising it from \$10,000 to \$20,635, on top of travel and tuition.

Camosun College Student Society (CCSS) executive director Michel Turcotte says that it’s imperative that international students receive a recognized credential and a good experience upon coming to Canada, something that private institutions essentially running “diploma mills” can’t offer.

“Across Canada, there’s been an absolute growth in private institutions that essentially target international students just purely for the money,” says Turcotte. “Public institutions certainly use



GREG PRATT/NEXUS

The federal government has put a two-year cap on international student permits.

international students in that way, too; I don’t think Camosun could keep the lights on without them. But at least there’s a quality credential at the end of that. If you go to Camosun or UVic and you’re an international student, you’re going to pay three or four times the tuition of a domestic student, but you’ll still get a credential that is recognized by employers and has some perceived value. That’s not always the case for those attending private institutions.”

Both the CCSS and the BC Federation of Students (BCFS) have been lobbying for the government to give more funding to post-secondary institutions to prevent the over-reliance on international student fees.

“We acknowledge that a lot of institutions do heavily rely on international [student] fees,” says BCFS chairperson Melissa Chirino. “One of our advocacy asks that we’ve had for years is there needs to be

more funding in the post-secondary sector because we’ve become more reliant on these international fees, and, really, our argument prior was that if anything were to happen, we would really feel the impact of that. I think after that announcement, we were worried about the implication that it has for our institutions, and how are they going to have all the services on campus? How is that going to affect their budget? Are they going to increase the international student fees [for students] who are currently here? There is a lot of concern there.”

Additionally, the CCSS is concerned about how international students may now view Canada due to these new restrictions. Turcotte says that international students might now be looking to countries like Australia or the USA to study because of how unsettled Canada appears. He says international students might also be fearful of additional regulations being announced.

“The problem is few people were given advance notice that the federal government was going to react in this way. We have been pressuring the federal government, when we go to lobby weeks in Ottawa and other things, to take some ownership of some of these issues. But we were hoping for a more consultative approach as to how to do it,” says Turcotte. “The government has taken a very decisive step; we’re very happy they’ve got involved in helping to regulate this field... but the way that this has come down has certainly increased instability in relation to how international students abroad are viewing Canada right now.”

The BCFS acknowledges that this is a good first step in protecting international students, but say that more work needs to be done. Chirino says that along with more government funding, BCFS is also asking for a two-percent cap on tuition raises for international students.

“The BCFS does commend the provincial government for taking the first step to stop exploitation faced by international students,” says Chirino. “The one new measure that is put in place that really does speak to our members from the public post-secondary is the new requirement to provide fee transparency. I think that really acknowledges that more overhead is needed for international students in BC. Essentially, that’s one of the things we’ve been advocating for years.”

CAMOSUN COLLEGE STUDENT SOCIETY SPONSORED CONTENT

Student society offers free legal assistance for students

“Advocating for students is why student unions exist, and students are often taken advantage of by landlords, employers, and others. The Legal Assistance Service helps CCSS members know their rights and prevent exploitation.”

MICHEL TURCOTTE
CAMOSUN COLLEGE STUDENT SOCIETY

Finding yourself over your head in a legal situation? Having landlord issues? Wondering if your employer is doing something against the law? Luckily, all eligible Camosun College students have access to free legal advice.

The service, provided by the Camosun College Student Society (CCSS) through the British Columbia Federation of Students, gives students access to free telephone legal advice 24 hours a day, seven days a week. The advice covers most major types of law, identity theft assistance, the review of sim-

ple legal documents, and referral to local lawyers at a discounted rate.

“Advocating for students is why student unions exist, and students are often taken advantage of by landlords, employers, and others,” says CCSS executive director Michel Turcotte. “The Legal Assistance Service helps CCSS members know their rights and prevent exploitation.”

The lawyers you will be connected with are experienced, and you have an unlimited amount of free calls. The service is available to all CCSS members.



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What legal service areas are available? Family; criminal; landlord and tenant; civil litigation; employment; tax; wills and estates; immigration; help understanding the Human Rights Code; and identity theft support.

The service can assist you with getting general legal advice as well as demand letters or travel consent letters, and the lawyers can review legal documents that are six pages or less in length.

“Much like the MyVirtual Doctor service, the Legal Assistance phone line can not resolve all serious and complicated concerns, but it can give you the information and tools to better tackle those issues,” says Turcotte.

If you need to retain a lawyer, the service can provide you with a referral to a local lawyer, with a free 30-minute initial consultation as well as a 25-percent discount on their standard legal fees. The

lawyer will be assigned to you based on the legal issue or issues you are experiencing, so they will have the knowledge and experience to help you.

“We are happy to work with the British Columbia Federation of Students to make this Legal Assistance Service available to our members,” says Turcotte.

To access the legal assistance, call the toll free number 1-877-333-3884.

lecture

Gord Hill to discuss contribution of art to social movements at lecture

“Art has a special role to play because it can communicate messages and ideas that kind of transcend the written and even the spoken word.”

GORD HILL
AUTHOR/ARTIST

LYDIA ZULETA JOHNSON
STUDENT EDITORIAL ASSISTANT

Kwakwaka'wakw author, artist, and political activist Gord Hill has been involved in Indigenous decolonization and anti-globalization movements since 1990, with an aim to advocate through a variety of mediums. His books, *The 500 Years of Indigenous Resistance Comic Book*, *The Anti-Capitalist Resistance Comic Book*, and *The Antifa Comic Book*, focus on the history and colonial practice of Indigenous land and peoples.

This month, Hill will deliver a lecture at the University of Victoria on the contribution of art to social movements as part of the Lehan Family Activism & the Arts Lecture Series.

Through his involvement in the Native Youth Movement and his recognition of inaccessible historical literature, Hill developed an art form that delivers his message attainably and efficiently.

“Just a few years after Oka,

1990... I found that even among youth at that time, it was hard to access the history of Oka,” says Hill. “And that’s when I started doing these short comics about these different acts of resistance carried out by Indigenous people because I felt like the comic was more accessible.”

Hill says he found the medium of graphic novels to be a helpful and convenient format to communicate large ideas that go often unrecognized. He finds acknowledgment of the Indigenous defiance carried out for centuries lacking and says that his goal to share his research through art helps to counter the common history taught both in schools and society.

“When I looked at the history, there was a lot of resistance. And there’s areas here in the Americas where European colonial forces were never able to conquer them, such as the Maputa, or they took centuries of struggle and warfare before they were able to kind of dominate that region,” he says. “So

to me, that’s very inspiring and it shows that the European powers weren’t omnipotent or all-powerful. And then within that history, there’s tactics and strategies that can be learned and applied to our movements of today.”

During his lecture, Hill will also be discussing his influences and co-contributors to the movement, such as Louis Hall, a famous Mohawk writer and artist who designed the warrior flag, among other things.

“He did a lot of different graphics, and he wrote the warrior’s handbook [*The Mohawk Warrior Society: A Handbook on Sovereignty and Survival*]. So he was kind of like an inspiration,” says Hill. “And I think he inspired a lot of other people today through his history.”

Hill’s dedication to advocacy is supported by his interest in understanding and recognizing history and its systems of oppression. Through art and literature, he is aware of the means of communication that are integral to promoting mobility in change.

“History is an important subject to me because it helps us understand the society we live in today because it’s all the result of a history, historical processes. And within that history, there’s a history of struggle and oppression and resistance. And this is mostly what I involve myself in,” he says. “And art has a



PHOTO PROVIDED

Author, artist, and political activist Gord Hill is speaking at UVic this month.

special role to play because it can communicate messages and ideas that kind of transcend the written and even the spoken word.”

Hill embraces both traditional and alternative forms of social advocacy. In his desire for systemic change, he believes in the power of diverse voices and channels.

“Writing is still really important because it can provide a lot more depth to a subject. It’s just that it’s not always that accessible to

people. So I think that diversity is important. Even posters and stickers and leaflets, like graffiti, all this type of stuff is part of the culture of resistance that movements use to communicate and mobilize people,” he says. “Those are all important.”

Gord Hill

5 pm Tuesday, February 27
Free, A102 David Turpin
Building, UVic
events.uvic.ca

drinks

Breweries take centre stage for 10th annual Victoria Beer Week

LANE CHEVRIER
CONTRIBUTING WRITER

Victoria Beer Week, presented by the Victoria Beer Society, is returning for its 10th anniversary with Ten Years of Cheers! from March 1 to 9. Although Victoria Beer Week (VBW) has always been hosted at consolidated venues by the Victoria Beer Society (VBS), this year they’re shifting the focus—breweries are producing events at their own venues, says VBS beer director Joe Wiebe.

“Over the years it’s taken a lot of resources and person power to produce those events. They’re really expensive and it’s tougher and tougher to ask people to drop \$50 or \$60 for a big event,” says Wiebe. “Ultimately, I think this is a really positive move. The breweries are really excited to showcase what they have going on, and we’re really excited to promote that as a week of special activities. Some of the events are quite inexpensive, several are only \$10 or \$15, and I think that can only really work when the breweries produce the event in their own space.”

This new format will give breweries an opportunity to take more creative control over how to present to the public, and out of that arose a real sense of collaboration within many breweries on lower Vancouver Island.

“We gave them the opportunity to create their event with our moderation, with an eye to what we know

with our experience and what we think would work, and there was a really neat sense of collaboration among the breweries,” says Wiebe. “They didn’t want to step on each other’s toes, they really wanted to work together, so I think it’s really cool how that atmosphere of collegiality came through.”

The craft brewing scene actually has a very healthy outlook on competition, because while they’re competing in the same space, they understand that customers can be shared and celebrated rather than being an exclusive, finite commodity. When small craft brewers band together, they can more easily stand up to pressure from the beer giants.

“They recognize that they are together a community, part of an industry that is basically craft beer fighting the big guys, the big breweries, like Labatt and Molson, because they still dominate the marketplace,” says Wiebe. “They still have the lion’s share of beer sales, so really I think that the competition is between all the small craft breweries as a group against the big guys.”

Wiebe says that innovation is still occurring within and also tangentially to the beer industry, such as emerging research into advanced strains of yeast, and new ways to process and work with malts and hops. One noteworthy innovation this year is a no-boil beer that Wiebe is enthusiastically anticipating.

“There’s a special beer that



PHOTO PROVIDED

A scene from one of last year’s Victoria Beer Week festivities; this year is the event’s tenth anniversary.

Whistle Buoy is doing in combination with Category 12 Brewing, and they’re actually doing a very experimental beer,” he says. “I don’t know exactly how it works but they’re doing a hazy IPA that is not boiled, and as far as I understand you really have to boil your beer as a part of the brewing process for the certain chemical reaction processes to happen, so it’s really interesting, I think, and I can’t wait to taste that one to see what the difference is.”

Even though the basic science

behind beer has been the same for centuries, Wiebe says that it’s an industry that remains innovative and fruitful, and this ongoing creativity and enthusiasm is what brings new customers to the scene and keeps them coming back for more.

“The fact that the breweries are putting out so many interesting new beers every year and exploring and experimenting, they keep coming up with new ways to express themselves through their beers,” he says. “There’s still a lot of fresh

new approaches to beer, and new ideas behind that. There are educational opportunities too, like online courses and tasting events, and even home brewing, so I think for the average consumer and people who are still relatively new to beer, there is so much to learn and discover.”

Victoria Beer Week
Various times, Friday, March 1
to Saturday, March 9
Various prices and venues
victoriabeersociety.com

From recovery to he

Camosun alumnus Fred

Fred Cameron was at Camosun College from 2017 to 2022, but it was a long road for him to get here. Cameron put his education to work quickly when COVID turned his part-time job at SOLID, intended to give him money for coffee at school, into a full-time career. And now he's using his education and lived experience to help others, the way he once needed help himself.



to school, it probably wouldn't have gone well. So that's where I was in my recovery and then my life. I almost had to rebuild everything from the ground up."

Cameron says that he wouldn't have gone back to school if he didn't have a push from others in the community ("I had a lot of help," he says). His involvement in the community extended to helping on political campaigns for three years in a row as well as helping with the Victoria Film Festival.

"I pretty much treated the whole city as a gym and just developed a new life, I guess," he says.

In the Pre-Social Work, associate of arts degree program he was in at Camosun, Cameron completed 16 out of the 20 courses. He started off slowly, taking one course his first semester, then two, working his way up to four. However, when he hit four courses, he was also working 25 hours a week. The demands on his time became too onerous, causing him to drop back down to one or two courses each semester.

"I really liked working with Peter Ove," Cameron says in regard to who his favourite instructors were at Camosun. "He was one of the people that I would talk to outside of class, as well. Great guy to chat with."

Psychology and sociology were Cameron's favourite subject areas while at Camosun; he also took a screenwriting course he enjoyed. However, when trying to complete a computer science class to fulfill his science requirement, COVID hit. Not being very familiar with

computers, Cameron needed the added help. COVID also impacted his life at work.

"So [COVID] was a big challenge," he says. "It was a challenge in terms of my way in terms of schooling because when COVID hit, suddenly the homeless population was on couches, and, you know, renting rooms on the street. The need in the community was high."

Despite being only four courses short of a degree, Cameron decided that if he continues on with social work, he would have to head to UVic.

"I have, first off, a ton of relevant experience. I have a lot of experience of studying for social work, of course, but I also have a lot of academic papers so, that, I'm hoping, will help me. I'm adding that if he decides to change direction, he would be returning to Camosun."

Part of the enjoyment of being at Camosun was that he ended up volunteering, then working. "I had decided I was going to be a filmmaker and I didn't pursue it," he says. "I ended up doing different work in the trades as well. So, it was a different path, but that sooner, but life happens."

Starting at *Nexus* was easier than Cameron expected. Cameron went to talk to *Nexus* managing editor and she called him expecting to be asked for a portfolio and a 600-word article on the local comedy scene.

"I pretty much treated the whole city as a gym and just developed a new life, I guess," he says.

"The story went incredibly well," says Cameron. "I had known years prior. Did a great interview. I walked away from the office, the student editor said, 'I guess I made an impression.'"

If Cameron does continue on with his studies, a job at newspaper *Martlet* is a possibility; he misses writing.

"That was such a big part of my own identity. I then go and meet a lot of my heroes at shows and events. For example... I spent my whole life talking about my heroes. It was all gone when COVID hit; that almost ruined a big part of my identity my whole life. For those people, it was a lot for a lot of people. I did very well... in my time."

One memory Cameron has coming out of his head was viewed for *Nexus*. He says at the beginning of the interview.

"The line looked like something like comedy. It was incredibly stretched [out]... Take two steps and you're done."

Cameron says that any time someone sneezes, he sneezes around them. However, after a few drinks and a little coming off.

"It was amazing to watch that," he says. "I would've loved to have experienced that. It was just a little bit of it's pretty cool."

Recovery may have brought Cameron back to school, but the change that brought Cameron to school before school started landed him in a

Helping others recover and Cameron tells his tale

Story and photos by AJ Aiken, contributing writer

... that the online format was unable to offer.
... says. “That, actually, that’s kind of where I lost
... in COVID hit, first off, the whole world shut
... on had nowhere to go. People that were once
... across town or whatever were suddenly all out
... s so big that schooling tapered.”
... f his Pre-Social Work degree, Cameron says
... feels his time at Camosun is over—he’s ready
... nce out in the community, which is a big part
... ’ve also authored or co-authored dozens of
... move me forward in my education,” he says,
... n and study something new, he will consider

... mosun for Cameron was reading *Nexus*, where
... rking.
... e a journalist for some reason when I was 15,
... with the roofing company and doing a lot of
... as great to go back. I wish I would have done
... ron expected. Wanting to write about music,
... ditor Greg Pratt about his ideas. Cameron re-
... ed some sample work. Instead, Pratt gave him
... e.

... whole city as a gym and just
... w life, I guess.”

FRED CAMERON
CAMOSUN COLLEGE ALUMNUS

... Cameron. “There was a local comedian that
... view. And the way the story was told, when I
... ditor at the time said Greg said, ‘That was our
... ession on him.’”
... dies at UVic, he says writing for UVic student
... s writing for *Nexus*.
... tertainment. I got a chance to interview and
... coming into town. And reviewing albums, for
... t music and hanging out at concerts, and that
... eplaced that social aspect. Music was such a
... ese years, [music] wasn’t, it was a rough time
... e [at Camosun] and *Nexus* was huge in that.”
... f COVID is of a City and Colour show he re-
... eople were lined up six feet apart.
... munist Czechoslovakia; like everyone is in-
... l stop, two steps and stop.”
... ezed it was met with a death stare from those
... d four songs into the concert, masks started
... “You know, had it been three months later, I
... great, great time. Shitty in a lot of ways, but
... eron to Victoria; however, it was a need for
... Camosun. Committing to having a new job
... at SOLID.

“I came to SOLID in order to have enough money to buy a coffee between classes. It was not just a part-time gig. I took two four hour shifts a week, and rapidly grew through that,” he says. “And by January the next year, I think I was the coordinator for SOLID at the Harbour, running a small team, and our team started to grow then, and so that kind of changed. I changed my direction after beginning, but SOLID was just there to give me a few bucks to help me get through school. It was not the other way.”

Initially starting out as a part-time overdose response worker at the Harbour, also known as The Victoria Wellness and Recovery Centre, Cameron has taken on many different roles at SOLID. He attributes his ability to easily move into these positions to coming from a family that owned a restaurant, and his own experience owning a roof business.

“Whoever plugs the holes,” says Cameron, “I guess will rise within the group.”

Prior to taking a four-month leave, Cameron was the director at SOLID. He now oversees the shelter program. Working within the homeless and drug-user community is a demanding job requiring a lot of flexibility.

“It’s not a nine-to-five job... I’ve got my own experience, family, the other people around the recovery community, and you know, the phone’s ringing an hour before work and it’s ringing until bedtime, and it’s just... It’s a lifestyle. It’s not you clock out and get back to your actual life,” he says. “It’s not a job with that.”

During COVID, Cameron says the demand for resources was “ridiculous” but with his background in trades and coming from the street and drug-using community, he did well at SOLID. The organization was able to open several kinds of services; increased by approximately five times its size; and got into temporary housing. SOLID now has four temporary housing locations and teams at all four sites across Victoria. The most recent location is in St. John the Divine on Mason Street, which houses a 30 mat overnight shelter program; it opened in December 2023.

“That goes to show how far we’ve come as a group over the years. Ten years ago, we had one employee—a guy named Mark Wilson, who’s still one of the directors here—and over time that’s increased. But at first, we’re just kind of brought along for the ride. And we’d help out with support here and there in various services across town. But nobody would have trusted the drug-users group to run the project this big in a church overnight [with] very little supervision or oversight.”

According to Cameron, the North Park neighbourhood is cleaner and quieter due to the work of SOLID.

“Just simply by providing the best service we can, that’s how this has just grown tenfold now that we have 100 employees,” says Cameron.

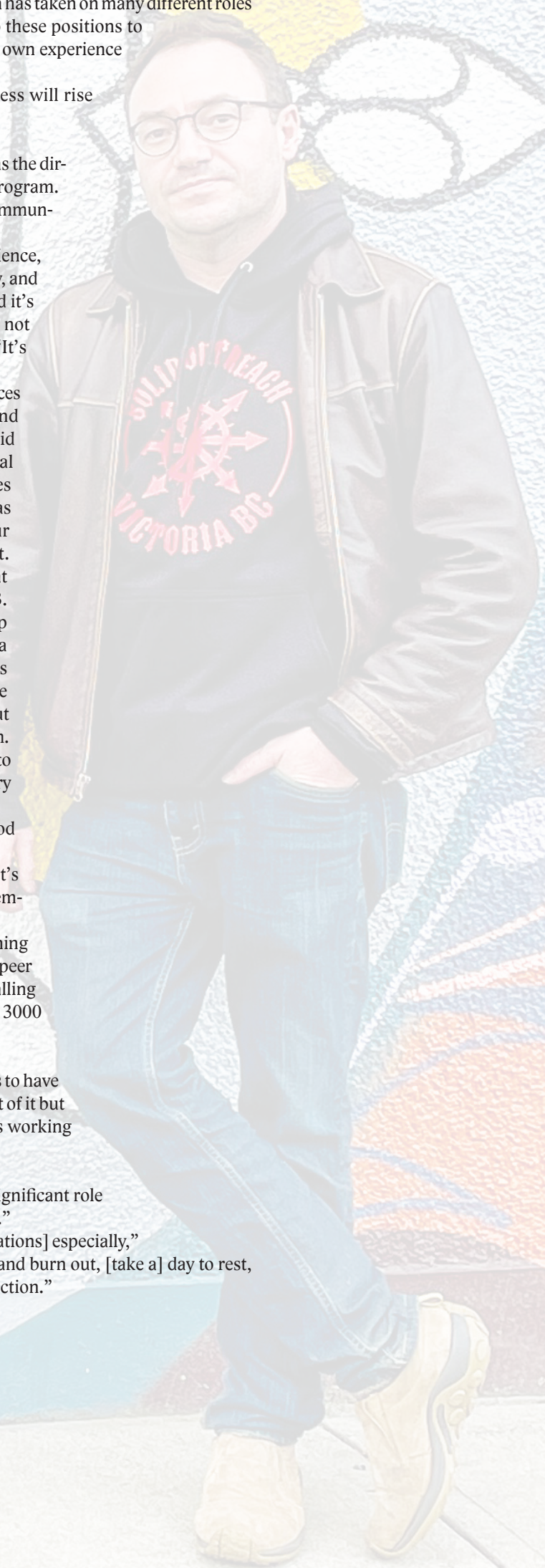
They also have many volunteers running programming five days a week, drop-ins six days a week, and drop-in peer support groups. One drop-in program offered is a journaling group. SOLID membership has also now grown to over 3000 people.

In his personal life, Cameron says he still manages to have a lot going on; work and recovery are a major part of it but they’re also social. He says he has lots of friends working out in the field, and there’s lots of work/life overlap.

“We get better as a community,” he says.

Looking ahead, Cameron says that while he has a significant role in SOLID, it “feels like it’s time for change at this point.”

“I think that’s quite standard in non-profit [organizations] especially,” he says. “You work as hard as you can for a few years, and burn out, [take a] day to rest, and then set your sights back on, oftentimes, a new direction.”



lecture

Local art gallery owner to speak on Indigenous art

MACKENZIE GIBSON
SENIOR WRITER

On Sunday, February 25, Mark Loria will be giving a lecture on contemporary Indigenous art of Vancouver Island as part of the Art Gallery of Greater Victoria's Sunday Art Lecture Series. Loria has the experience to talk about the subject: The Mark Loria Gallery, located on Fort Street, opened over 40 years ago. Originally under the care of an Australian woman, Elaine Monds, the initial focus was on Australian Indigenous artwork—but as Monds built more local relationships, the art shifted to reflect that local history.

Mark and his wife Mary took over the gallery in 2018, and while they're not Indigenous, they've done a huge amount of work to collaborate with and uplift Coast Salish nations.

"When we took over the gallery I was very good friends with... TEMOSENFET, Charles Elliott, who just passed away last year, from the T'sartlip First Nation," says Loria. "[I had] lots of discussions with him when we took over the gallery, and he and his brother, John Elliott, smudged the gallery and invited us and gave us responsibility to operate the gallery here in 2018... I was reminded a few weeks ago to call myself an invited guest at this point, moving past from uninvited guests."

The honour of being invited comes with the weight of relationship and understanding of culture.

"I want to see Indigenous artists being successful; I want to see their nations being successful."

MARK LORIA
THE MARK LORIA GALLERY

Because of this, the Mark Loria Gallery operates a little differently than most other commercial galleries.

"We're more like a collection, so we don't have contracts with any of the artists. They are open to work with us if they choose to," says Loria. "We've worked with about 50 artists on an ongoing basis. But they can acquire their own commissions, we can help them get commissions, they can work with other galleries, which they do. And we also purchase art upfront for the most part instead of consigning, so it is more like a local collection of northwest coast and Coast Salish art."

Loria has experience managing high-profile artistic spaces and taking part in the careful research of Indigenous nations' histories, and he knows the importance of respectful and uplifting relationships with Indigenous artists.

"My background is in art, I

have a degree in Fine Art from the University of Calgary and I studied printmaking," he says. "And growing up in Calgary, I was fascinated with Indigenous culture. I spent a lot of time as a student studying the Blackfoot collection at the Glenbow Museum. I was very familiar early on with Sixties Scoop residential schools because I had Indigenous friends in Calgary. So as an artist and art worker I've been very conscious of the true history of Canada. I've always worked to, as much as I could, be involved with Indigenous art and culture."

Loria says there are unique aspects of Indigenous art in an Indigenous and a non-Indigenous landscape.

"In the languages of the northwest coast, there isn't a word for art... Everything comes from life and ceremony, totems, dance masks, paddles, canoes... Once you learn



IMAGE PROVIDED

TEMOSENFET (Charles Elliott)'s *In the Spirit*, from 1997.

a small amount, you realize that this is a visual language," he says. "And if it's not done the right way, not only is it extremely offensive, but it's just not important. It's not valid, it's not art. So we really have to discuss what makes up the visual language for each territory."

At the end of the day, everything comes back to the fulfilment and prosperity of the Indigenous people he works with.

"Indigenous people are still repressed. For me, really, the art is secondary," says Loria. "You

can get out there, you can support Indigenous artists. They're looking for assistance, not just financially, but getting projects done, getting exhibitions up... I want to see Indigenous artists being successful; I want to see their nations being successful."

Contemporary Indigenous Art of Vancouver Island
2 pm Sunday, February 25
\$30, Art Gallery of Greater Victoria
aggv.ca

music

Baroque fest explores 17th-century Italian music

NICOLAS IHMELS
STAFF WRITER

Victoria's Pacific Baroque Festival is celebrating its 20th anniversary this month. According to artistic director Marc Destrubé, this year's festival will focus exclusively on Italian music from the baroque period.

"This year we're focusing on Italian music mostly composed in the 17th century," says Destrubé. "That was a really fascinating and interesting time, and exciting time and place in baroque music, because it followed the renaissance and the kind of reformation and somehow the doors opened up to a great deal of experimentation and exploration, and composers were given free reign to explore new ideas."

Destrubé says that one of the goals of this year's festival is to showcase baroque's way of exploring new ways of making music.

"The program titles, they reflect some aspect of the idea that there was a wish for something new and to turn musical traditions on their head and explore a new way of making music," says Destrubé. "I can be more explicit and say that that new way was dismissing the polyphony, the very complicated way of writing for differing voices in the renaissance and having a

way of musical expression that was much more direct and visceral and reflecting the text in a very immediate way."

This year may have a specific focus, but the fest has always been centred on the baroque period in general.

"In those 20 years, we've focused on music from the baroque period, in music, which is roughly from 1600 to 1750," says Destrubé. "And we've also focused on music that might not be so familiar to people. So the fact of having a festival means that we can do several concerts based on a theme, either a specific period in baroque music history, or a specific place, or a specific type of music. And so every year we've done that, we've focused on various styles, genres, of music that were composed within the baroque period, and I think introduced our audience to many, many composers and some really wonderful music they might never have heard before."

Destrubé says that the main challenge in producing this festival every year is tracking down the various types of music to play in the festival.

"The challenges are pretty straightforward," he says. "Finding a variety of different music that can



PHOTO PROVIDED

Performers at a concert during last year's Pacific Baroque Festival.

be played by an ensemble of a limited size, a group of musicians and singers, and making all of that work within a certain budget and hoping that that will be enough support and funding to make it possible. The big challenge is balancing the musical wishes with the practical realities."

Destrubé says that the main thing he wants his audience to take away from this festival is for them to be entertained.

"First of all, [I hope] that they just have a great time," he says. "That they hear music that they love, that they're given a lot of pleasure. And second, that they're introduced

to music that they're not familiar with. That they're a little bit challenged and that they're a little bit educated, along with being entertained, I suppose. And that's maybe what all good art should do, is both entertain and challenge, a little bit. And give both pleasure and food for the heart, the ear, and the mind."

Pacific Baroque Festival
Various times, Tuesday, February 27 to Sunday, March 3
Various prices and venues
pacbaroque.com

New Music Revue



Revival Season

The Golden Age of Self-Snitching
(Heavenly)

4/5

Georgia-based rap duo Revival Season is composed of rapper Brandon Evans and instrumentalist Jonah Swilley. Their debut album, *The Golden Age of Self-Snitching*, hits the shelves on February 23.

The tracks are fast-paced and in your face, with quick rhymes and '80s beats. If you're tired of current hip-hop trends and miss a simpler time when artists had something to say, this album is for you.

Lots of *The Golden Age of Self-Snitching* pulls from the past, but not always to its benefit—the instruments and flows play it way too safe. I was waiting for the duo to do something risky, but that moment never came. But I can hear the potential in tracks like "Last Dance." The beats are hard, and the lyrics are shot out with a passion and vigour that a lot of new hip-hop lacks.

I wish it took more risks, but I enjoyed it, and if you love old-school hip-hop, you'll enjoy it too.

-Marsden Lawrence-Morehouse



Listen and Learn

by AJ Aiken

Camosun student Keu taps into unique sound

“When I’m able to just get into, like, a flow state, and it feels like my thoughts are able to translate into an actual sound that I can play back and listen to, and when that actually comes together, and the pieces start clicking, it’s probably the best feeling of the whole process for me.”

KEU
MUSICIAN/CAMOSUN COLLEGE STUDENT

Local musician and Camosun College student Keu dropped *So This Is It*, a six-song mixtape, on January 31; I discovered him on the Camosun Spotify playlist. He’s a student in Camosun’s Music Creativity and Performance Foundations program, which takes place at the Victoria Conservatory of Music.

Keu’s music is chill and fits well into a study playlist or is satisfying to listen to on its own. The emotion can be heard through his lyrics; the way the vocals and music tracks are layered creates a deeper, palpable sensation.

Growing up with parents that play music, Keu also played guitar and piano at home.

“I’ve been doing music in some

form for as long as I can remember,” he says. “I always like to say that I only play [guitar and piano] good enough to sing along to because [singing has] always been my main thing.” (Keu also plays a bit of ukulele and played the drums for a while.)

Despite music always being apart of Keu’s life, it wasn’t until COVID hit that music became a serious focus. During restrictions, there was nothing to do, no excuse, so he started practicing more. Creating music was also therapeutic, a form of release. But music wasn’t always the goal.

“I graduated high school with the full intent of going to university for engineering or something like

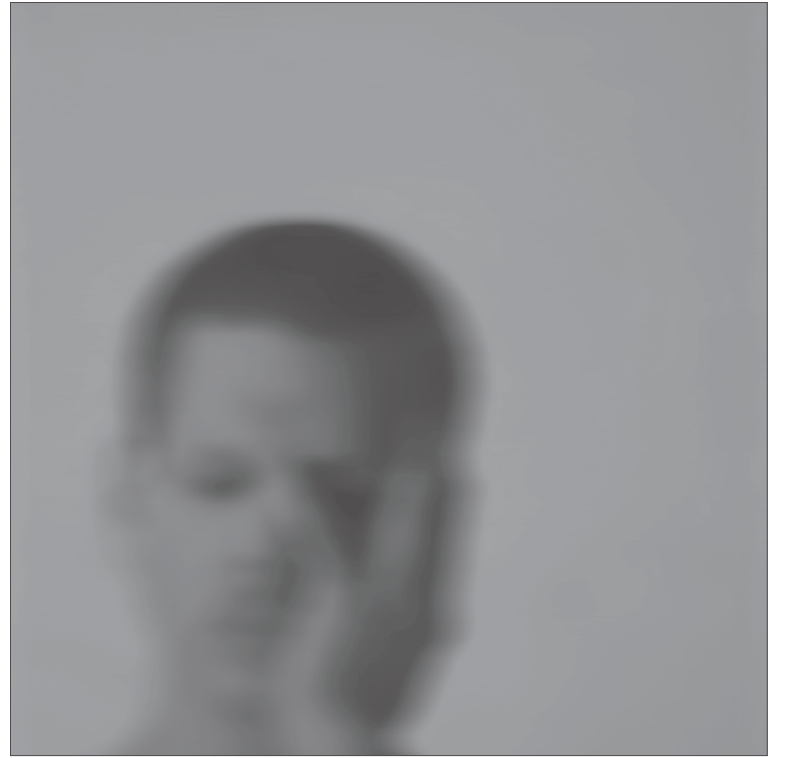
that,” he says. “And then quickly, after graduating, I realized I didn’t want to do that, I wanted to do music, and then proceeded to not really do anything to actually work towards that. But yeah, COVID was kind of a blessing for me in that way.”

Writing music started in middle school, around eighth grade, when Keu began playing guitar. However, he says some of it he wouldn’t necessarily release or even remember. He then released three singles in 2021, his fourth in 2022, and a fifth in 2023.

“[It’s] always been a tough question for me,” he says about what genre his music falls under. “It’s kind of just whatever comes out comes out. I mean, ‘alternative’ is definitely the most common thing I hear. Maybe alternative rock or, alternative indie... Almost experimental in some ways.”

Keu’s top three influences are Joe G, Alt-J, and Car Seat Headrests, which comes through in his music. His smooth, mellow vocals are similar to those artists. The layers of various instrumental tracks give his music a deep, rich, and unique sound. And while there are always difficulties when creating music, Keu says that it’s a great feeling when things click when he’s recording.

“When I’m able to just get into,



like, a flow state, and it feels like my thoughts are able to translate into an actual sound that I can play back and listen to, and when that actually comes together, and the pieces start clicking, it’s probably the best feeling of the whole process for me,” he says.

On the other hand, getting stuck on a project can be frustrating, says Keu. He can come back to the same thing repeatedly and feel like he’s not making any progress. When

nothing really changes, he’ll leave it and come back to it months or even years later; it will eventually either click or be abandoned.

“I feel like it’s different every time. It always stems from some kind of strong emotion,” he says about his writing process. “It’s not always like, I’ll feel sad when I write a sad song, or feel angry for an angry song. It’s like if I got a lot going on and need to get it out, then it’ll kind of just happen.”

opera

Ainadamar combines classical opera and Spanish flamenco



SHAYNE GRAY PHOTOGRAPHY

Miriam Khalil portrays Margarita Xirgu in Pacific Opera Victoria’s *Ainadamar*, which is running from February 21 to 27.

LANE CHEVRIER
CONTRIBUTING WRITER

Contemporary opera *Ainadamar: A Fusion of Flamenco and Classical Music* tells the true story of queer poet and playwright Federico García Lorca. Written by Argentinian composer Osvaldo Golijov, *Ainadamar* explores Lorca’s life and assassination through the eyes and voice of his muse, Catalan actress Margarita Xirgu.

While the thought of opera may conjure up images of bombastic Italian works several centuries old performed in stuffy 19th-century theatres, it’s an art form still undergoing innovation by contemporary

composers, and this is clearly evident in the Spanish flamenco stylings of *Ainadamar*, written in 2003.

The music of *Ainadamar* (meaning “fountain of tears” in Arabic) is an amalgam of musical styles incorporating traditional Western music with that of flamenco, Sephardic chant, electro-acoustic, and Middle Eastern influences. Pacific Opera Victoria principal conductor Giuseppe Pietrarroia is excited for the new experience.

“For me it’s an opportunity to do a new work that I’ve never done, and incorporate all these styles. It’s the kind of piece that you really get into after hearing it the first time,” he

says. “The rhythms really make you want to dance and move, but at the same time there are moments that draw you in that are very intimate and introspective. It’s the variety of sound and colour that [Golijov] brings out of the orchestra, with all of the elements that he uses, that make it a really interesting work.”

Using music to tell a story in cooperation with theatrical arts was what inspired Pietrarroia to conduct opera.

“Although the actors and singers and stage directors are in charge of telling the story in terms of the action, we as the musicians in the pit have to tell the story musically,

“For me it’s an opportunity to do a new work that I’ve never done, and incorporate all these styles. It’s the kind of piece that you really get into after hearing it the first time.”

GIUSEPPE PIETRARROIA
PACIFIC OPERA VICTORIA

so it’s about how the music unfolds, and the pacing that’s involved,” says Pietrarroia. “That’s what made me want to be a conductor, and in particular opera, because it’s so all encompassing—you have the magic of theatre and the lighting and costuming, and all of that, but it’s being able to experience that from beginning to end and tell the story.”

The magic of classical music is how it’s imbued with new life and personality with each unique performance, says Pietrarroia, giving scored instrumental music an enduring timelessness.

“No two performances are the same—you have a different orchestra and it will have a different sound. It’s the same instruments, yes, but the way they produce the sound, the hall they’re in, the way they record it, it can all be different,” he says. “That’s I think what keeps music alive, that’s why we keep playing music that’s centuries old, because it is different every time you hear it, and a new performer brings a different perspective to it.”

Even static art remains new and fresh because of the individual

perspective of the viewer or listener, says Pietrarroia. With so many factors influencing how we perceive any work of art on any given day, the power of art comes from how it impacts each individual on an emotional level.

“You can say that a work of art doesn’t change, like the *Mona Lisa*, but people flock to see it all the time because it’s got such a rich history. I’m sure that even when you go to the Louvre, depending on the lighting that day, or what angle you see it at, or how you’re feeling, you probably see it differently,” says Pietrarroia. “I think that’s why art is so alive, because our own perspective changes from day to day, so even if we’re listening to the same piece, our state of mind one day might make us listen to it a different way than the next day.”

Ainadamar: A Fusion of Flamenco and Classical Music
Various times, Wednesday,
February 21 to Tuesday,
February 27
Various prices, Royal Theatre
pacificopera.ca



Kiryn's Wellness Corner

by Kiryn Quinn

Calories and open hips

In my last column, I touched on healthy, readily available snacks like nuts and seeds and chopped fruit. Despite the nutritional benefits of “healthy” easy foods, it’s important to be mindful of their varying caloric density.

Not to count calories, but for the purpose of illustrating volume, let’s use the measure of what 100 calories truly is.

Raw fruits and vegetables generally allow for more volume to be consumed, therefore leaving you feeling fuller longer and with less caloric intake. Take grapes, for example, compared to their sweet, dried friend, the raisin. Both are fruit, both are nutritious, but calorie for calorie, fresh raw grapes win for volume per 100 calories, and they are naturally high in water. Picture that cute, little red box of raisins (approximately 40 grams)—that’s an easy 129 calories. For the same 129 calories I can eat approximately 40 grapes.

If we apply that 100-calorie measurement to the deliciously salty but low-nutrient potato or corn chip, you can only have eight

Honestly, though, what is the likelihood that you’ll only eat 10 chips? Do I even need to mention how much salt they have? I know I sound all mom-lecturey but there’s truth to the saying that “health is wealth.”

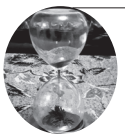
to 12 of those bad boys. Honestly, though, what is the likelihood that you’ll only eat 10 chips? Do I even need to mention how much salt they have? I know I sound all mom-lecturey but there’s truth to the saying that “health is wealth.”

Last time around I also touched on an easily accessible chair lunge to open the hips. Let’s explore the hips a bit more, as flexible, open hips also translate to an abundance of health.

In one basic position we can target the front of the hips, the psoas muscles, and the outer hips, the gluteus maximus. In a standard lunge position, with your front knee over your ankle, lower your back knee to

the floor and, with your hands either up on your front leg or down on the floor, stay in the posture for longer to really give the psoas a chance to release. Then, to target the outer hips, place your hands on the floor in front of you, inside the front leg, and then wriggle your front foot out just slightly wider than your shoulder. Flex your foot and toes up toward your shin for stability and roll on to the outer edge of your foot, allowing your knee and leg to open out to the side slightly. If you’re quite flexible, you can come down onto your elbows. Stay for 30 to 90 seconds and then switch sides.

Until next time, keep it real.



Not the Last Word

by Emily Welch

Childhood then and now

I really start to notice my age when I start making comments about the way children are raised today.

Kids seem to be so protected that I wouldn’t bat an eye if they started to be sent out the door swathed in bubble wrap.

When I was growing up we didn’t have social media to entertain, so we relied on our imaginations to play games and we rode our bikes until sunset. Parents sent their children out the door asking them to come in before before dark, and if we failed, there would often be the sound of a name being yelled out some door in the neighbourhood.

We didn’t have cell phones, so our parents had to trust our judgment that we would return when they asked; none of this constant texting back and forth.

We didn’t have Facebook, so

parents got to know other parents personally, rather than looking through their own children’s FB account to check out their friends’ families.

Another thing is the competitive nature of birthday parties now. The parties that were thrown in my childhood years usually consisted of a few friends, some pizza, and a horror movie rented at Blockbuster. Today, parties thrown for teeny peoples’ birthdays seem to be one large competition between parents to show how current and hip they are, and they spare no expense. I know a young girl who recently turned 13, and her party seemed comparable to the Oscars, with sushi, appetizers, gluten-free desserts, and pomegranate sparkling water. Each friend was sent out the door with a goody bag filled with gift certificates, stickers, candles, and

cosmetics. Instead of a rented movie, it was karaoke and Dance Dance Revolution (the latest version). The whole thing was mind-boggling to see, as the whole shindig was posted that evening, a dare to other parents to beat it.

I’m not saying that one way of child rearing is better; I know that ideas about raising kids are always changing. We have a fast-paced world to keep up with, and it’s always getting faster. I have a two-year-old cousin that—no joke—has just been enrolled in a computer coding class; he starts in the fall. Coding for toddlers. Wow.

I hope that parents can look back to their own childhoods and recognize what was valuable in them, and hopefully emulate that a bit. Childhood should be magical, and it should last as long as humanly possible.



Lydia's Film Critique

by Lydia Zuleta Johnson

Wild at Heart

I recently purchased a suede leather jacket from a vintage shop. She’s a deep orange-tan shade with stylish braided details around the seams—I’ve guesstimated it’s from around the early ’70s. The moment I tried her on I found myself. To me, she “represents a symbol of my individuality and belief in personal freedom,” as Sailor would astutely put it in David Lynch’s 1990 film, *Wild at Heart*, although his jacket is snakeskin and far more elegant.

We open with shocking violence at the hands of Sailor (Nicolas Cage). He pops a cigarette between his lips as he calms, sweat beaded across his forehead; this will land him 22 months in prison. Sailor may be trouble, but his young, hot, and lustful Lula (Laura Dern) adores every ounce. After serving his time, he’s released back into dear Lula’s loving arms—and legs. As to escape the grip of her ultra-wicked mother of the East, the two sweethearts ride away in a 1965 Thunderbird convertible, onto the open yellow-brick road headed West.

It’s integral to understand their motive: true love. Sailor declares it fiercely in song—“Love Me,” which pauses an unruly metal show to be performed. High-pitched screams rejoice and layer themselves in awe of his dreamy Elvis-esque vocals. Mine, one of them. Passing state lines, the highway exits act as idyllic resorts for lovemaking, dancing, and affirming autonomy. Finding safety in the micro-town of Big Tuna, they settle for a couple of days of deserved rest. The local seedy motel has a room open to house

them for a few days. There they can screw and set up new footings. Their dreams of the “simple life” are hopeful, although unrealistic. Trailing closely behind the two are myriad frightening oddball hitmen ordered by Lula’s spiralling Mama, covered in bright red lipstick and malevolence.

Wild at Heart is not short of any other nightmarish Lynch familiarity. He delivers a lurid road movie for dedicated fans of *The Wizard of Oz*, freaks, and sex. Recurring pastiches to the Hollywood classic—red ruby slippers, crystal ball, piercing wicked laughter—solidify the Technicolor dreamscape the lovers travel. The fantasy is plastered in front of his anamorphic lens and harshly energetic performances. Diane Ladd, Grace Zabriskie, Willem Dafoe, and Harry Dean Stanton deliver the film’s absurdist black comedy effortlessly and entirely. It would seem the southern border is an undesigned residence for the criminally insane.

At the end of the road, now lying cold against the ground, Sailor is visited by a celestial woman appearing within a large bubble, dressed in the traditional sparkly garments of Glenda. With grace, she proclaims the scripture, “If you’re truly wild at heart, you’ll fight for your dreams.” And so as inspired, Sailor sits up. He gathers his bearings and runs forth toward the woman over his very own rainbow. It may not be theirs to decide but Emerald City is “wild at heart and weird on top.”

3.5/5



Fellas, Let's Figure It Out by Jaxson Smith Peterson

The importance of sleep

At this point, we all know that sleep is essential. We’ve heard countless lectures from parents, professors, coaches, and maybe even friends on the importance of getting quality sleep.

But when college life gets busy and the assignments start piling up, sleep is the first thing to go to the wayside.

This is counterintuitive. Work that’s done while sleep deprived is usually of a lower quality, leading to a lower grade. Unless the assignment is due at midnight, your best bet is to get some rest and crush it in the morning.

Sleep is also when your brain moves things you learned from your short-term memory into your long-term memory. Knowing this, why would you ever pull an all-nighter before an exam?

Below, I will share a few sleep hygiene tips to help you fall asleep quicker and maximize the brain-boosting benefits of quality rest.

Go to sleep around the same time most nights

Our lives are busy, and this isn’t always possible, but when you go to bed within an hour of the same time every night, your body will start to recognize that it’s time to sleep and will fall asleep quicker. Aim to do

this six days out of the week and you are likely to experience less tossing and turning.

Ditch the phone before bed

I won’t dive into all the science of blue light and circadian rhythms here, but just know that being on your phone right before bed is severely harming your sleep quality. Constantly stimulating your brain via TikTok, Instagram, or any other social media app makes it way harder to fall asleep. Reading a book or doing some journaling are better options to unwind before bed. Try to turn the electronics off one hour before you hit the hay.

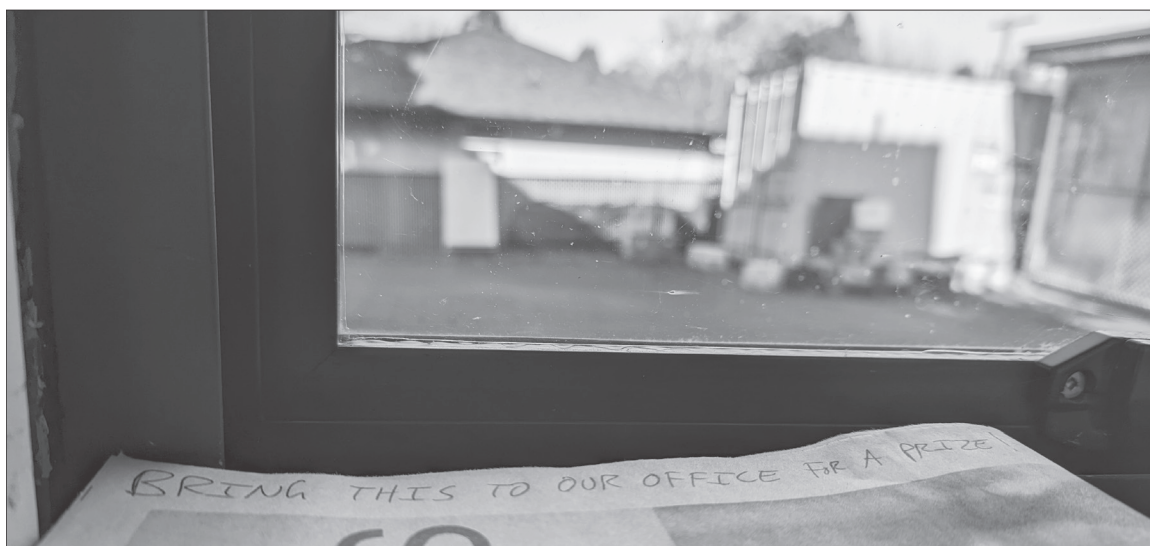
Cut off caffeine

Okay, I’ll admit that I’m guilty of not always following this one. Caffeine has a half-life of three to five hours in most people. So, if you have a large coffee with 200 milligrams of caffeine at 5 pm there could still be 100 milligrams of caffeine flowing through your bloodstream at 10 pm. Setting a consistent caffeine cut-off time for yourself will help ensure that you aren’t wide awake at bedtime.

I hope that these tips help you get better sleep and better grades. If you’re interested in learning more about this topic, I would recommend reading *Why We Sleep* by Matthew Walker.

contest

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