

RING

ringers

The City of Victoria has announced its 2022 Youth Poet Laureate: undergraduate **Eli Mushumanski**, a writing major completing an English honours degree, will be the 10th person and third UVic student to hold this position. During their one-year term, they will be mentored by current Victoria Poet Laureate and writing alumnus **John Barton**. Mushumanski's duties will include presenting new work at various events and organizing a youth poetry festival. "In the past couple of years, poetry has helped me turn inward and explore my relationship to myself. Now, as Youth Poet Laureate, I'd like to use poetry to look outward," says Mushumanski. "In a time of great climate anxiety, I'm interested in how art can help us reclaim our responsibility to nature rather than simply escape it."

Hard truths about the '60s scoop

BY PHILIP COX

Author, community organizer and social justice advocate Colleen Hele-Cardinal, a Nehiyaw Iskwew from Onihcikiskowapowin Saddle Lake Cree First Nation Alberta, will share and reflect upon her experiences growing up in a non-Indigenous household as a '60s scoop adoptee on Feb. 9 at 6:30 p.m., when she joins Humanities Dean Annalee Lepp on a virtual stage for *Humanities Reads: Colleen Hele-Cardinal*, the keynote event of UVic's fourth annual Humanities Week.

Hele-Cardinal is a co-founder of

RING .4 .2

uvic.ca/news

The University of Victoria acknowledges and respects the knowledge and traditions of the peoples on whose traditional territory the university stands, and the Songhees, Esquimalt and WSÁNE peoples whose historical relationships with the land continue to this day.

100% - m

Next issue: March 3, 2022

The Ring
A i E i Di
E i
Di
Di
The Ring
The Ring
1700
8 2 2
: 250-721-7636 : 250-721-8955
I @
2022
40014024

t

S .e Meda f E ce e ce. Re ea c



D . Rac e C e, e

Professor | Department of History

Rachel Hope Cleves believes that we need a deep understanding of history if we want to develop effective solutions for contemporary problems. She sees things other people don't want to, follows trails nobody else can find and examines issues in the history of sexuality that challenge contemporary cultural norms, like age-differentiated sex in the 19th and 20th centuries and same-sex marriage in early America. It's a testament to the excellence of her research that in spite of the difficult subjects she chooses, her articles and books are published by the most prestigious academic journals and presses. By challenging us to reflect on the historical moment in which we live, she is shaping creative intellectual engagement among the next generations—the ones who will make our future.

A a d f E ce e ce

. K ed e M b, a .



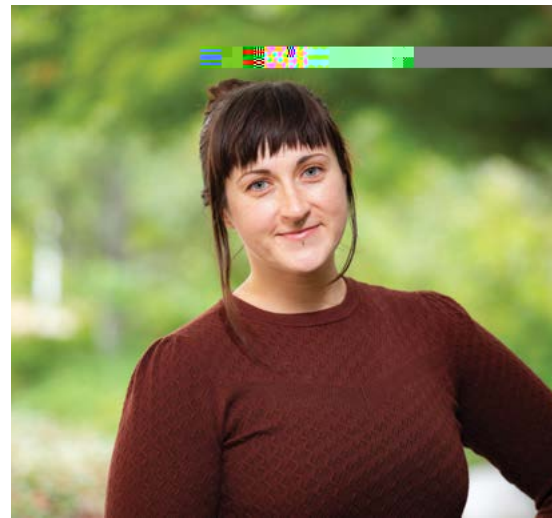
D . J da Sa e -R

Professor | Department of History

Jordan Stanger-Ross addresses social wounds, political injustices and layered identities. As the head of a nationwide partnership, he revealed the hidden motives and moral failures that led to the dispossession of Japanese Canadians in the 1940s. His team documented resistance to the policies and the legacies of the destruction of home. The result is Landscapes of Injustice, a model of how knowledge can be shared with the people who need it. Families and scholars now have life histories, analyses of land titles and law and broader reflections on racialized dispossession in settler-colonial societies. Museum exhibitions and school resources have taught Canadians to think in new ways about home, citizenship and injustice. A research database holds curated files for every one of the 22,000 interned people. Stanger-Ross brought into public discussion a new history of Canada's historic injustices against a marginalized people.

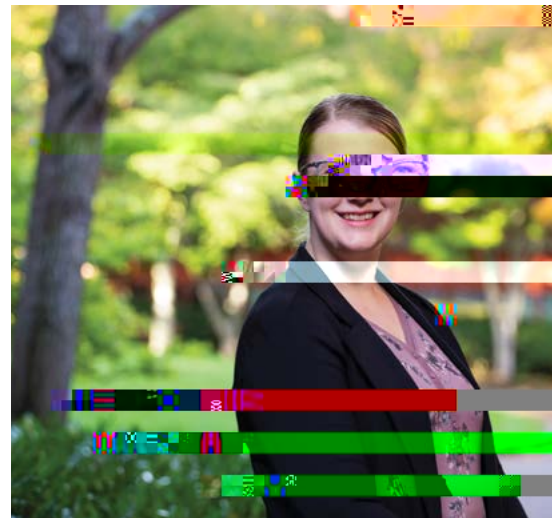
A a d f E ce e ce

. Re ea c Pa e e .



A .e Macll

Department of Greek and Roman Studies





PHOENIX THEATRE

The Waste Land

BY JOHN THRELFALL

Since its publication in 1922, T.S. Eliot's landmark modernist poem *The Waste Land* has never ceased to be controversial. Inspired by the physical and emotional devastation of both the First World War and the global influenza pandemic, Eliot's 433-line poem has spawned countless courses, studies, reviews and books. But, over the course of its 100-year life, *The Waste Land* has rarely been adapted for the stage—and usually only for solo performers.

Now, theatre professor Conrad Alexandrowicz has taken on the somewhat daunting task of directing and choreographing his own adaptation for a February 17-26 full-cast run at the Phoenix Theatre.

"This is not a play, and it completely ruptures all the rules of drama," explains Alexandrowicz. "The attention of the poetic voice is constantly changing ... but I wanted to create continuity within the piece, so I've rearranged the text to create dialogue—which was really an amazing thing to do, as it works brilliantly and reveals meanings in an entirely different way. So yes, every single line he wrote will be spoken—sometimes more than once—but not necessarily in the order [he wrote them]." He pauses and laughs. "I'm sure T.S. Eliot would really hate that."

No stranger to stirring strong emotions in his audiences, Alexandrowicz is a physical-theatre maker who specializes in the creation of interdisciplinary performances which address subjects central to the human journey: issues of relationship, gender and power, and the nature of the performance event itself. Given that *The Waste Land* has been de-