Public spaces the heart of the city

by HENRY JOHNS

The abundance of public space throughout Vancouver is a central ingredient in what makes the city one of the most liveable in the world. This is especially true during the summer, when hordes of sun worshippers mix freely in parks, beaches, waterfronts and cycleways. While the outdoors provides an area of enjoyment for people of all cultures, the indoor community centres facilitate cultural understanding and integration throughout the city.

Community centres bring cultures together

Largely away from the great outdoors, community recreational centres in diverse neighbourhoods play a crucial role in providing familiarity, stability and adaptability to the more culturally vulnerable members of our society. Opened in December 2009, the Mount Pleasant Community Centre is located in one of the most ethnically diverse areas of the city, as well as one of the more economically desolate. According to recreational programmer Darwyn Hermann, the community centre began offering classes designed for local immigrant communities soon after opening.

“All started with the line-dancing, which is an extremely popular program with the Asian community. We had all classes sold out, so we asked the community what else they wanted,” he says.

The centre now boasts a range of classes – taught in both Mandarin and English – including baking, ballroom dancing, badminton and modelling, as well as language classes to help bridge the gaps between cultures. “We have some specifically Asian cultural stuff like Chinese brushpainting and Chinese calligraphy classes, so that helps expose Caucasian people to these cultures,” says Hermann.

Leaving for freedom

During a blistering Canada Day long weekend, swarms of people descended on Spanish Banks, Kitsilano and Jericho beaches to partake in one of Vancouver’s universal summer rituals. On the beaches and in the parks, families of all backgrounds got together over the omni-cultural communion of barbecued meat, fair weather and celebration.

For IT specialist Ruban Sivaram, who gathered with his relatives and family friends at Jericho Beach, June 30 always constitutes a special day of remembrance. “This is our annual barbecue tradition we have every year before Canada Day to celebrate freedom. We are celebrating the freedom in Canada of the people that made it,” he says.

Around 300,000 Ceylon Tamils, for me was my neighbours and friends slipping in derogatory comments or asking how I was going to compete with “smart Asians stealing Canadian spots.” I didn’t respond to the remarks, but I also didn’t know how I felt about them.

Walking around Vancouver, I could see and hear all different types of people. But when I entered UBC, I knew I was interacting with the world. I met an international student from China who told me how much he loved Canada because there were so few people and so much space. It was astonishing. For me, Vancouver was a large and populous city, but from his perspective it was a little town.

In addition to the cultural exposure, I experienced being a minority as a white woman in the chemistry department, forcing me to think long and hard about the racism and discrimination the Asian community was facing from the people around me. I began to think about why people were upset by changing demographics on campus. And I began to feel angry about it. As I grew more confident in my values and beliefs, I realized I had something to say to people who expressed prejudiced views. University is about educating people.

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Reshuffle in the summer air

Rumours around ministerial reshuffles always make me smile, because – apart from the prime minister and a small, select group of advisors – no one knows who will be invited to hold a seat in the cabinet. But never mind, the speculation over who may receive a cabinet post as well as who will be inducted. You will have to give up their seat as cabinet reshuffles only learn of who knows who will be invited to hold a seat in the cabinet. But scribes serve to keep busy during the months ahead, because fresh blood at the cabinet table is the right antidote to the lack of new ideas since he remains popular in Quebec. In fact, four of the five Conservative MPs in Quebec are already ministers. Maybe we’ll see Maxime Bernier get a promotion to a more prominent role in the cabinet. It would not be a bad idea since he remains popular in Quebec. Meanwhile, many MPs must be waiting by the phone to hear from the prime minister. As usual in situations like these, many will be disappointed.

Translation Monique Kroeger

Prime Minister Stephen Harper.

Quebec MP Maxime Bernier may receive a promotion within the cabinet.

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Spencie’s View

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Learning how to communicate across cultures involves more than just using your voice—non-verbal cues are just as important. Personal space is one of the many non-verbal nuances in intercultural communication that can be difficult to traverse.

According to anthropologist Edward T. Hall, an archetypal American male stands 18 to 20 inches away when talking to another man and slightly farther than that when talking to a woman. In contrast, Hall notes that in many parts of Latin America and the Middle East, people can only talk comfortably at distances that would have an almost sexual undertone in North America. “If you are a Latin American, talking to a North American at the distance he insists on maintaining it’s like trying to talk across a room,” Hall writes.

Personal space and culture
Joemita Paulrajan, program manager of the University of British Columbia’s Centre for Intercultural Communication, agrees that culture plays a major role in our everyday lives and that personal space is part of everyday communication.

Paulrajan suggests that how we respond to each other’s personal space could be an indication of how well we know the other person.

“How we maintain and respect each other’s personal space does influence our relationship, whether it’s at work or at home,” she says.

For Monica King, who grew up in Vancouver and is currently teaching English in South Korea, her experiences with navigating personal space across different cultures consisted of trial and error until she and her co-workers achieved a balance that made everyone comfortable.

King says that in Korea, respect for elders is extremely important and there is also a greater separation between the genders. When greeting one another, there is no physical contact. Instead, Koreans greet each other by bowing.

But since King is originally from the Philippines, her students were initially confused about how to address her because she was a foreigner, but at the same time looked Asian and was not that much older than they were. Some students tried to be respectful and bowed to her, while others tried to be more westernized and shook her hand, or even gave her an outright hug.

By contrast, King says that the Filipino culture is very “huggy” and often drops the formal respect directed towards strangers, because no one is ever really a complete stranger.

“I always find out later that we’re related somehow, or they know someone I know and we’re suddenly friends,” says King.

King describes the other Canadians who’ve met in Korea as “hugers” as well, and it’s easy to see why people would think Canadians are friendly. But, she notes that even though Canadians are friendly, they are smart enough to know who to keep as a friend, and that is why it might be hard to get someone being called “casual friends” to becoming “real friends”.

“I think there’s many ways to be compliments, but they still involve making assumptions about my character, and those of others, based on the colour of my skin. So my education is not over yet.

Our community has become too focused on what ethnicity is filling the seat of our universities rather than on what type of people we want to be producing through education. Vancouver has accepted various cultures into our city and schools, but they are not wholly included yet—a blemish on our cultural mosaic. Vancouver and UBC have taught me chemistry, but they have also shown me the need to speak out and try to shift the dialogue surrounding racism and discrimination.
Daring to imagine more than politics and patronage as usual in B.C.

As summer sets in, it’s business as usual in B.C. politics.

The new B.C. Liberal government moved quickly to reward its supporters and friends — a little too quickly in fact. Whopping pay raises for top political staffers resulted in a sharp public backlash, forcing Christy Clark to retrace big salary increases for political aides and even her own staffers.

How’s Clark explained the reversal: “I said during the election we’re going to control spending, we’re going to make government smaller if we can, and that’s going to mean tightening our belts. I don’t think the raising of the right hand was intended, but I don’t think it was consistent for people.”

In other words, too many people were ticked off by this opportunistic move, so they had to take a few back. But B.C. Liberal patronage kept moving forward nonetheless.

Last week, the Victory Institute, a pro-Liberals group, released a report that no less than nine failed B.C. Liberal candidates have been given jobs with the government. As Kurt Vonnegut liked to say, so it goes.

Christy Clark hopes her clumsy attempted pay raise will be soon forgotten. There’s always been a kind of West Kelowna by-election. The liberals have been able to redefine itself as usual.

The assessment is harsh, and may strike some as sour grapes given the Liberals’ recent come- from-behind election win, and the fact that Clark will almost certainly pick up her seat in the legislature this week.

But why does Clark run one of the most vicious, gut-punch campaigns in recent memory? The NDP, lost many elections when they stood strong and proud, and even if that left, electing a number of explicit socialist governments committed to lessening the chasm of economic inequality. Even in North America and Europe, tax increases on the rich are again part of the debate, after decades of wildly growing inequality.

The best candidate always wins in elections in our corporate dominated, unequal society. Money and concentrated power are not easily defeated. The BC NDP, and its precursor the CCF, lost many elections when they were more committed to a vision of social change, and they’ve now lost a string of elections with a watered down, extremely tepid social democratic program. The walls are stacked against the left in our system — whether the left stands strong and proud, and even if that left bows and sacrifices the rich and powerful.

The best premier B.C. ever had, Dave Barrett, won a total of one election and then suffered a series of defeats at the polls, collecting an impressive record of accomplishments in office.

So let us not bow to the pundits. Clark ran one of the most vicious, gut-patient and untruthful campaigns in recent memory. The NDP campaign did make a number of serious missteps, Clark and the Liberals could only win using such gutter tactics in a depolitized society. Her win is an indict- ment of the public sphere in B.C. as a whole.

The Liberals’ victory stunned and confused not just the left in B.C., but many long-time supporters of social democratic governments around the world get tossed to the curb, the NDP has never really been able to redefine itself as a party that is not about raising taxes, making government larger and addressing income inequality through redistribution of wealth.

Baldrey’s argument, however, showed once more the well, provincial nature of our province’s election, suggesting it was time for Clark and the Liberals to go.

The new B.C. Liberal government is a party that is not about raising taxes, making government larger and addressing income inequality through redistribution of wealth.

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Clark hopes her clumsy pay raise will soon be forgotten. She is standing strong and proud, and even if that left, electing a number of explicit socialist governments committed to lessening the chasm of economic inequality. Even in North America and Europe, tax increases on the rich are again part of the debate, after decades of wildly growing inequality.

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The world in a bottle: perfume through the ages

by JESSICA LI

Fragrance speaks the loudest at a subliminal level," the writer Marion Bendeth once famously remarked. For thousands of years, people all over the world have delighted in the unlimited scents of mankind perfumes. Though the primary use of perfume in North America is cosmetic, the origin of perfume, surprisingly, lies in religion.

The Middle East

In Islamic culture, the frequent use of perfume as a religious duty has been documented as far back as the 6th century. The ritual started when Muhammad declared that every male Muslim must use perfume after a weekly bath. Such duties gave incentives to scholars to search for and develop a cheaper and more effective way to produce incense. As a result, Arabian chemists developed many techniques still used in perfumery today: distillation, evaporation and filtration.

"You almost greet people with how you smell," says Sumit Bhasin, perfumer who creates scents inspired by the fragrances of the Middle East. To him, perfume is about more than smelling good, it’s a form of personal expression. Most of Bhasin’s perfumes layer strong, heady scents that feature prominently in traditional Middle Eastern perfume: smoldering incense, earthy wood, sensual oud. And, of course, musk.

Europe

Perfumes were first brought to Europe from Arabia in the 15th century, but it was the Hungarians who ultimately introduced the first modern version. Hungarian Water, as it was known, was created in 1770 for the queen of Hungary and was notable for being the first alcohol-based perfume. Until Eau de Cologne appeared in the 18th century, Europe’s appetite for perfume was insatiable.

But in the 18th century, France, especially Paris, emerged as the capital of perfume. The French were more daring than anybody else in their pursuit of the “it” scent and weren’t afraid to experiment with ingredients unpopularr in European perfumery at the time. This willingness to explore new territory led to iconic fragrances like Guerlain’s Shalimar, expanding the range of bouquets from sweet and syrupy to dark and spicy. Perfumes such as Shalimar, Liu and Mitsouko also showed heavy influences from Middle Eastern and Oriental culture. Chanel No.5, the first perfume made with synthetic materials such as aldehydes, was also created in Paris and remains the top-selling scent of all time.

In the meantime, a preference for fresher, lighter scents had developed in Southern Europe. "As you move across the region, Mediterranean freshness is more de rigueur, and citrus and neroli are typical scents," says Courtney Dunlop, a beauty writer and perfume aficionado.

North America

"When I look for perfumes, I always find myself drawn to the sweeter, more floral ones," says Anna Sackerl, a frequent shopper at the Gallery of Perfume in Metrotown.

Looking at the list of perfume bestsellers in Canada, it turns out a large number of Canadians share her taste. With all the sugar and corn syrup North Americans consume daily, it may come as no surprise that we not only have a sweet tooth, but a sweet nose. The best-selling perfumes in North America have traditionally been feminine florals that feature sugary, fruity notes or two standout notes, you find nothing overpowering – almost smelling cosmetic-like [in Japanese perfumes]," Bhasin says.

What next?

So what’s next for perfume? Many companies try to answer this question, predicting trends for the next year or even the next decade. According to Bell Flavors & Fragrance, there will be a 1920s trend inspired by the 2013 movie, The Great Gatsby, with the creation of perfumes evocative of the Jazz Age era. Another trend is fruity notes such as lychee and berry. Ultimately, no one can be sure. What is certain is that perfume will continue to evolve, and delight and inspire the world, much as it has done since its inception.
Urban chameleon: Dutch artist engages Aboriginal youth in innovative workshops

by Sonja Grgar

 Vancouver’s art scene will im- port some inspiration from Holland this July, when Dutch artist Desiree Palmen launches a series of workshops in collabora- tion with Grunt Gallery. Titled Mamook Ipsoot (“to hide/make hidden” in Chinook), the series will enlist local aboriginal youth to collaborate with the renowned artist and explore their connec- tion to the urban landscape.

Art as intervention

Though she originally studied sculpture, Palmen realized early on in her career that she was more interested in performance art that stages interventions in real life situations. In 1996 she participated in a collaborative project titled Met Onderstel

(With Subtitle) in which artistic work was smuggled into Dutch scientific museums. The museum visitors couldn’t easily discern what was scientific truth or what was artistically added. “My wish was to make art that has a direct connection to (my) daily life,” she says.

During a routine trip to the post office in 1999, Palmen met a new artist and embarked on a new performance art intervention practice. Outraged that a security camera taped her without her permission, she cre- ated a camouflage suit that made her virtually unrecognizable. She then made another visit to the post office where a fellow artist photographed her in camouflage.

Palmen has since continued to work with camouflage, creat- ing numerous projects where she paints a person’s clothing to match a carefully selected land- scape around them. She then photographs the results in order to permanently capture the per- formance quality of a piece.

Participants in Palmen’s proj- ects have included teenagers in culturally complex and politi- cally volatile cities such as Jeru- salem and Istanbul. The results of the latter workshop were pre- sented at the 2011 International Istanbul Biennial, a contempo- rary art exhibition.

Vancouver (de)camouflaged

Glen Alteen, program direc- tor at Vancouver’s Grunt Gallery, saw Palmen’s work in Istanbul and invited her to bring her cam-ouflage workshop to Vancouver, recruiting local aboriginal youth between the ages of 12 and 15 as participants.

Mamook Ipsoot will invite the youth to pick a spot in the city that they strongly connect to, and then collaborate with Pal- men in being painted into that particular landscape. Palmen will record the results on photo- graphs and on video and Grunt Gallery will arrange for the pho- tos to be displayed in the city’s public spaces, such as bus shel- ters, in the fall.

Alteen is impressed that Pal- men is not only willing to work with teenagers, but that she also provides a high degree of col- laboration with the participants. He believes that focusing on First Nations youth for the work- shops is particularly meaningful since they aren’t a demographic that receives enough attention in Vancouver.

“It’s just the whole idea of the land, and how kids negotiate the city and what the kids see in the city,” says Alteen.

Palmen thinks that work- ing with Vancouver Aboriginal youth is important because she is aware that the city is located on unceded First Nations territory.

It’s a way for the youth to ex- plore their connection to their surroundings and affirm their presence,” she says.

However, Palmen purposefully avoids blatantly political work. She aims to ease politically heated situations through her art rather than to overtly illustrate them.

Grassroots connection

Jolene Andrew is the youth out- reach coordinator for Mamook Ipsoot, and is excited about the project’s potential to reach out to First Nations youth at a grass- roots level.

She believes that Palmen’s method of painting the youth into the landscape gives them the tools to reexamine their re- lationship to what is supposed to be their homeland.

“I really like [Palmen’s] model of painting the youth into their landscapes...[it] gives them an- other way to look at themselves in this place that’s supposed to be their homeland,” she says.

Andrew thinks that Mamook Ipsoot will be an invaluable expe- rience for youth participants and will provide Vancoverites with a new look at their provoking public space art.

The Mamook Ipsoot workshop series launches Tuesday July 9 from 11:30 a.m. -3:30 p.m., and continues every Tuesday and Thursday in July. To get information and updates about Mamook Ipsoot, visit www.grunt.ca.

“Public Spaces” from page 1

the Sri Lankan Civil War between 1983 and 2009, live in Canada. Ruban may think that Vancouver’s beaches pale in comparison to Sri Lanka’s palm trees, blue water and natural white sand, but this is a minor concern for him.

“We were limited in what we could do [in Sri Lanka]. We couldn’t go out at night and doing this kind of event was prohibited. Having this kind of freedom is what we were fighting for,” he says.

The freedoms enjoyed in Van- couver’s public spaces aren’t just noticed by refugees fleeing from political oppression.

Twenty-year-old Chazel Sola- mo, enjoying a barbecue on Kits Beach in celebration of her moth- ers and aunts’ birthday, believes the difference between Vancou- ver beaches and their counter- parts in her last place of resi- dence, Dubai, couldn’t be starker. “In Dubai, there’s only certain points of the beach where women can dress like this,” she says, gesturing at the mass of exposed flesh covering the sand in all di- rections. “They’re more conscious and restrictive about how much women show of their bodies.”

Bagels, bats, stumps and mountain

When it is the freedom to cele- brate the survival of one’s ethnic identity or the freedom to wear a bikini, Vancouver’s public spaces often represent sites of cultural liberty. They also represent a means through which immigrant communities can maintain a connec- tion to the practices and ritu- als of their former lives.

On the same sweltering Sun- day that Solamo and Sivasara were enjoying barbecues at the beach, Cosmos Cricket Club was battling with West Vancouver cricket victory in a 45-over Lower Main- land Division 3 game. The match, taking place at the Brockton Oval in Stanley Park, was attentively watched by a dedicated cohort of wives, children and friends.

But for Cosmos all-rounder Gurbirinder Singh Sidhu, a resi- dent of Surrey originally hailing from the Punjab province of India, the result of the match wasn’t the most important part of the day. “We play cricket more as a family thing. As well as a fixture, it’s an important gathering and picnic for us. On days like today the kids can freely come and go, hiking around the park and the seawall or watch- ing the game,” says Sidhu.

For Sidhu, the chance to play for the Cosmos, a club made up almost entirely of ethnic Indians residing in Burnaby, Surrey and Abbots- ford, is an opportunity to recon- nect with the homeland he left eighteen years ago.

“It is interesting to watch cricket in the city, you’re born, and immediately start playing cricket there,” he says.

While affording Indian émi- grants a link to their past, cricket matches have also solidified the cultural identity of second- and third-generation Indian-Canadians. Attending Cosmos games has given Sandy Bhammie, wife of team captain Dharmjit Bham- mie, a chance to immerse herself in an aspect of her Indian heri- tage that she completely missed growing up in Vancouver.

“I didn’t know much about it un- til I met my husband two years ago and now I go to every game. Love cricket!” she exclaims.

Public spaces, from parks to beaches to community centres, are a key part of the framework that holds together multicultural Vancouver. They provide a stage and a sanctuary, a link to the past and a chance to present that past onto a new audience.
The Source

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Focus on Local Artist

Nordic melodies and North American roots merge on stage

by Phoebe Yu

The fateful night changed Lena Anderssen's life and set her on the path of a musical career, leading her to take the stage at the upcoming Vancouver Folk Music Festival this July.

It happened nine years ago. Anderssen was working at a café in the Faroe Islands, singing to herself while she was closing shop, when a drummer suddenly appeared. She hadn't realized there were any customers left behind. He had just come up the stairs from the washroom below when he heard Anderssen sing. It was then that the drummer asked her to be the lead singer in a cover band he was starting.

"It creates this sort of longing, and I think it's that longing that also inspires much music," she says.

This same type of longing and restlessness can also be heard in Anderssen's music. But having had no formal training in writing melodies, she credits her partner, Johannesen, with introducing her to the process.

"The way he sort of introduced songwriting to me, he made it so un-strange and un-mystical that I didn't think that you had to study songwriting for a bunch of years in order to write a song," she says.

She notes that Johannesen comes from a melodic background, inspired by groups like the Beatles, while she comes from a North American background.

"I think the two [styles] merge quite nicely. You don't necessarily think about a style and then become the style, you just are it," she says.

Anderssen is looking forward to coming back to Vancouver for the Folk Music Festival, where she will be performing with Johannesen, along with one other percussionist.

"It's going to be an intimate and stripped down set where I just let the songs and the vocals speak for themselves."

Lena Anderssen, Faroese-Canadian folk singer

Not long after, Anderssen and Nicolas Johannesen, another band member, started writing their own original compositions. They typically perform as a duo on stage and are partners in songwriting. Anderssen's music has been described as "hauntingly honest," and, in her own view, is a mixture of folk and pop music.

"I feel that I have roots on both sides of the world," she says.

Anderssen suspects that her cultural background has been reflected in her music. Even though she speaks Faroese and Danish, she sings in English, which reflects her North American culture. But she suggests that her music is also tempered with the flavours and experiences she's gathered from the other side of the world. Some of her songs have a strong Nordic melodic structure.

Generally, Nordic melodic structure, she explains, is vertical — it jumps from major to minor scales. North American roots are more horizontal and rich in storytelling.

Anderssen mentions that there's a big music scene in the Faroes that may have something to do with the ocean surrounding the little island, while the big world outside waits.

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"It's going to be an intimate and stripped down set where I just let the songs and the vocals speak for themselves," she explains.

After the festival, Anderssen and Johannesen will be recording their next album. She reveals that a lot of the lyrical content for the new material will be about her childhood, so she needs to come back and revisit the places where she grew up.

"I've just made this really great home in my head and that's where it stays because I take myself with me wherever I go. I don't really feel any more at home here or there or anywhere," she says.

The Folk Music Festival is happening July 19–21 at Jericho Beach Park. See website for full schedule and ticket prices at www.thefestival.bc.ca
Cruising the waters of Vancouver

Images of Vancouver itself pale in comparison to the endless amount of natural beauty around it. It goes without saying that this city is famous for its mountains, beaches, bike trails and condos. All of this trumps the fact that we are, in fact, a port city and that the nautical is an intrinsic part of the city's makeup.

As a logging city, much of False Creek looked the way that the Fraser river does now, dotted with lumber waiting to be picked up and used. All of that has changed, and the waters are adorned differently. These images show how humankind has learned to cruise the waters that surround Metro Vancouver.
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July 9–August 6, 2013

by MADHUSSHI RAMARAJ

Imagine reciting rhymes at a poesy slam or shaking your hips at a free salsa class downtown. Now envision treating your ears to classical music at Symphony in the Park or to calypso at Caribbean Days. How about a First Nations art exhibition or a traveler recounting his tales from Istanbul to India? Enter July, the mercurial month of sunshine which offers something to whet every cultural appetite.

* * *

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Lesson 3:00 p.m., Social Dancing 3:30 p.m.–7:00 p.m., Lesson 3:00 p.m., Every Sunday, June 30–August 25
www.sundayafternoonsalsa.com

Get ready to put on your dancing shoes and sashay under the Robinson Square dome at free outdoor salsa classes held every Sunday afternoon. This fun event is open to dancers of all ages and skill levels. There will be an afternoon of social dancing, followed by performances featuring varying dance styles from belly dance to Hawaiian.

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Caribbean Days Festival
July 27–28
200 W Esplanade St., North Vancouver
604-555-2400
www.caribbeandays.ca

Elaborately costumed revellers and decorated floats adorn the streets of North Vancouver in a scene reminiscent of Carnival during Caribbean Days’ Multicultural Street Parade. Afterwards, multiple food carts await your taste buds as you feast your ears on Caribbean grooves at the outdoor music festival. Both events are free to attend. The party continues well in to the night with the Waterfront Caribbean Party, a ticketed event. See website for details.

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South Surrey Festival and Safety Fair
July 13, 11:00 a.m.–3:00 p.m.
Bakerview Park, 604-295-1400, South Surrey 604-592-6970
www.surrey.ca/culture/recreation/15387.aspx

This free family event features a multicultural food fair, artisans and live entertainment. Presented in partnership with the Surrey RCMP, this community festival includes an appearance by the RCMP Safety Bear to highlight the issues of Kids Bike Safety and Seniors Safety.

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B.C. Renaissance Festival
July 18, 11:00 a.m.–8:00 p.m.
July 19–22, 9:30 a.m.–7:30 p.m.
PacifiCity Stables 28152 16th Ave, Langley 778-926-3578 www.bcrenfest.com

Travel back in time to accept a Quarterstaff Challenge, chuckle at some pirate comedy, ride the Flying Dutchman and try your hand at some archery and horse-shoes. Food, costume rentals and a variety of entertainment are sure to please kids and adults alike. Gates close at 7:00 p.m. See website for details.

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Vancouver Folk Music Festival
July 19–22
Jericho Beach Park, Vancouver 604-602-3758 thefestival.bc.ca

Now in its 26th year, the Folk Festival is one of Vancouver’s annual musical highlights. This year’s line-up features 66 artists and groups over three days on up to eight stages at picturesque Jericho Beach Park. Early Bird discounts apply until July 11. See website for details.

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Collaboration & Contrast
June 22–July 20
1590 West 2nd Ave., Vancouver 604-732-4555
lattermagemagazine.com/blog.php

Sit back with a beer and feast your ears on the poetic stylings of Vancouver’s talented spoken word artists at Canada’s longest running poetry slam. If you would like to try your hand at this rhythmic art form, be sure to sign up at 7:00 p.m. Tickets are $6. See website for details.

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Symphony in the Park
July 14, 7:30–9:30 p.m.
Deer Lake Park, 6540 Deer Lake Ave., Burnaby 604-986-6444
www.vancouversymphony.ca

Held in Burnaby’s picturesque Deer Lake Park, the Vancouver Symphony Orchestra’s 25th annual concert is sure to be a crowd-pleaser with its program of popular favourites and light classics. This concert features multiple award-winning pianist Avan Yu. Admission is free.

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Shipyards Night Market
Every Thursday and Friday, May 14–October 25, 5:00 p.m.–10:00 p.m.
Shipbuilders’ Square, 128 Victory Ship Way, North Vancouver
northshoregreenmarket.com

Enjoy hours of live music and peruse over 50 stalls featuring products by local artisans, bakers and farmers. Satisfy your hunger with a selection from over 15 food carts serving everything from kebabs to perogies. Admission is free.

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Vancouver Poetry Slam
Every Monday at 8:00 p.m.
Cafe Deux Soleils, 604-254-1195

Every Monday at 8:00 p.m.
Cafe Deux Soleils, 604-254-1195

To sign up at 7:00 p.m. Tickets are $3 and available at the door, with discounts apply until July 11. See website for details.

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Vancouver SuperBook Movie Festival
July 9–12
www.vlsff.org/superbook

A VLAFF membership is required for admittance to the screening. Tickets are $10. Please note that a VLAFF membership is required for admittance to the screening. Memberships will be available for purchase at the box office.

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Everybody’s Got Somebody But Me
July 16, 7:00 p.m.–9:30 p.m.
Vancity Culture House, 1151 Howe St., Vancouver 604-788-5657 www.vlaff.org/everybody

Thirty-something editor Alejandra and high school student Maria fall for each other in this tender but complicated love story. Exacerbated by the age gap, Alejandra’s serious and controlling nature soon begins to stifle Maria. With love, lust and oppression sharing the same bed, will this relationship of opposites survive? A special presentation by VLAFS 2013, this Mexican film was voted a favourite at last year’s festival. Tickets are $10. Please note that a VLAFS membership is required for admittance to the screening. Memberships will be available for purchase at the box office.

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Project Limelight Variety Show
at Chinatown Night Market
July 12, 7:00–9:00 p.m.
www.chinatownnightmarket.ca

Enjoy a variety show jam-packed with exciting music, theatre and comedy put on by talented youngsters aged 8 to 15 from Vancouver’s Downtown Eastside. These budding stars will be performing as part of Project Light, a free performing arts program supported by East of Main Cafe which donates 10% per cent of its profits to this cause.

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MADHUSHI RAMARAJ
Hornby Island litter

Actually, the last place to find any appreciable amount of litter would be on environmentally conscious Hornby Island, one of B.C.’s Gulf Islands located north of Qualicum Beach (Vancouver Island), and east of Denman Island. So it was quite a jolting and wonderful surprise, on a recent Hornby visit, to come across this gigantic Campbell’s Soup can, which looks like it was discarded by some careless giant.

The "can" is actually one of about a dozen water tanks dispersed throughout the island to enable fire fighters to work efficiently; this tank on Sollans Road at Brigantine Crescent holds 15,000 gallons of water. Over the years, the tanks became rusty and dented so the fire chief called upon the creativity of local artists to transform them. Many artists have painted the tanks in a manner that responds to the beauty of Hornby’s natural surroundings. However, when artist and local resident Roberta Pyx Sutherland tried to blend this tank into its natural setting, "the can" was refusing to cooperate.

Inspired by Hornby curator Annette Hurtig who had recently passed away, Sutherland decided to listen to Hurtig’s assertion that aside from eagles and trees, there was a world of contemporary art to explore. So in the summer of 2012, on the 50th anniversary of Andy Warhol’s famous Campbell Soup can, she decided to create: Warhol Tribute. Aided by Vancouver scene painter, Tara Ireland, Sutherland worked over 100 hours to complete this incredible work.

Roberta Pyx Sutherland is a contemporary artist who employs a wide range of techniques to enhance her perception and that of others. She has been exhibited in Canada and Switzerland and been collected by the Canada Council and public galleries. Please visit her website: www.robertapyxsutherland.com/index.htm

Warhol Tribute was commissioned by the Hornby Island Community Arts Council.

Don Richardson