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breaks
taboos
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The Source

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Photo courtesy of Spica Arts

Verbatim

Surprise Rendez-vous

by RÉJEAN BEAULIEU

Two young Québécois once asked me what it was like to live as a linguistic minority for someone who was born and raised in French, but has been living in B.C. for a long time. The West Coast's charms had likely made them consider the prospect, just as they had for me nearly 30 years before, after several visits and a few years working in Alberta. The two visitors also wondered how the Francophone community of Greater Vancouver was doing.

Already keen to speak my mother tongue, I really should have been able to answer, having wondered about this for quite some time now. People familiar with my straight talk will be surprised to find that I avoided the question and quickly moved on to a lighter topic on that beautiful spring day while mogul skiing on Whistler Mountain. Firstly, I did not think they were ready to hear my answer and neither was I ready to share it. What I left unsaid sufficed that morning but was going to haunt me, as the question was totally fair.

Yes, I could have answered in terms of our services in French, our schools and kindergartens, our theatre and arts scene, our media, our small Francophone gatherings and finally about the wonderful support of our francophile friends. I could have used the language of our spokespeople who aspire to live entirely in French; as if it could be desirable to enclose oneself in a language ghetto, like certain parts of Montreal's West Island not that long ago.

No, I did not want to warn them about the difficulties of living as a Francophone when most friends, colleagues and neighbours live almost exclusively in English or can barely mumble that other official language. Neither did I want

See "Verbatim" page 9

The changing face of B.C. francophone identity

by SONJA GRGAR

The Francophone community in British Columbia and Vancouver has a long and diverse history that is constantly changing. With about 70,760 people in B.C. who have French as their mother tongue, and 298,695 individuals who speak French in total according to the 2011 census, the province can celebrate the vibrancy of a community that has expanded in the last few decades beyond the French and Québécois population to in-

clude many other Francophone identities.

Far-reaching roots

Nicolas Kenny, assistant professor in the history department at Simon Fraser University, explains that the Francophone presence in B.C. dates back to the late 18th and early 19th century fur trade where many workers were French-Canadian.

In the early 20th century, the community had geographical cohesion in the form of areas like Coquitlam's Maillardville, a vil-

lage founded in 1909 by Québécois workers and their families who were recruited to work at the Fraser Mill.

When post-Second World War suburbanization caused a scattering of the Francophone population to other areas of the Lower Mainland, living in proximity could no longer be counted upon as a pillar of cultural identity.

"The community was really spread out. Because people tended to be isolated, linguistic assimilation was very high," says Kenny.

In response to the threat of as-

similation, the Fédération des francophones de la Colombie-Britannique was formed in 1945, with the aim of lobbying for Francophone interests. First, French immersion programs were established in the province in the 1970s, and Conseil scolaire francophone de la Colombie-Britannique was formed in 1995 as the province's French school board.

Diversifying the picture

Despite these historical measures to preserve French lan-

See "Francophones" page 2

Also in this issue



Manga workshop
in Burnaby
Page 8

Rare Japanese
woodblock prints
on display
Page 9



Reach the growing
Filipino community
in Greater Vancouver

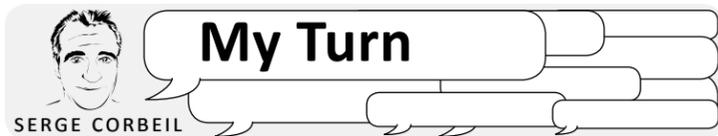
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My Turn

SERGE CORBEIL

Dark humour should be shelved

Evidently humour is not Liberal leader Justin Trudeau's forte. I don't know him personally, so I have no idea whether he is funny in his private life or not. Maybe he is. Great, if that's the case, humour being a key element to good health. However, when it comes to international affairs, in his attempts to amuse people his sense of humour takes on a dark tone, one that he should avoid in the future.

Remember that a few weeks ago during a party fundraising he implied a measure of admira-



Photo courtesy of Justin Trudeau

▲ Justin Trudeau.

tion for the Chinese political system. Following a bout of media poking fun at him by using excerpts from the speech, he declared the whole business to be a joke. Many afterwards gave him the benefit of the doubt.

But here he goes again. This time it was not simply among friends but during a TV appearance on *Tout Le Monde en Parle*, one of Québec's favorite talk shows, no less. Speaking about the tragic situation in Ukraine, he said that the Russian government, unhappy with its athletes' Olympic performance in hockey, could intervene in the crisis. Met with the perplexed expression of the show's host, Trudeau quickly replied that he was trying to lighten up a dramatic situation. It didn't help his cause.

That is what is troubling in his behaviour. He himself admits that he is trying to inject humour into a human tragedy that is not funny at all. Many of his party members must be wondering how his judgment can be so off, not just once but twice, if we count his Chinese government comments.

For the Liberals' opponents, this is manna from heaven. Fol-

lowing the latest Liberal Party of Canada congress, well-covered by the media and portraying Trudeau in a relatively favorable light, he is now serving his opponents ammunition on a silver platter. He is making it pretty easy for the Conservatives, especially when we consider that one of their key strategies when it comes to the Liberal leader is to constantly remind Canadians that he cannot be taken seriously.

For now, his strategists will have to ensure that he has a carefully scripted speech when he faces the media in order to avoid this type of improvisation that has caused them nothing but trouble. They might also want to rethink the way they try to rescue him in the future.

The last time they sent MP Marc Garneau to the front – not a bad choice in itself since he has a solid reputation. However, he didn't really help the Liberal leader in attempting to minimize the blunder by stating that context – in this case, an entertaining talk show – was everything.

This is precisely the mistake. Context doesn't matter. To occupy the prime minister's seat, a party leader can never let their guard down. Many polls will confirm this. Trudeau's weakness is that many people consider him not yet ready to bear the responsibilities that come with the post. ✍

Translation Monique Kroeger

Spencie's View



► "Francophones" from page 1

guage and culture, many current Francophone immigrants from minority communities move to B.C. to perfect their English, believing that gives them an edge in the work force.

Gretta Bissa, 29, is originally from Gabon, and moved from Québec to Vancouver in 2009. Even though learning English was her initial focus, Bissa gained many of her employment opportunities through local Francophone organizations such as the Société francophone de Maillardville (SFM). Their annual Festival



Photo courtesy of Capture It!

▲ Maillardville.

du Bois, which just celebrated its 25th year, is the largest Francophone festival on the west coast.

Bissa notes that the cultural diversity amongst the festival's

attendees is a testament to the changing profile of the francophonie in Vancouver.

"There is a diversity in the Francophone community now. There are also other immigrants from other cultures who are already speaking French, and who [should be considered] as French-Canadian," she says.

Djibouti-born Souad Yassin, 27, is the projects coordinator at SFM, and has lived in Vancouver for three years. Yassin has spent most of her life in Canada, and perfected her English in Alberta prior to moving here.

Though her bilingual status made it easy for her to secure employment anywhere, she delights in being able to work in a Francophone setting in Vancouver.

"I was surprised by the beautiful Maillardville community, and the history here, and being able to work in my first language," says Yassin.

She points out that a number of her SFM colleagues are originally from French-speaking African countries, and though many have lived in Québec prior to moving here, they feel they have built a unique identity here in B.C.

"All the Francophones I know here do not consider themselves Québécois. The new identity everyone has here is Franco-Columbian," says Yassin.

Updating history

The Société historique francophone de la Colombie-Britannique (SHFCB) is a volunteer-run organization that is dedicated to the promotion and preservation of B.C. Francophone history.

"One of the things we want to

do is to reach out to those Francophone communities that are relatively new in the province to ensure that [their history] is preserved," says Maurice Guibord, SHFCB president.

The organization is currently networking with minority Francophone communities in the hopes that their members will write down their local history. SHFCB then plans to preserve it in its archives and offer it as a research resource in the brand new office they are currently opening at the Maison de la Francophonie.

Yet, despite the efforts of many Francophone organizations, keeping linguistic and cultural identity alive is a challenge for many minority immigrants. Salim Dakhia is an Algerian-born French teacher who lived in France and Québec prior to settling in Vancouver in 1997.

He recalls that his desire to perfect his English made him almost lose his French in the first six years of living in Vancouver.

He credits a career change from computer science to teaching French, as well as the ever-increasing number of Francophone events in this city with rekindling his connection to his formative cultural identity.

"I remember walking on Robson Street and never hearing French at all, and now it's more and more common," says Dakhia.

The will to thrive

However, despite its growing numbers, newer Francophone population in Vancouver is often here temporarily, with many people moving away once they have children, according to Gui-

bord. This means that local Francophone associations struggle to maintain a thriving membership.

Christian Francey, executive director of the Société francophone de Victoria, which organizes the upcoming Festival de la Francophonie (March 6-9), notices a similar trend.

Even though the Francophone community in Victoria has become much more diverse with the relatively recent introduction of North African immigrants, it too is in a continual state of flux.

"Because of the military base there is a big turnover, so it is really hard to have [community] stability," says Francey.

With Francophone communities scattered across the province and the various areas of the lower mainland, festivals and events gain even greater importance in promoting community cohesion.

"There are a lot of events, more than actual physical spaces that are dedicated [to the Francophone community]," says Kenny, who also serves on SHFCB's board.

For her part, Yassin sees community events as the lifeblood that will help ensure Francophone survival in Vancouver and in B.C.

"We have to keep it going, otherwise it may die down here in the west coast. We make it possible for everyone to see that French is still alive," she says. ✍

For more information on the Francophone community and its events in the province, please visit the following:
www.ffcb.ca
www.maillardville.com
www.shfcb.ca
www.francocentre.com

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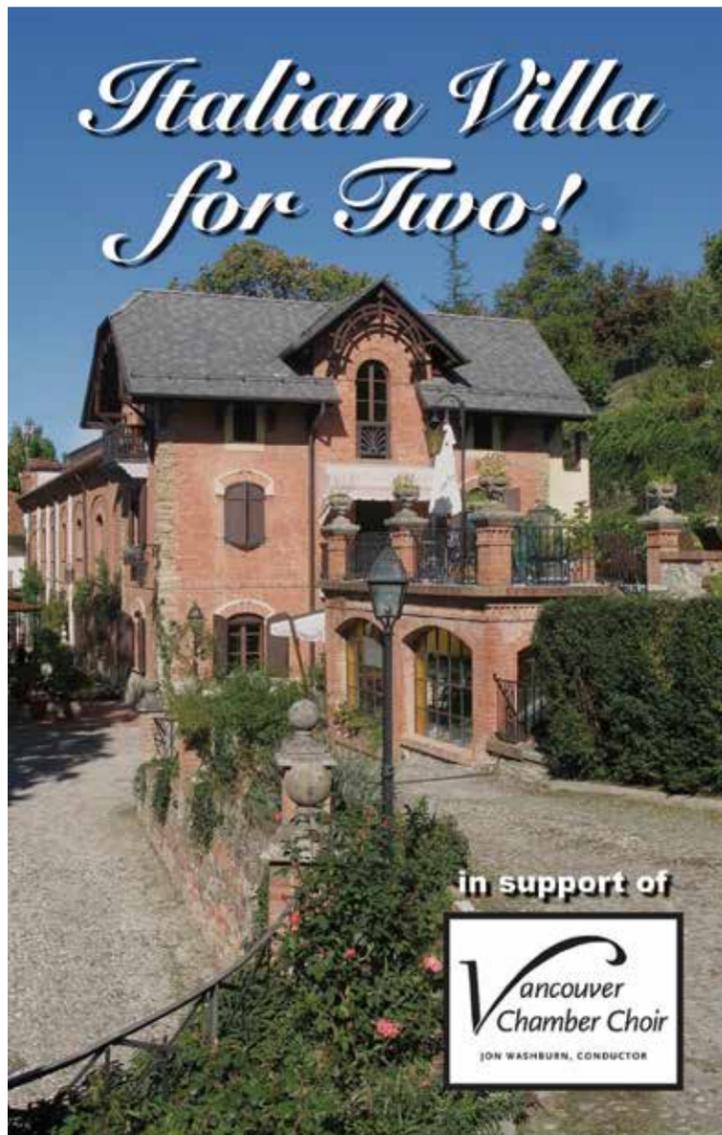
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Celebrating the Turkish community in the Lower Mainland

by SALENA TRAN

The Turkish community is reaching out to different cultural communities in the Lower Mainland through the fine arts. Mesut Orhan, folk dance coordinator at the Turkish Canadian Society (Society) says that because of the location of Turkey there are multiple ethnicities that make up the Turkish culture. This diversity makes Turkish immigrants to Canada uniquely positioned to adapt to Canadian diversity, but creates challenges as well.

“Turkey is between Europe, and the Middle East and not far is Asia. So many people from these [regions] come to Turkey. With so many different ethnicities, no one knows what a Turkish person looks like, like Canadians,” says Orhan.

A diverse history

The population of Turks living in Vancouver is small compared to other cultural backgrounds. According to the 2011 Statistics Canada report, there are 4,395 Turks living in Vancouver compared to the largest cultural population of 432,680 Chinese. With a small population living in the Lower Mainland, the history of the Turkish people in Vancouver is fairly short. Yusuf Altintas, a Turkish professor at the Univer-

tory in the Lower Mainland and takes note of the importance of the Society. The Society was founded in 1963 by professionals, such as engineers and professors, and the group helps promote Turkish culture in Canada. The Society had their annual meeting on Feb. 22, when they discussed

learn about their culture in a fun and safe environment and ultimately, it helps build community. Sumbultepe also says that the children’s theatre is there to help build a bridge between Canadians and the Turks. She hopes that the students will take their knowledge of diver-

“With so many different ethnicities, no one knows what a Turkish person looks like, like Canadians.

Mesut Orhan, Folk Dance Coordinator, Turkish Canadian Society

various ways to improve the community in Canada.

Building community through dance and music

The Society helps many festivals and performances throughout the year. Nural Sumbultepe, the art coordinator at the Society, says this year that a children’s theatre performance will be one of the main attractions.

She says that the theatre performance is especially important for April 23, which is Children’s Day in Turkey, when the Turkish community celebrates democracy and the future generation.

sity and celebrate it. The Society also has a folk dance and choir group for older students who wish to learn traditional music and dance.

“We want to share our dance with the people here in Vancouver. Our students can learn more about Turkish culture through dance and it’s emotionally important [for our community],” says Orhan.

Sumbultepe also discusses the importance of music in Turkish cultures and says that the choir led by Demet Edeer allows university students and older generations to integrate and learn from each other.



▲ Vancouver Turk folk dance art group.

sity of British Columbia, is an active participant in the Society who speaks proudly of the history of the Turkish community in Vancouver.

“The [history] is very different, Turks can have ancestors in many different countries and many ethnic backgrounds but they’re Turkish,” says Altintas.

Altintas speaks about the his-

“Dance is especially important in our culture; it allows for kids to belong. Not all the kids are Turkish, but that’s the great thing. We encourage people of all different backgrounds to come and join us at our events. We want to bring people from all over [the Lower Mainland] to celebrate with us,” says Sumbultepe.

She says that the kids can

“We practice together and we perform at the Eurofest. It’s important that we don’t lose this part of our culture, it helps us stay connected to our roots,” says Edeer.

The Children’s Festival will be held in Vancouver this year on April 26. For more information please visit www.turkishcanadiansociety.org.



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Left Bank



Facing off against Big Oil: Why I write

Everyone who thinks seriously about the world's ecological crisis and in particular the threats posed by climate change must end up asking themselves some variation of these two questions: what if it is too late to avert catastrophic and runaway climate change? And, how can we possibly defeat the forces arrayed against us, starting with increasingly repressive governments and the oil companies, the most powerful and wealthy corporations that have ever existed?

The daunting answer to the first question is that we don't know if it's too late. Climate models have consistently underestimated factors that have already begun accelerating global warming, and that's why normally very staid scientists have increasingly been sounding the alarm and joining calls for action. We don't know, and it really doesn't matter. We have to attempt to

working to strengthen media that allow journalists to really pursue an adversarial approach to vested interests.

So I'll keep at it, but I do think I'll change somewhat the focus of my commentaries here. My last column bemoaned the total lack of political leadership in B.C. on the issue of climate change, in the face of a fossil fuel export scramble facilitated by the corporate-friendly governing Liberals. But I realize now that I painted an incomplete picture. Too much griping about inaction at the Legislature, and not enough trumpeting of the remarkable grassroots movements sprouting up around the province.

I could have previewed the Salish Sea Winter gathering, which took place Feb. 21-22. Hosted by the Tsleil-Waututh Nation, the weekend brought together activists with Indigenous musicians like A Tribe Called Red. I could have written up Artshift, another

“Change is going to be led by movements with the savvy to build broad coalitions and the sense to remain independent of ossified parties and opportunistic politicians.

prevent the most disastrous scenarios, even as we must accept and prepare to adapt to the disruptions that climate change will inevitably bring.

As for the second question, my answer is invariably tied up with a third question: why write about all this, and why write at all?

I write because I have to. I write because the plunder and greed that surrounds us would be unbearable if I couldn't at least call it out. I write in hopes of sharing research and investigation that might be useful for others grappling with these issues. I write because it's a way to contribute something to the battle against the corporate Leviathans of Big Oil. Even if we lose and lose badly, I write in the hope that I'm helping lay down some marker for future generations. The odds may be long and not in our favour, but what choice do we really have? Ultimately, I write about these things so that when my kids are grown-up I can look them in the eye and say we tried.



▲ Protestors brave the weather at the Salish Sea Winter gathering on Feb. 22.

Forgive this unusually introspective column. I've been thinking a lot about the state of journalism in Canada, and frankly about whether I should continue in this line of work. Adversarial, anti-corporate journalism and writing is after all, almost by definition, a precarious, low-paying trade. Luckily, there's a network of great people across Canada

movement-building event that took place March 1, giving artists the tools to creatively resist fossil fuel export projects.

I could have written about the actions of these inspiring activists, not the inaction of out of touch politicians. I could have and I should have. At this juncture in Canadian history especially, it's clear that change is not going to be led from legislatures or from Parliament. Change is going to be led by movements with the savvy to build broad coalitions and the sense to remain independent of ossified parties and opportunistic politicians.

To justify this somewhat sweeping assertion, I present you Justin Trudeau: the young and hopeful prime-minister-in-waiting. Crisscrossing the country taking selfies, asking for your email address, and expressing his love of Canada in speeches written by his various Cyrano de Bergeracs, Trudeau presents himself as the only alternative to Stephen Harper. But on a number of key issues, including the tar sands, his policies barely differ from Harper's.

For example, on a recent trip to Vancouver, Trudeau reiterated his support for the KeystoneXL tar sands pipeline to the United States, asserting that “the opposition to the Keystone XL pipeline in the United States and elsewhere is not scientific.” James Hansen, NASA's top climate scientist, would no doubt disagree. After all, Hansen and many other scientists have participated in civil disobedience urging the Obama administration not to approve Keystone. Contrast Trudeau's absurd remarks with the hundreds of youth who risked arrest outside the White House last weekend to protest the pipeline.

It just so happens that Trudeau's chief of staff used to be a lobbyist for some of the biggest oil companies in Canada. Hope and change won't come from following Trudeau and the suits behind him. That's why I'll be writing less about the politicians, and more about the activists on the frontlines. ✍

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These meetings will be a fun opportunity for newcomers to learn more about Canadian culture, history and current issues. Participants will listen to audio clips, watch interesting short documentaries and read books or short stories in a fun environment. If you are interested in improving your listening, reading and speaking skills, meet new people and have great conversations, this club is a perfect place to start! Priority for Permanent Residents.

When: March 10-April 28, every Monday, 10:30am-12:30pm
Where: MOSAIC Vancouver, 2nd floor, 1720 Grant St
Registration: culture@mosaicbc.com

Power of Attorney, Joint Bank Accounts and Representation Agreements Workshop

When: March 11th, 10am-12pm
Where: MOSAIC Vancouver, 2nd floor, 1720 Grant St
Registration: 604 254 9626

Fall Prevention for Seniors: Workshop

This workshop will go over fall prevention tips for seniors. Participants can follow up with a fall prevention clinic on March 21. In English, with Korean and Mandarin interpretation.

When: March 14, 10-11:30am
Where: MOSAIC Burnaby Centre for Immigrants, 5902 Kingsway
Registration: 604 438 8214

MOSAIC is a multilingual non-profit organization dedicated to addressing issues that affect immigrants and refugees in the course of their settlement and integration into Canadian society.

Postcard from Geneva

Canadian artists at the UN say, "No to FGM"

Female genitalia mutilation (FGM) rituals wound not just the young girl they are performed on, but also can tear at a nation's basic social foundation.

International Women's Day is March 8, and reminds people about the struggles in seeking justice for both women and girls. But this year, a groundbreaking UN art show revealed the negative effects of passivity on violence against females around the globe.

The Global Alliance against Female Genital Mutilation – #GAFGM on Twitter – organized the event at Le Palais des Nations, in Geneva.

In commemoration of the International Zero Tolerance Day of Female Genital Mutilation (held Feb. 6, 2014), GAFGM's exhibit *Une Femme Blessée est une Nation Blessée – A Wounded Woman is a Wounded Nation* united, for the first time, Canadian First Nations artists to join in solidarity with European and African artists to express on the theme of female genital mutilation.

Taking place in the "Passerelle," a natural, beautifully-lit corridor linking the new and old UN buildings, the presentation – a first in any exhibit at the UN – juxtaposes images of First Nations and African

societies and gives voice to the suffering and oppression of both women and girls as victims of FGM.

The exhibition was unveiled in the presence of Michael Moller, the director general interim of the Office of the United Nations, and UN representatives from Togo and Senegal and also had endorsement from the permanent mission of Canada. The audience was composed of diplomats, staff, students and visitors representing various locales from around the world. From Canada, exhibitors included three generations from the Cree Nation of Manitoba: carver and jewellery maker Jadeon Rathgeber and his mother, Patsy Half Moon Bruderer, accompanied by her granddaughter.

Half Moon, the only woman artist-participant, demonstrated a rare First Nations' art form called "Birch Bark Biting" or "Birch Bark Transparencies," an ancient indigenous art technique requiring the use of teeth.

Half Moon is one of the last Native practitioners of this art form.

Also supporting the Global Alliance, were Quebec artists including First Nation sculptor and print maker Jacques Newashish (Atikamekw) and Quebecois painters Patrick Gignac and Igor Ustinov.



▲ Canadian representatives and participants, exhibition and symposium.

In response to the historic UN Resolution adopted Dec. 20, 2012 banning worldwide FGM, the GAFGM also organized a symposium Feb. 7, 2014 at the Conference Centre in Geneva. With the participation of multiple countries officially represented and in the presence of Dr. Michel Sidibé, Executive Director of UNAIDS (ONUSIDA), this international symposium cre-

ated the infrastructure for the first university chair specializing in the subject of FGM. In its goal to put into place FGM-abandonment programs, it will link together research, activism and available information, drawing from an interdisciplinary group to see and determine what programs conform or do not conform with the UN resolution ban, with special empha-

sis on evaluation criteria of projects on the ground working to see the abandonment of the practice of FGM.

GAFGM was co-founded in 2010, on the United Nations campus, by Canadian Elisabeth Wilson, along with her partner, German-born Holger Postulart. ✉

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VACT delves into the taboo to fill a niche in Vancouver's arts scene

by FLORENCE HWANG

Artists looking for a launching pad to display their theatre work may have a hard time telling certain stories.

While mainstream theatres, such as the locally-based Arts Club, are starting to showcase Canadian Asian stories (such

with the audience through storytelling.

"We hope to be bringing some of the stories that mean something for the Asian community," says Yamamoto.

Reconnect to Culture

VACT was co-founded by Leroy Chin and Joyce Lam, in 2000.

“VACT’s goal is to have more Asians on stage, to better reflect that pool of talent.”

Tetsuro Shigematsu, VACT president of the board

as *Kim's Convenience*, which will run at The Arts Club April 24 to May 24, 2014), there's still a certain niche that needs to be filled when telling stories by and for Asian-Canadians, according to Donna Yamamoto, artistic director of the Vancouver Asian Canadian Theatre (VACT).

The theatre hopes to create vibrant energy and entice emerging artists by delving into taboo issues.

Yamamoto initially got involved with the Richmond theatre group in the Steveston's 2011 production, *Salmon Row*.

"I wanted to see more colour on stage," says Yamamoto.

Yamamoto, who has worked as a professional actor for the past 25 years, knows the importance of connecting performers

VACT was created because the Asian-Canadian community was underrepresented – both in stories and actors – in the theatre community.

Tetsuro Shigematsu, VACT president of the board, first got involved with the organization through a sketch comedy project.

"I think for a lot of people, including myself, VACT represented a doorway through [which] emerging artists would enter and individuals [could] find themselves in a nurturing environment," says Shigematsu.

Shigematsu recalls seeing a lack of Asian actors, writers or artists when VACT was first formed.

"VACT's goal is to have more Asians on stage, to better reflect that pool of talent," says Shigematsu.

Lam and Yamamoto don't think their audience sees enough of Asian actors and stories on stage. Lam points out when people relate to stories and actors who are just like them, they want to go to the theatre.

"We also felt as second-generation Chinese Canadian, we lost our language and we wanted to get connected with our culture," says Lam.

Not only is VACT focusing on developing new Asian talent in acting and writing, but Shigematsu says they want to develop, from stage readings all the way to production, a canon of Asian-Canadian plays.



▲ The emotional struggle between Matthew and his boyfriend's father Hong in *Ga Ting*, a play at VACT that explores the issue of homosexuality in the Chinese community.



▲ Mourning parents cope with a secret revealed.

"We're hoping that VACT will not only develop into an entity, but also become more of a destination where artists will see VACT as a launching pad where they can get noticed, as well as attracting cultural decision makers," Shigematsu says.

Yamamoto wants to continue to bring a high level of quality to their shows. To showcase plays with relevance to the Asian-Canadian community is the desired goal, and to soon be able to pay the artists, actors and playwrights.

Upcoming production focuses on "taboo" issue

Ga Ting, Cantonese for "Family," is a new play dealing with an issue not dealt with in Chinese

communities: homosexuality. Minh Ly, a Toronto-based playwright, wrote this piece about Chinese immigrant parents who find out after their son was gay after he dies and they meet his boyfriend.

"*Ga Ting* tells a great story that needs to be told. In terms of discrimination, it could be racial or sexual. Lots of things that happen that shouldn't be happening. It's a very sweet story with lots of layers," says Yamamoto.

Delving into Canadian Chinese history for inspiration

VACT's historical themed production of *Red Letters* was based on the Redress Apology from Prime Minister Stephen Harper,

and the head tax imposed on Chinese Canadian citizens in 1885.

"The point was not to drill a history lesson into people's heads, but to help people feel the pain of the law. There was a lot of sobbing in the audience," recalls Lam.

Even though the play was a fictitious account, people connected with it. That moment became VACT's turning point in the plays they wanted to produce.

"People came up to me and said, 'That's my story. That's my grandfather's story. It was so real,'" says Lam. ☞

Ga Ting, co-produced by VACT and Frank Productions, will run through March 22 to 30, 2014. Preview March 20 and 21. www.vact.ca

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neighbourhood house

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Kiwassa welcomes you into our House on Friday, March 7th as we host a community fundraiser for our Youth Programs. The event will showcase Kiwassa's various youth programs and feature food, entertainment, a youth art battle, and a fabulous silent auction.

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Written and Directed by Yael Farber

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March 25–April 19, 2014

March 25–29, April 1–5, April 8–12, April 15–19 at 8 pm
March 30, April 6, 13, 19 at 2 pm

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Single tickets on sale now through The Cultch's Box Office: 604-251-1363 or tickets.thecultch.com.

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Internationally acclaimed director Yael Farber sets her explosive new adaptation of Strindberg's classic *Miss Julie* in the remote, bleak beauty of South Africa. In the sweltering heat of a Cape Karoo kitchen, a deadly battle unfolds over power, sexuality, memory, mothers, and land. This newly menacing, passionate, and relevant allegory for a post-apartheid state in transition was named one of 2012's Top 5 productions by *The Guardian*, UK and the Top 10 of 2012 by *The New York Times*.

An outstanding South African cast includes Fleur Du Cap award-winner Bongile Mantsai as John, South African television veteran Thokozile Ntshinga playing Christine, and Hilda Cronje as Julie. They are joined by on-stage musician and singer Thandiwe Nofirst Lungisa from the Ngoko Cultural Group, creating an evocative soundtrack of Xhosa music performed with traditional regional instruments, overlaid by a sinister soundscape created by Daniel and Matthew Pencer.

Following its Canadian premiere at The Cultch, the production will have runs at Place Des Arts in Montreal (April 21 to May 3) and the Harbourfront Centre in Toronto (May 5 to 10).



presents

Rajaton in Concert

Friday March 14, 2014 | 7:30pm ([buy tickets](#))
Saturday March 15, 2014 | 7:30pm ([buy tickets](#))

Magee Auditorium
6360 Maple St, Vancouver BC

\$30 General Admission

Available online at VTIXonline.com: **Friday tickets** | **Saturday tickets**
Info: 604.272.4216

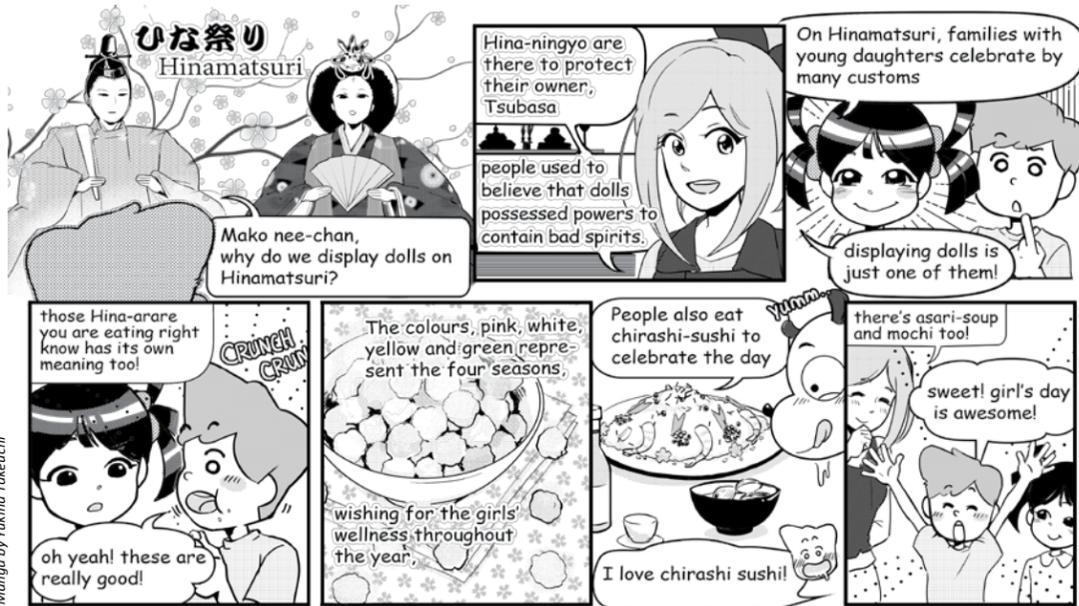
Rajaton, Finland's boundary-crossing choral sensation, returns to Vancouver for two performances at the Magee Auditorium on March 14 and 15 (7:30pm), presented by the BC Choral Federation. A favourite of Vancouver audiences, Rajaton has headlined for MusicFest Vancouver, where their shows were always huge hits.

Effortlessly bridging the world between Classical and mainstream convention, Rajaton is a bona fide pop phenomenon. The Finnish word "Rajaton" translates as "boundless" – the perfect word to describe this a cappella ensemble's approach to music. They have collaborated with such superstars as The King's Singers and The Real Group, released 13 albums, and worked with film directors and choreographers. Their deep passion for choral art, generosity of spirit, and their sheer enjoyment of singing has won the hearts and acclaim of audiences and critics everywhere. Their energy – infectious; their ability to entertain and inspire – Rajaton!

VENUE INFORMATION & PARKING

The Magee Auditorium is located at Magee Secondary School in the Kerrisdale neighbourhood of Vancouver. The nearest major intersections are W 49th Ave & West Boulevard, and W 49th Ave & Granville St. Maple St. is one block east of West Boulevard. Follow Maple Street (north) right to the theatre parking and front door.

Free parking is available in the theatre parking lot. The parking lot is best reached from the Maple St. Alternate street parking is available on Maple Street and/or W 45th Ave.



Manga by Yukina Takeuchi

The art of the Manga-ka at the Nikkei Museum

by JAKE MCGRAIL

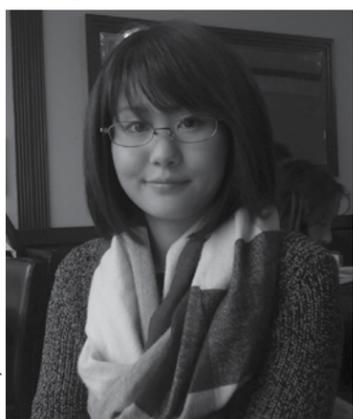
For young people fascinated by the styles and techniques of manga and anime, the Nikkei National Museum & Cultural Centre in Burnaby is offering a chance to learn how to do it themselves. On March 15, the museum will host a Spring Break Manga Workshop aimed at introducing young people to the art of drawing manga.

"We just want the kids to have fun, basically, and maybe they'll take a look at the exhibits too," says museum programmer Nichola Ogiwara.

Manga - a brief history

Manga is an art form that dates back to 19th century Japan. The Japanese artist Hokusai coined the term manga, to refer to doodles in his sketchbook. The term can be translated as "comics," as well as "whimsical sketches" or "lighthearted pictures." After World War II, the mangaindustry grew as comics were cheap and easy to find compared to TVs and movies. Manga was often published in children's magazines and the most popular series were put into graphic novels. Soon manga became so popular it had its own magazines, such as *Weekly Shōnen Magazine*, originally published in 1959.

Manga came to America in 1987 with the titles *Lone Wolf and Cub*, *Area 88*, *Mai the Psychic Girl* and *The Legend of Kamui*. Manga was nowhere near as large as it was in Japan, and was sold in specialty comic stores. Then the anime TV series *Sailor Moon* arrived. The TV show was not a hit, but two years later it was incorporated with other titles into the magazine *MixxZine*. The magazine only lasted a few years, but the *Sailor Moon* comics that were put in graphic novels were hits.



▲ Yukina Takeuchi.

Manga in North America grew rapidly, pushed faster by the popularity of anime and Japanese video games. Today most bookstores have a manga section, and

manga dominates the graphic novel bestseller list.

Learning the art of drawing manga

The digital artist, Yukina Takeuchi, is the instructor for the Spring Break Workshop. She drew manga and anime in high school and won awards for both

She notes that preparing for the range of students who will attend the workshop can be a challenge.

"The levels and ages of students is a problem. I tell them to draw something and some finish faster than others, so I have to give them something else to do," says Takeuchi.



▲ Manga bridges Japanese and local culture.

her manga and photorealist paintings, artwork that attempts to re-create a photograph as closely as possible.

She loved art, but did not initially think she was talented enough to pursue it as a career. She studied food and nutrition at UBC, but after two years decided she wanted to pursue art. She went to the Vancouver College of Art and Design for 3D animation and got a diploma in 3D Modeling Animation Art and Design. Nobody was hiring when she got her diploma, so she assisted storyboard writers for anime strips, and decided that she preferred 2D to 3D animation. "With 3D, you have a model you move around by computer. In 2D you draw your character and move them around with a pencil. I like drawing the most, so I like 2D more," says Takeuchi.

She has done a couple of drawing workshops in the past, including at the Richmond Community Centre. She drew the mascots for *Nikkei Matsuri 2013*, a summer family festival held at the Nikkei Museum, which is how the museum became aware of her skills.

For this workshop, Takeuchi plans on focusing on *Hito-Koma*, or single panel manga. The work will be done with paper and pencil, and maybe pen for the outline. Participants will learn how to draw pictures in classic 2D manga and anime style.

"I want them to be able to take something home," says Takeuchi.

Takeuchi hopes to help youth get started on developing their manga skills, something she believes anyone can do with enough effort.

"I got art awards in high school but thought that anyone could win them if they wanted. I still believe that. It's how much work you put into it," she says.

Nikkei National Museum & Cultural Centre
March 15, 2-5 p.m.
6688 Southoaks Crescent, Burnaby
604-777-7000
For ages 10 and up
Fee: \$10
Registration:
604-777-7000 ext.109
jcnm@nikkeiplace.org

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2013-2014

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Márcio Faraco

Saturday, March 8 @ 8 PM

BlueShore Financial Centre for the Performing Arts
Capilano University
2055 Purcell Way, North Vancouver, BC

Tickets: \$32/29

Advance tickets on sale exclusively at the BlueShore Financial Centre Box Office:
604.990.7810 | capilanou.ca/centre



"Influenced by Brazilian masters Chico Buarque, Milton Nascimento, João Gilberto, and Caetano Veloso, Faraco goes one step further and brings in his innovative style to Brazilian samba, baião, and toada." *MusicaBrasileira.org*

The Cap Global Roots Series is pleased to present Márcio Faraco with Philippe Baden Powell, in an evening of Brazilian jazz inspired by a variety of traditions from their homeland. As Brazil prepares for the world cup this June, Brazilian fever is already beginning to spread around the world. Acoustic guitarist Márcio Faraco represents the music of his country with crafts songs in the samba, bossa nova, baião and choro traditions of Brazil, while mixing it up with Portuguese fado, African and Cuban styles. He will perform with pianist Philippe Baden Powell, son of Brazilian guitar legend, Baden Powell.

Márcio Faraco is a Brazilian-born singer, composer, producer and acoustic guitar player. Dubbed "Brazil's answer to Leonard Cohen," Faraco's smooth vocals blend effortlessly with captivating rhythms and masterful guitar work. His father was in the military and also a guitarist, who bought his son a guitar at age 10 and taught him to play. The family moved around Brazil when Faraco was a child, exposing him to various styles of music, before they settled in Brasilia. He started his career in Brazil playing in popular bands Legião Urbana and Capital Inicial. After many years of living and working in Brazil, Faraco decided to leave the country for Paris, where he has lived with his wife ever since. He has released six albums since living in France: *Ciranda* (2000), *Interior* (2002), *Com Tradição* (2005), *Invento* (2007), *Um Rio* (2008), and is his latest creation *O Tempo* (2011).

Son of legendary Brazilian guitarist Baden Powell and brother of the guitarist Louis Marcel Powell, Philippe Baden Powell began studying piano at the age of 7, in Baden-Baden, Germany, and quickly learned the basics of composition, harmony and improvisation from his father. In 2005, he was one of the winners of the Montreux Jazz Piano Solo Competition and moved to Europe to develop his career. He has recorded four albums and has performed all over the world.

"In every sense, Philippe Baden Powell is one of those musicians who reminds the rest of the world that there is a new musical force emanating from Brazil that is powerful... a branch of the same root that produced the Bossa Nova." *Latinjazz.net*

Seeing the spectacular in Ukiyoe: Japanese woodblock prints

by ANASTASIA SCHERDERS

Spectacular and sophisticated may be the best words to describe *Ukiyoe Spectacular*, an exhibition of Japanese woodblock prints at Nikkei National Museum and West Vancouver Museum that will run to March 22 and 23. *Ukiyoe*, which literally means ‘pictures of the floating world,’ is a genre of woodblock prints and paintings produced in Japan in the 1800s.

Ukiyoe is commonly known for depictions of Japanese landscapes, kabuki actors and courtesans. *Ukiyoe Spectacular* is an exceptional exhibit in that it focuses on subject matter that has rarely been shown to a North American audience.

The exhibition features over 100 prints by more than 30 artists, with each location featuring a different grouping of prints from the personal collection of Shin-ichi Inagaki. Originally a graphic designer, Inagaki was drawn to the graphic and often dramatic images of *Ukiyoe*, and in the 1970s he began collecting prints of less widely known *Ukiyoe* artists.

“This collection is exceptional for the rarity of the prints and their quality,” says Maiko Behr, Japanese art consultant and translator, who assisted with the development of the exhibition.

Ways of looking

For curator Kiriko Watanabe, the

biggest challenge was to make the works accessible for the public.

“I decided to provide extended literature with each print. The background information helps the visitor appreciate what is being depicted,” says Watanabe.

She hopes that the textual information encourages the viewer to connect with the print without overwhelming him or her.

In order to enhance the visitor’s understanding of these complex works of art, both galleries include a video installation that illustrates the printmaking process. Additionally, the exhibition is accompanied by a series of lectures and demonstrations, which provide the audience with a better understanding of the historical and cultural references within each print.

Watanabe had to keep her potential audience in mind when installing the exhibition in two galleries.

“I divided them into groupings based on themes,” she says.

The prints at West Vancouver Museum are more visually challenging, with highly creative designs that are based on warrior figures, historical mythologies, and ghost stories. The prints at Nikkei are more family-oriented and associated with education, children’s play and the general public of Edo.

Layers of meaning

While both locations present a



▲ Princess Takiyasha Calling Up a Monstrous Skeleton Spectre at the Haunted Old Palace at Sōma, Utagawa Kuniyoshi.

particular theme, all of the prints share the quality of being visually and technically sophisticated, and layered with detail, social commentary, playfulness and visual tricks.

“Each work tells something much deeper than what appears on the surface,” says Behr. “We tried to provide a glimpse of the background behind the creation of the prints. Seeing them together as a whole, you see a widespread sense of humour and enjoyment of life during this period.”

Often the title of the print, like *Old Woman Who Looks Like an Old Lady* by Utagawa Kuniyoshi, cues the viewer to both humour and visual play. When examined

closely, this print reveals that the woman is composed of multiple bodies: the pattern of her hair and body are hunched people wearing kimono and her eyebrows are scythes.

A Human Textile Pattern to Stop You from Yawning by Utagawa-kukatsu engages with a similar playfulness and invites the viewer to count the number of scantily clad men in the print. Watanabe’s curatorial note, which accompanies the piece, points out that the title suggests that counting the men will keep the viewer from falling asleep.

Both Behr and Watanabe are very enthusiastic about *Ukiyoe Spectacular* and the bizarre, fun-

ny, and often surprising details that are waiting to be discovered by the viewer.

“I was personally excited when I saw these prints, and the more I saw, the more excited I was,” says Watanabe. “Visitors who are focused at looking at the prints experience a personal ‘wow’ moment. The prints have the power to give a moment of enlightenment.”

Until March 22 at West Vancouver Museum
westvancouvermuseum.ca

Until March 23 at Nikkei National Museum
centre.nikkeiplace.org



New exhibition spotlights contemporary cultural exchange between China and Canada through the filter of take-away culture

(Da bao)(Takeout)

January 25 to March 23 | Opening Reception: January 25, 7:30-9:30pm

Visiting Curator’s Tour with Doug Lewis: January 25, 6:30pm

From painting to photography and sculpture to video installation, the artworks in (Da bao)(Takeout) are inspired by such diverse cultural forms and subject matter as shadow theatre, mushroom farming, tai chi, urban development, cooking, and rickshaw design. This group exhibition at the Surrey Art Gallery explores a cross-cultural and social dynamic between China and the West, specifically Canada. It focuses on the work of artists who investigate, adapt, and instill ideas from abroad into their practices, and their interpretation is transferred from one ethnicity to another.

Centered on the metaphor of take-away food culture (in Mandarin ‘da bao’ refers to take-out food) the art on display presents ironic, critical, and humorous perspectives on the import and export of culture, people, and ideas. The seventeen artists in this exhibition are a mix of second- or third-generation Chinese-Canadians, Chinese who have travelled abroad to study art, and Canadians who have travelled to China for residencies or exhibitions. They share the experience of being ‘taken out’ of familiar environments and encountering a strikingly different culture. While their individual voices are unique, collectively they speak to issues of cultural transference, highlighting the gaps, distances, and misunderstandings inherent in communication across cultural divides.

Participating artists are Sara Angelucci and Han Xu, John Armstrong and Paul Collins, Cathy Busby, Joey Chang, Gang Chen, Brendan Fernandes, Nan Hao, Ming Hon, Knowles Eddy Knowles, Laiwan, Minjeong Oh, Ed Pien, Laurens Tan, Xiaojing Yan, and Elsie Shen Yi.

(Da bao)(Takeout) is curated by Toronto-based Shannon Anderson and Beijing-based Doug Lewis. The exhibition is organized and circulated by the Varley Art Gallery of Markham.

InFlux

Friday, March 14, 8–11pm

Multimedia social event with performances and DIY activities.

For ages 19 and up. Beverages will be available for purchase.

By donation: \$5 per person minimum

Surrey Art Gallery is located at 13750 - 88 Avenue, Surrey, BC, Canada. 604-501-5566 | www.surrey.ca/artgallery

HOURS (until mid-July 2014): Tues-Thur 9am-9pm | Fri 9am-5pm | Sat 10am-5pm | Sun 12-5pm | Closed Mondays and holidays.

Surrey Art Gallery gratefully acknowledges the financial assistance of BC Arts Council and Canada Council for the Arts.

► “Verbatim” from page 1

to talk about the language preferred by the younger generation, entrepreneurs, creators and newly-arrived Francophones, all keen to quickly master the English language, aside from a few exceptions capable of maintaining themselves as expats, with little local linkage. It’s also very difficult to speak of a community in a metropolis when the cost of living, urban sprawl, individualism, institutionalization, marginal demography and the broad diversity of our language or cultural roots can all be alienating elements. Oh, and I forgot to mention the little breathing room available for Francophone economic activity. It should come as no surprise that our public Francophone spaces are not well-utilized and investing oneself in them is so difficult. Because

dressed like everyone else were actually members of the Canadian moguls ski team in training, as I found out when getting off the ski lift? One was Alexandre Bilodeau, whom I did not recognize under his headgear – the one who repeated his gold medal achievement two years later in Sochi. The following day, Canada found itself at the top of the medals table, thanks to Québécois athletes. By chance that evening, I was attending the *Rendez-Vous du Cinéma* in a wonderful auditorium for a double show of nostalgia: *Il était une fois les Boys* and *Yukon parle français*. Unfortunately, too few attendees showed up, in spite of the Herculean effort, perseverance and courage of Lorraine Fortin and Régis Painchaud, the organizers of the film event, working with love and devo-



▲ Opening night of this year’s *Rendez-vous du cinéma québécois et francophone*.

of all of the above, the private Francophone sphere becomes very precious, the experience so personal, in order to keep oneself sane, which is what I was doing that morning.

In retrospect, is the glass half empty or half full? Or is there even a glass to compare when the comparison grid of the majority environment for which we are conditioned is so different in a minority environment? The experience remains precious and difficult to share, if not to properly appreciate.

Should I have mentioned that these two visitors

tion year after year, without receiving a medal. In order not to go mad, I had to draw from a “country-alt”* Québécois source in order to finally answer the question originally asked by my visitors. They would likely not have understood, however, even though we share the same language. Anyhow, enjoy your own surprise rendez-vous in March

* “When love triumphs, one must make noise, I crank my chainsaw to carve the words that I wish to offer you,” *Tire le coyote*, Chain-saw (2012)

Celtic spirit, West Coast rhythm

by ALINA ANGHEL

Since the economic recession of 2008 hit Ireland, increasing numbers of Irish youth have been drawn by the promise of B.C.'s mountains, beaches, and jobs, creating a vibrant Irish community in Vancouver. Seven members of this community came together in 2010 and 2011 to form the Vagabonds, a band that combines modern rock with Celtic roots. The Vagabonds will play at the 10th annual CelticFest Vancouver, a nine-day celebration of Celtic culture that kicks off March 8.

Vagabonds

The band members found each other in a pub, which was surprisingly not in Ireland but Canada. Derek Duggan – civil

the Rickshaw Theatre, the Lamplighter and Forum.

The Big Green Day

While Saint Patrick's Day isn't a public holiday as it in Ireland and in Newfoundland and Labrador, Vancouver's Irish community still comes out in full force for it. Duggan has noticed that the Canadian community isn't lacking in spirit either.

"[It's a] big day for Irish people when they are not at home. We get together, celebrate our homeland and make sure the Canadians have fun too," he says.

For the second year in a row, the Vagabonds will be playing for St. Patrick's Day on March 16 at CelticFest Vancouver. Their set will begin right at the end of the parade.

Starting at 2 p.m. in FanClub, the Vagabonds will take the stage

“ [St. Patrick's day is a] big day for Irish people when they are not at home. We get together, celebrate our homeland and make sure the Canadians have fun too.

Derek Duggan, band member, The Vagabonds

engineer by day and guitar, mandolin and bass player by night – met his fellow bandmembers at Johnny Foxes on Granville Street, a regular hang-out for the Irish crowd. His brother, Bren, who also sings in the band and plays guitar and bass, introduced him to the 'lads.' Just like the other members of the Vagabonds, Derek has been in bands since he was 16.

Mixing in with Vancouver's fusion vibe, The Vagabonds' genre of music is a balance of traditional Irish songs and covers from the whole spectrum of rock from the Rolling Stones, Prince and U2 to Arcade Fire. Derek describes their music as a "folk-rock kind of thing," since there's no real genre their music adheres to.

Jodie Bartley, a later addition to the band, was discovered at a

and play their Irish set. Expect to hear traditional instruments such as the mandolin, banjo, tin whistle and dueling fiddles. Later in the night, starting at 9p.m., they'll begin their rock-oriented show for the crowd.

According to Bartley, last year's show at Fanclub drew a crowd of 450, with a sea of green, flags everywhere and a line-up out the door. The bar ran out of Guinness, something you can imagine an Irish crowd was not impressed with, but this year they promise to be more prepared.

The Vagabonds brings traditional Irish folk music to Vancouver's nightlife, but also embodies the Irish love for a good time and the arts. For the whole band, it's become an important part of their life in Vancouver.

"I absolutely love it, [it's a] huge part of my life. We're like a family, and it's such a great thing to be



▲ The Vagabonds at Crying Sky Studios.

party where she started to sing. She asked to jam with the band and things grew from there. Having lived in Canada for over three years, she works as an account manager during the day, but was always heavily involved with singing back in Ireland.

"Music, song and storytelling is at the heart and soul of our culture: *Ceol agus Craic*. We are all about community spirit!" says Bartley.

The band has become a big part of her life, and they play regularly at venues such FanClub,

involved with the Irish community," says Bartley.

Though home is still back in Ireland, all the band members are settling into the west coast rhythm quite well.

"I won't be going home anytime soon and I don't think anyone else in the band will be either," says Derek.

Now for all the Canadians, just learn to say *Lá Fhéile Pádraig*.

CelticFest Vancouver
March 8-16, Multiple Venues
www.celticfestvancouver.com

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Depuis sa création en 1995, le Conseil scolaire francophone de la Colombie-Britannique offre des programmes et des services éducatifs valorisant le plein épanouissement et l'identité culturelle des apprenants et apprenantes francophones de la province. Le conseil compte aujourd'hui plus de 5 000 élèves, 37 écoles publiques et dessert plus d'une centaine de communautés réparties dans l'ensemble de la province.

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- programmes de musique, théâtre, etc.

CSF
Conseil scolaire francophone de la Colombie-Britannique

ÉCOLE DU MONDE

Cultural Calendar

March 4–18, 2014

by JESSICA LI

The snow is melting and the weather is pleasant – so what excuse is there to not get out and do something fun? Treat yourself to a classical concert at the Vancouver Symphony Opera or explore the architecture of Daniel Evan White at the Museum of Vancouver. If you like to explore, come learn more about the fascinating pictographs of Indian Arm.

Voice After and Mustard Seed

March 8, 8:00 p.m.
Vancouver Playhouse
601 Hamilton St., Vancouver
604-662-4966
www.vidf.ca

The Vancouver International Dance Festival presents the Guangdong Modern Dance Company (GDMC) for a very special opener to the festival. In *Voice After*, a work choreographed by its resident choreographer, Liu Qi, the dancers depict the tranquility of ocean waves, flocks of gulls and the hidden storm surging below. Then, the evening culminates with the premiere of *Mustard Seed* – a spectacular performance featuring dancers from GDMC and the Vancouver-based Goh Ballet.

International Women's Day Celebration

March 6, 10 a.m.–1 p.m.
The Hycroft
1489 McRae Ave., Vancouver
info@pirs.bc.ca

Co-sponsored by Pacific Immigrant Resources Society and The University Women's Club of Vancouver, this event features four accomplished speakers who have each, in their own ways, transformed lives and empowered women. The speakers are: women's rights activist Patsy George, diversity specialist Meharoona Ghani, actress and writer Carmen Aguirre and educator and dancer Rosa Tatiana Celis.

VSO Musically Speaking: Glazunov Violin Concerto

March 8, 8 p.m.–10 p.m.
The Orpheum
601 Smithe St., Vancouver
604-876-3434
www.vancouverSymphony.ca



▲ Viviane Hagner.



▲ Dancers from the Guangdong Modern Dance Company.

One of the most critically-acclaimed violinists of her generation, Viviane Hagner makes her Vancouver Symphony Orchestra debut performing Glazunov's brilliant Violin Concerto. Other pieces to be performed include Kodaly's exquisite *Dances of Galanta*, which movingly recall the composer's childhood in what was then his northern Hungarian hometown.

Good Day Sunshine

March 9, 3 p.m.–7 p.m.
Studio 700, CBC Office
700 Hamilton St., Vancouver
www.vi-co.org

The Vancouver Inter-Cultural Orchestra does the Beatles and more! Come join this musical celebration of spring: a fun afternoon of groovy folk, pop and traditional tunes, performed on instruments from all over the planet. Featured performers include Ali Razmy, Bic Hoang and Lan Tung.

Pictographs of Indian Arm

March 12, 7 p.m.–8:30 p.m.
Special Collections (7th Floor),
Central Library
350 W. Georgia St., Vancouver

Come and take a photographic tour of the pictographs (rock art) of Indian Arm, a steep-sided glacial fjord in British Columbia. The tour will be led by author Ralph Drew, who has studied these archaeological sites for his recently published book, *Forest and Fjord*.

First Nations and Inuit Prints

Until April 6
Burnaby Art Gallery
6344 Deer Lake Ave., Burnaby

Explore and discover Native art in a new exhibition by the Burnaby Art Gallery, which has recently received the gift of a significant collection of First Nations and Inuit prints that were created during the 1970s to the early 1980s. This exhibition features masterpieces

by Kenojuak Ashevak, Pitseolak Ashoona, Joseph and Kananginak Pootoogook, Richard Hunt, Bill Reid and Roy Henry Vickers, among others.

The Inside Story

March 10, 7 p.m.–8:30 p.m.
Alice MacKay Room,
Central Library
350 W. Georgia St., Vancouver

Are you interested in writing or illustrating books for young readers? Join seven professional children's authors and illustrators to find out how they broke into this exciting and competitive field and how they built their careers.

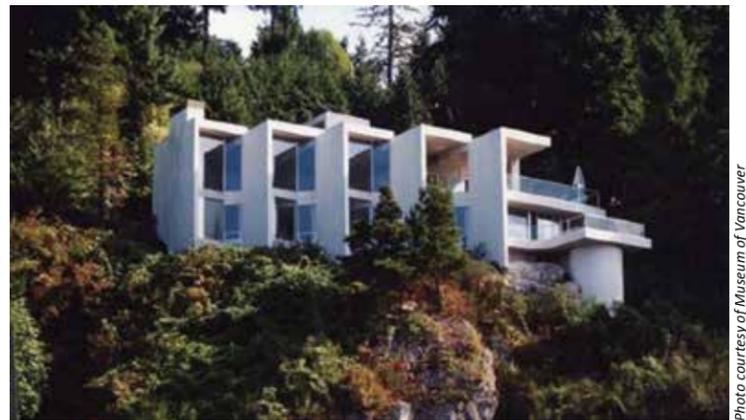
Play House: The Architecture of Daniel Evan White

Until March 23

Museum of Vancouver
1100 Chestnut St., Vancouver
604-736-4431
www.museumofvancouver.com

Daniel Evan White knew exactly how to play with houses. The modest Vancouver architect drove innovation along the West

Coast from 1960 to 2012, creating homes that his clients claim were life changing. In the first retrospective of his career, *Play House* ventures through Daniel Evan White's mind, hands and eyes to explore the creative process that transforms the dream home from desire into reality.



▲ A house designed by Daniel Evan White.



▲ Joyfully I See Ten Caribou, by Joseph Pootoogook. Stonecut on Japanese wave paper.

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Flamborough Head

Andrew Wallace began building wooden fish boats in 1894 in False Creek. He established Wallace Shipyards in 1905 and the following year moved his operation to the North Shore, to what is now the area just east of Lonsdale Quay between Waterfront Park and St. George's Ave.

In 1921, Wallace Shipyards was renamed Burrard Dry Dock Company where the famous *St. Roch*, the first ship to travel the Northwest Passage and circumnavigate North America, was constructed in 1928. With Burrard Dry Dock, the Wallace Family continued to build ships to serve in both world wars and reached its production zenith in World War II, employing nearly 14,000 people and building most of the 255 Victory Ships made in B.C. These ships replaced allied ships sunk by German submarines.

Flamborough Head, pictured at right mounted in a cradle, was one of these Victory Ships. It served the British Royal Navy as an escort maintenance ship from 1944 until 1952 and then was transferred to the Royal Canadian Navy, serving as a floating machine shop until the late 1990s. Only a portion of the stern now remains as a memorial to the Victory Ships built by Burrard Dock workers. The rest of *Flamborough Head* was sunk in the waters of British Columbia in 2001 near Snake Island in Nanaimo harbour to create an artificial reef. It is now a popular scuba diving site.

The dry dock facilities in this area between Waterfront Park and St. George's Ave. closed in the early 1990s. Currently, the area is poised for redevelopment as a vibrant public centre which will be named "The Shipyards." Proposed is a covered

area with a 15,000 square foot skating rink for winter and water fountains in summer. There will be 60,000 square feet of commercial space which will include restaurants, retailers, artisans, crafts, a garden/gazebo area and a Friday night market. The North Vancouver Museum and Archives and Presentation House Gallery will be relocated here. There's the possibility for a ferris wheel near the end of the wharf similar to the one on Seattle's waterfront. There are suggestions to make the entry from the sea more attractive by decorating the walls in the area of the sea bus terminal. Also, businesses will be kept open after 6:00 p.m., when apparently 70 per cent of purchases are made. Finally, there will be a gateway to the general area known as Lower Lonsdale at Lonsdale and Third Ave.

This all sounds terrific but what about *Flamborough Head*? Until recently it was slated to be dismantled and the process had already begun. It is expensive to remove the asbestos and lead paint, let alone to move the ship. However, due to the outcry from historical preservationists, saving the remnant as a waterfront museum is now being considered. It is hoped it can be mounted near the water with its closed end facing the Burrard Inlet. The currently open end would face "The Shipyards" and have four levels accessed by a spiral staircase. The top level would be a viewing deck and lower levels would serve as exhibits of the old shipyards and Victory Ships that were built there.

In the meantime, whatever happens, it is a pleasant trip by sea bus to the Lonsdale Quay area to view *Flamborough Head*, and the developing area.

DON RICHARDSON



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Le Rendez-vous de la Francophonie

Journée porte ouverte
Maison de la Francophonie
1555, 7th W Avenue, Vancouver

- Short films 9h-16h
- Test your French, Treasure Hunt 9h-16h
- French food degustation 9h-19h
- "Pour moi la Francophonie c'est" Contest 9h-16h
- Youth Radio, la Boîte.fm 10h-16h
- Discover Francophone Associations 9h-17h
- RVF 2014 Official Launch 17h-19h
- Guided tours: 10h, 12h, 14h, 16h

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