

A tribute to a man of ideals  
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# The Source

forum of diversity

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Illustration by Afshin Sabouki

## Verbatim

### Watch out for the zombies

by AMANDA SUNDSTRÖM

Vancouver. I was jet-lagged and confused when I met you for the first time; fifteen hours away from everything I had known in Sweden and you, to be honest, didn't make much sense to me.

You didn't speak the way I do, we almost whisper words in Sweden but you talked loudly about everything and

“No real zombies to fear, just people lost. Not completely unfamiliar.”

nothing. I waved hello, you shook my hand and gave me a hug; it didn't matter that we were strangers.

I tried to keep up with all the things you talked about – politics, music, food – but most of it was unfamiliar. It was as if you lived at a completely different pace than me, and sometimes I felt like I was either walking two steps ahead or two steps behind you. Leaving or being left. At times I think I was just on another street altogether.

“Watch out for the zombies.” An Italian girl told me this after I had just arrived, her soft Italian accent contrasting with the solemn words. I didn't know exactly what it meant but I nodded as if I did, trying to look well-traveled I guess.

Watch out for the zombies. Ok. I could do that.

We shared a room at a hostel downtown for a couple of nights. I spent most of the days walking, exploring and learning. Turns out that a stroll around Stanley Park takes a long time if you get lost on your way there and on

See “Verbatim” page 5

## Nowruz celebrates a new day of colour and culture

by ANASTASIA SCHERDERS

On March 20 at 9:57 a.m., thousands of people in Metro Vancouver will celebrate a new year. The Persian New Year, or Nowruz, which literally means “new day,” begins exactly when the season changes from winter to spring on the vernal equinox.

Traditional Nowruz activities include spring cleaning, or *Khouneh Tekouni*, performed before Nowruz in preparation for the visitation of friends and family; the Fire Festival, or *Chaharshanbe Suri*, celebrated the night before

the last Wednesday of the year; and *Haft Sin*, a table-setting with seven symbolic elements starting with the letter ‘S’ in Persian.

Although Nowruz has its roots in ancient Iran and is sometimes referred to as the Iranian New Year, Davood Ghavami, president of the Iranian-Canadian Congress, states that Nowruz is not limited to the Iranian community.

“It has been welcomed by all nations and Canadians,” says Ghavami.

More than 330 million people worldwide from diverse ethnic communities and religious

backgrounds celebrate this 3,000-year-old festival. In 2010, the United Nations General Assembly recognized the International Day of Nowruz, while here in Canada, Nowruz was added to the national calendar in 2009 (Parliament of Canada, Bill C-342).

According to a 2011 Statistics Canada Report, there are over 34,000 people in Vancouver whose mother tongue is Farsi, a dialect of the Persian language spoken in Iran.

Ghavami, who is also the coordinator of this year's 24th Annual

Fire Festival in West Vancouver, points out that while the majority of attendees are Farsi-speaking or of Iranian background, there are many attendees who belong to other Persian-language communities, including Dari (spoken in Afghanistan) and Tajiki (spoken in Tajikistan and Uzbekistan).

“Last year, the West Vancouver Police Department estimated that there were around 20,000 attendees, and more than ten per cent of attendees were primarily members from the Tajik,

See “Nowruz” page 2

### Also in this issue



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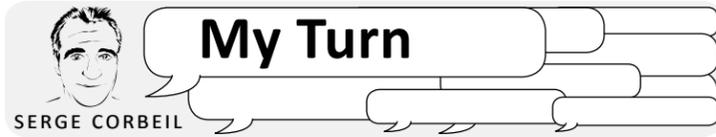
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## Barack Obama's last stand: humour?

Well, we've now seen it all. The President of the United States of America – a title that defines its holder as the most powerful man in the world – is having to resort to an appearance on a satirical web show in order to salvage what he can of his healthcare reform. But, short-term at least, the strategy seems to be bearing fruit.

If you are not among those millions of people who have already seen it, you should set a few minutes aside to screen the video of Barack Obama being interviewed on the web series *Between Two Ferns*, an American talk-show parody hosted by comedian Zach Galifianakis, available online at funnyordie.com.

This approach, orchestrated by the President and his communications advisors, has

proved successful. Even though the show is known for the embarrassing questions put to its guests, Obama included, his main intent was to promote healthcare.gov, the centrepiece of his Affordable Care Act, better known as Obamacare. And it seems to have worked. Following the posting of the bogus interview tens of thousands of people have visited the website.

But the appearance of Obama on this show betrays a somewhat darker side of his presidency. We are reminded here that since his election in 2008, very few of the President's public policies have come to fruition. More often than not, his message never reached the American public.

We can say all we want about his unsurpassed oratorical skills but – important though

they might be – words alone aren't enough at the highest levels of the American political system. Leadership is much more than wonderful speeches read before a wide-eyed public. The image that comes to my mind of Obama's presidency is of a runner on a treadmill – although clearly working hard, he is still going nowhere. Obama has had difficulties finding a rhythm to his presidency and seeing through his most important projects, with the troubles that have plagued his healthcare reform a prime example.

It's been the same on the international scene. The recent Russian intervention on Ukrainian soil speaks volumes. The President has been completely brushed aside by Vladimir Putin. It just shows how wanting to change the tone of international affairs, as he repeatedly stated during his 2008 presidential campaign, and trying to play the nice guy with the leaders of powerful nations may win you a Nobel Peace Prize but does little to help solve political crises.

## Spencie's View



However, we must admit that the appearance of President Obama on the *Between Two Ferns* demonstrates a shift in political communications. The White House's calculated move, aimed at grabbing the younger electorate's attention, also signals a shift away from traditional media outlets and towards the web. This may explain why some major American broadcast jour-

nalists reacted negatively to the approach.

The midterm American elections next fall may result in the Democrats losing control over the Senate, so the younger electorate's vote will play a crucial strategic role. Clearly, the campaign has been already begun. ✂

Translation Monique Kroeger

### ► "Nowruz" from page 1

Afghani, East-Indian, Pakistani and Chinese communities," says Ghavami.

### Persia's presence in the Lower Mainland

According to Mehran Norafkan, an instructor at the SFU Language Training Institute, there has been increasing enrolment and diversity of students in the SFU Persian language courses that started two years ago.

Language, which seeks to institute a Persian language program, as well as a Chair in Persian language and literary culture to focus on the historical depth and geographical breadth of the Persianate world.

UBC and SFU are also the homes of student-run clubs that provide a community for Persian students. This year, UBC Persian Club and SFU Iranian Club collaborated to organize the Nowruz Gala 1393 (Persian calendar date).

Vancouver's Iranian community, she sees people of various ethnic backgrounds introduced to the special customs of Nowruz celebrations through a friend or partner.

"Everyone is welcome," says Sahebjam.

Persian New Year celebrations hosted by Vancouver Pars National Ballet will include Iranian folk-dancing, as well as Spanish flamenco, Argentinean tango, and Egyptian candle dancing. Sahebjam says these fusion-style performances highlight Persian music and lyrics alongside the dance and customs of other rich cultures.

For Sahebjam, the Nowruz celebration is not only an opportunity to marry diverse performances, but also an opportunity for Iranian women to practice the art of dance.

"In Iran, women cannot dance, and there are no proper dance academies. In Canada, women have the freedom to express their culture through dance," says Sahebjam.

Ghavami feels that Nowruz celebrations like the Fire Festival are attractive to many people because of the connection to nature. He adds that in previous years, First Nations, Filipino and Chinese groups have attended the Fire Festival to share and perform their traditional dance and music.

"The Lower Mainland is a multicultural area where people from all over the world get together and experience the customs and traditions of other countries. Nowruz has a very rich historical and cultural background, which makes it very interesting for other communities," says Norafkan.

For a festival as colourful as Nowruz, it is no surprise that it draws thousands of people from Metro Vancouver's diverse communities.

"Nowruz is a calling to bring harmony, joy and gratitude into our lives," says Ghavami. "All come together for this new day." ✂

"Nowruz is one of the most important symbols of the Iranian culture, and celebrating it helps Iranian students to feel connected to their heritage and culture," says Navid Fattahi, president of the UBC Persian Club.

He also acknowledges the club's intent to share Persian history and culture and invite broader participation.

"Every year, UBC Persian Club celebrates Nowruz with various events on and off campus, and attempts to familiarize the non-Iranian audience with Persian culture, and create a sense of union and community," says Fattahi.

### A colourful, cultural festival

Azita Sahebjam, director of Vancouver Pars National Ballet, notes that while Nowruz celebrations are mostly attended by



▲ Persian dancers.

"Students showed a strong interest, so we began to offer two classes per semester," says Norafkan.

Additionally, Norafkan points out that when the course first began, most of the students were Iranian-Canadian.

"As we continued the courses we had more students from non-Iranian backgrounds. This semester, the majority of students are from non-Iranian communities," says Norafkan.

Meanwhile, UBC has orchestrated the Initiative in Persian



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# CELEBRATE SPRING

## Japanese Canadian Festival to Celebrate Spring

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Nikkei Centre

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The Nikkei National Museum & Cultural Centre has just the festival to fix your grey sky blues.

On Saturday, April 12 from 11am to 4pm Nikkei Centre will be hosting the annual Celebrate Spring: *Festival of Colour*, a family friendly event that celebrates all that Spring has to offer, with Japanese Canadian flair. Festivities include performances, Japanese kimono dressings, tea ceremonies, and a craft section for kids. New for this year, the festival is partnering with Filipino organizations to celebrate diversity in the community. Performances will showcase traditional Japanese and Filipino artists including Satsuki-kai (Classical Japanese dance), Ryukyu Dance & Taiko (Okinawan dance and music), and Filipino folk dance and drum. There will also be the opportunity to do some shopping for your own kimono, handmade Japanese fashion accessories, jewelry, miniature bonsai, and much more. For a taste of Japanese food, there will be special Sakura Bento lunches available and tea and sweets served at the event. Bentos sell out quickly, so to pre-order your Bento lunch please call ahead to 604.777.7000 or email to [info@nikkeiplace.org](mailto:info@nikkeiplace.org). Sakura Bento lunches are \$13+tax (general), \$12 (NNMCC members) for pre-orders, and \$15 on the day of the festival.

We are currently still looking for craft vendors to have booths at Celebrate Spring. Please find the application form and submission directions at <http://centre.nikkeiplace.org/celebrate-spring-2014/>.

For more information on the festival or other programs and events held at Nikkei Centre, please visit [www.nikkeiplace.org](http://www.nikkeiplace.org) or call the centre at 604.777.7000.

The Filipino community introduces Celebrate Spring in a video. <https://www.youtube.com/watch?v=jY3mT1IG09U>

Nikkei National Museum & Cultural Centre endeavors to promote a better understanding and appreciation by all Canadians of Japanese Canadian culture and heritage; and awareness by all Canadians of the contribution of Japanese Canadians to Canadian society, through public programs, exhibits, services, publications, public use of the facilities and special events. Our mission is to preserve and promote Japanese Canadian history, arts and culture through vibrant programs and exhibits that connect generations and inspire diverse audiences.

 **Nikkei**  
national museum  
& cultural centre



Photo courtesy of the B.C. Government

## Gathering Our Voices brings Aboriginal youth to Vancouver

by ALEXANDER AGNELLO

The cultural artifacts you are bound to find on a visit to the Klahowya Village in Stanley Park are evidence of the historical presence and impact of Aboriginal communities in the Pacific Northwest. *Gathering our Voices*, a conference of Aboriginal youth held in Vancouver in March, brings together thousands of Aboriginal descendants who carry on this rich legacy and continue to make a cultural impact.

### Sharing traditions and creating unity

*Gathering our Voices* addresses issues affecting young Aboriginals by cultivating a sense of unity within the community. More specifically, its aim is to create a social space for young Aboriginals to share their ideas and concerns through workshops, conference presentations, roundtable discussions, art and physical activities. The eleventh edition of this event will take place at the Hyatt Regency Vancouver and the Fairmount Vancouver, on the traditional territories of the Squamish, Musqueam, and Tseil-waututh Nations. Close to 2000 Aboriginal youth will attend this year's edition of the conference, along with invited speakers, activity coordinators and esteemed community members.

Della Preston, lead conference coordinator at the BC Association of Aboriginal Friendship Centres, explains that the mission every year is to improve the quality of life of young Aboriginals in the province.

"It's a genuine opportunity for the youth to become informed, and a chance to take advantage of the social and economic resources that are available to them. The First Nations communities are often isolated from one another, and find themselves outside of the large cities in Canada. We're hoping to give the youth a chance to form significant bonds," says Preston.

The conference has not taken place in Vancouver since 2010 and hosting it in the largest metropolitan area in the province aims to promote the goals of inclusion and social awareness.

### The fragmentation of Aboriginal culture

The conference responds to worries about whether Aboriginal

communities will be defined by artifacts as opposed to their ongoing contributions to society and culture, and to related issues like social inclusion and adequate political representation for Aboriginal communities. Aboriginal language rights and support are one issue that conference attendees will discuss. The 2011 census showed that more than 60 Aboriginal languages are spoken in Canada, with Cree, Inuktituk and Ojibway the most common. However, 50 of these languages are spoken by less than 3000 people and in danger of extinction according to UNESCO standards unless more docu-

“It's a genuine opportunity for [Aboriginal] youth to become informed.

Della Preston,  
conference coordinator

mentation and support to promote their vitality takes place.

### A chance to connect

Along with language, this year's edition of the conference focuses on education, physical activity and financial literacy. Preston explains that the choice of topics reflects the present needs of the Aboriginal communities in British Columbia.

Preston explains that the conference is not focused on past and current events, but on the future. Each year, the conference gains more presence and its continuing success is a source of inspiration for young Aboriginals.

"Our focus is on giving the youth opportunities to network. What is most important is that they are able to share their experiences, and moreover, to develop friendships as a result of these shared experiences. It's equally important that they receive the tools and guidance needed to succeed in school and in the professional lives," she says.

Preston adds that putting on this event each year would not be possible without the support of both levels of government, and the hard work of their committed team of volunteers. ✉

If you are inspired to lend a hand, sign up online: [gatheringourvoices.bcaafc.com](http://gatheringourvoices.bcaafc.com)

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## Left Bank



DERRICK O'KEEFE

# An example worth following: The life and politics of Tony Benn

*"It's the same each time with progress. First they ignore you, then they say you're mad, then dangerous, then there's a pause and then you can't find anyone who disagrees with you."*

Tony Benn

The world is a little bit darker place this week, after the death of Tony Benn, a shining light of progressive politics and one of the truly iconic figures of British politics. Benn, 88, passed away Friday, after a career of 50 years as an MP in the House of Commons and a lifetime spent ceaselessly campaigning for all the best causes.

As the preeminent representative of democratic socialist ideas, Tony Benn was on the losing side of an epic battle within the UK Labour Party. He came very close to winning the party's deputy leadership back in 1981, one of the myriad defeats the left would suffer over that decade, in which Margaret Thatcher aggressively implemented neoliberalism and attacked the power of trade unions. By the 1990s, the left of Labour had been pushed aside, disparagingly dismissed as "Old Labour" and overwhelmed by "New Labour," personified by Tony Blair, who swept to power in 1997.



▲ Tony Benn.

Ultimately, the Labour Party chose the wrong Tony to lead. While Benn, a former cabinet minister, moved steadily to the left over the course of his long life and spent his last decade relentlessly opposing unjust and unpopular wars, Blair steered Labour even further to the right, maintaining much of Thatcher's economic policy and dragging Britain into the disastrous US-led invasion of Iraq. Benn spent his final years supporting grassroots, activist campaigns, while Blair has spent his years since leaving office rubbing shoulders with dictators and oligarchs – often as a highly paid consultant to venal and powerful figures. Benn will be remembered kindly by history; Blair will go down in infamy as a war criminal.

I met Tony Benn back in 2007. It was a rainy, cold December night in London, and I had just picked up a tea to warm up before heading in to listen to speakers at an international anti-war conference. I grabbed the first empty seat I could find, only to realize that I was sharing a table with Benn who, having by then retired from Parliament,

was in attendance as the honorary President of the UK Stop the War Coalition. I asked him when and why he had retired from being an MP, and in turn he quizzed me about Canadian politics; he was especially interested in foreign policy and the state of the NDP.

Even in just a few minutes of conversation, it was clear that Benn was a remarkably unpretentious man and a remarkably youthful octogenarian. His enemies read this as naïveté, but his friends knew that his enthusiasm and energy flowed from his sincere convictions, and from his profound sense of the long history of movements for social justice.

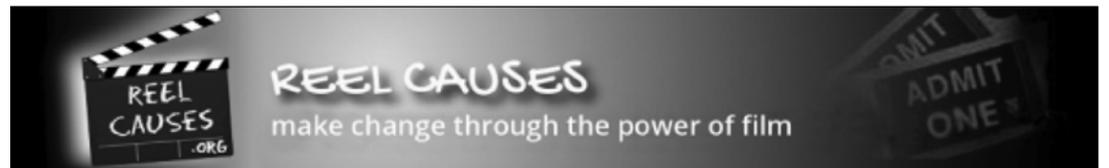
I can't recall exactly what I said to Benn about Canada's social democratic party, but I know the answer today would be less encouraging. The British Labour Party has always been a point of reference for the NDP; in 2014 it must be said that the NDP, at least at the leadership level, has more in common with Tony Blair's politics than with Tony Benn's.

For example, today's NDP offers only occasional and tepid opposition to Harper's aggressive foreign policy, and sometimes joins in support of NATO military adventures, like when the NDP voted with Harper on Libya. Benn was at the front of every anti-war rally in recent decades, and advocated for pulling the UK out of NATO altogether. Today's NDP, at the federal level, refuses to talk about increasing income tax on the rich, an essential measure for combating inequality. Benn helped launch the recently formed People's Assembly Against Austerity.

At least a couple of NDP Members of Parliament posted articles about Tony Benn on social media, and many more party members noted Benn's passing with sadness. Tellingly, however, federal NDP leader Tom Mulcair said nothing about Benn's passing last Friday. Contrast this with Thatcher's death last year. When that archenemy of labour died, Mulcair tweeted his condolences and the party immediately issued a formal statement. It's as if the leader of the NDP has forgotten who was a friend and who was an enemy of working people.

Tony Benn was a good friend to everyone struggling for a more peaceful and less unequal world. His political traditions were dismissed as "old," but, if humanity is to have a long and decent future, new generations will need to take up and spread socialist and democratic ideas with Benn-like enthusiasm and dedication.

I offer my condolences and solidarity to all friends and comrades in Britain who worked alongside Tony Benn in the movements for peace and social justice. His was a life well-lived and his memory should put a spring in all of our steps. ✍



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### About The Film

**Director:** Zachary Heinzerling

**Country:** USA

**Released** 2013

**Language:** English | Japanese with English Subtitles

**Runtime:** 82 Minutes

**Synopsis:** A reflection on love, sacrifice, and the creative spirit, this candid New York story explores the chaotic 40-year marriage of renowned "boxing" painter Ushio Shinohara and his artist wife, Noriko. Over the course of their marriage, the film portrays Ushio's struggles to establish his artistic legacy, while Noriko is at last being recognized for her own art—a series of drawings entitled "Cutie," depicting her challenging past with Ushio. Spanning four decades, the film is a moving portrait of a couple wrestling with the eternal themes of sacrifice, disappointment and aging, against a background of lives dedicated to art.

"A charming study of two New York artists' 40-year marriage shows the ebb and flow of creativity, jealousy and dependency" 4 - The Times

### About



TONARI GUMI

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To serve the needs of the Japanese Canadian community and extend a helping hand to seniors and others so that they can lead more independent, healthy, and enjoyable lives.

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To care and inspire through the provision of services and programs to Japanese Canadian seniors and other generations through volunteerism, community involvement and the celebration of Japanese culture. *Read more...*

# Cultural Access Pass introduces new citizens to Canadian arts and culture

by FLORENCE HWANG

New Canadian citizens can look forward to learning more about their country's arts scene, thanks to the Cultural Access Pass (CAP). The pass grants new Canadians free access to over 1000 of Canada's cultural attractions during their first year of citizenship.

"It gives a good introduction to the whole of Canada, different cultures and experiences. I know from our interactions, people are overjoyed with the idea. There are quite a few people who are already citizens who are quite jealous," says Jill Henderson, communications coordinator with the Contemporary Art Gallery, one of three designated locations in Metro Vancouver where new citizens can obtain the passes.

## Vancouver CAP attractions

Centre A Gallery, a centre dedicated to the contemporary art of the Asia Pacific at the national and international levels is another of the eight Vancouver cultural attractions that participate in the CAP program. Last year, gallery coordinator Natalie Tan, 23, reached out to the Institute of Canadian Citizenship (ICC), which administers the CAP, to see what Centre A could do with the program.

"We were re-opening the relationship to see what ideas came from that," says Tan.

One idea Tan has for the CAP is to develop a historical tour of East Georgia Street because some of the centre's founders have a connection to the neighbourhood.

"Some of the founding members' families had businesses on East Georgia Street. It was a coincidence that we moved here," says Tan.

## Building new cultural connections

Tan sees the program as one tool to help integrate new citizens into their local communities and make them feel at home.

"I think we all want to be part of the program for the same reason – we want people to know there are cultural institutions in Vancouver. We don't want people to be intimidated. You can totally come in and join us and it's total-

ly fine. With this pass, you can go explore the city," says Tan.

According to Leith Bishop, acting executive director of the ICC, CAP sites are chosen to meet the program's objective of helping Canada's newest citizens make meaningful connections to their communities and the country, and giving them an opportunity to explore all of Canada's cultural spaces and places.

"Opening doors to places like Vancouver's Centre A, Jasper National Park of Canada, and the Canadian Museum of Immigration at Pier 21 in Halifax provides CAP members with a wealth of perspectives on Canada's past, present and future, and sends the message that those places belong to them just as they belong to any Canadian," Bishop says.

New citizens are impressed they have access to national cultural venues and a special deal with VIA Rail through the program.

"After talking with the participants, they plan to go to across Canada to use their passes," says Henderson.

In 2008, the program began as a pilot project in Toronto with six attractions; today, more than 1200 national attractions are part of the program. Since 2008, more than 75,000 new citizens have been part of the program. Bishop says there is no other program like the CAP, but the more diverse the program can be



▲ Natalie Tan, Centre A Gallery Co-ordinator, looks through the Descriptive Catalogue of Ancient and Genuine Chinese Paintings.



▲ The Descriptive Catalogue of Ancient and Genuine Chinese Paintings is part of Centre A's reading room collection.

made, the more new citizens will want to participate.

"Although the program is national in reach, there are still many attractions we'd like to add to truly make the program inclusive. We've recently started recruiting performing arts attractions like Ballet Kelowna and turning to libraries to help us with the pass pick-up process. And we're very excited to report that we're making major changes to how our members and all visitors to our

website search for arts and cultural experiences with the creation of a dynamic CAP attraction online directory," says Bishop.

New citizens who are 18 years or older are instantly eligible for the CAP. The pass allows the new citizen to bring up to four minor dependent children under age 18. It is valid for one year from the day the pass holder becomes a citizen. New citizens can register online at [culturalaccesspass.ca](http://culturalaccesspass.ca).



# Le français au CSF, c'est bien plus qu'une langue !

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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 apprenantes et apprenants 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.

- programme d'enseignement public de la maternelle à la 12<sup>e</sup> année;
- programme d'anglais de qualité; haut niveau de réussite scolaire;
- services à la petite enfance;
- portables pour tous;
- service de transport scolaire;
- programmes de musique, théâtre, etc.





## ► "Verbatim" from page 1

your way back. Salted winds and an ocean coated in sunshine soothed tired feet though, and surprisingly, Coal Harbour and the English Bay didn't look completely unfamiliar to me. I guess the ocean always seems the same.

"I miss home." The Italian confessed one night, she looked almost perplexed, as if it was strange, this feeling of longing. I nodded, sympathizing, thinking that I could relate.

"How long have you been gone?"

"Seven years."

I swallowed. Seven years. I hadn't even been gone one week.

The process of finding somewhere to live began, and I followed ads all around the city. Downtown to Chinatown to Richmond to Burnaby and all the way back around again. Finally I ended up just renting a room down the street on Granville. Seemed like a good location I thought, right in the middle of things.

In an attempt to further embrace Canadian culture, I tried poutine and japadogs for the first time. The poutine wasn't completely unfamiliar; if you add lingonberries and meatballs it'll be like any other Sunday lunch at my grandmother's. The japadogs were a bit more of a challenge.

One evening, as I got back to the hostel, I found the Italian girl packing.

"Where are you off to?"

A smile. "Mexico." She had found a cheap last minute flight, a ticket to a new adventure. "I just can't stand the cold you know."

I nodded. It does get to you sometimes, the cold.

The next morning she was gone.

I moved into the apartment on Granville that week. One roommate's Korean and the other's Japanese. A lot is lost in translation, yet it's never quiet here. Granville Street may not have an obvious beauty to it, not like the ocean, but I still find myself allured by it somehow.

And the zombies?

I've met a few; though it didn't take me long to realise that they were more harmful to themselves than others. No real zombies to fear, just people lost. Not completely unfamiliar. As Leonard Cohen once sang: "There's a crack, a crack in everything that's how the light gets in."



▲ Discovering the Japadog.

It takes time to get to know you Vancouver. You're an explosion of cultures but you're not as confusing as I first thought. Not as different. You know what? I don't need Mexico. I guess all I'm trying to say is:

"Hi Vancouver, it's nice to meet you. Do you wanna come for a walk with me?"

# The Tattoo – Two Histories

by SARAH FUNG

Tattoo art, in the last decade, has gained much mainstream popularity. Even a reality TV show, *Ink Master*, highlights the skill and stress involved in being a tattoo artist. Here in Vancouver, two artists are keeping alive the traditional tattoo art of Japan and Peru.

Shoko Sonoda is a Vancouver tattoo artist with 17 years of experience who specializes in the traditional Japanese style. According to Sonoda, her clients are getting tattoos for “memorable reasons, emotional attachments, [to display] symbols of strength” and sometimes purely for a display of their fashion sense.

Another tattoo artist, Emilio Hidalgo, has been practicing the art for 12 years. He studies ancient Incan patterns to transpose them into tattoo designs and incorporates the three mystical animals, the condor, the snake, and the jaguar, into this art.

## Centuries of Japanese tattoos

Many of the reasons Sonoda's clients gave for getting tattoos are also reflected in the elaborate and well-studied history of the Japanese tattoo. Scholars date the origin of tattooing in Japan to at least the third century B.C. These tattoos ranged from social rank indicators to cosmetic embellishments and religious markings, such as Buddhist incantations or talismanic symbols. In the case of the inhabitants of northern Honshu, markings were used to show a woman's devotion to her husband. For a time, after the sixth century, the tattoo became a form of punishment, usually placed on the forehead or arms to delineate criminals and untouchables. Despite numerous governments' attempts to ban the tattoo throughout the ages, the art form continued.

The pictorial tattoo form appeared much later and was especially inspired by the popular illustrated novel *Suikoden*. These images form the style of the traditional Japanese tattoo with continued influence today.



▲ Sonoda tattooing one of her creations.

dividual images, especially on a dark background, is part of the Japanese tattoo history.

Donald Richie and Ian Buruma, in their 1980 book *The Japanese Tattoo*, lament that the traditional Japanese tattoo is a disappearing craft. They might find themselves more reassured if they met Sonoda, who develops her tattoo designs from traditional Japanese art, then modernizes and adapts them for the human body with all its curvatures and elasticity of the skin.

“I really love how [the images] fit on the body,” she says.

## Lost history of Peruvian tattooing

Emilio Hidalgo is equally passionate about his cultural art

form as it pertains to tattoos. Unlike the well-documented Japanese history, Peru's tattoo history was mostly lost. Hidalgo remembers being immediately inspired when he read a National Geographic article on the discovery of a tattooed mummy at the El Brujo site in Peru. This was the 2005 discovery of the Moche high-rank priestess or ruler since named “The Lady of Cao” by archaeologist Régulo Franco Jordán and his team. The mummy's arms, legs and feet were tattooed with “geometric designs and images of spiders and mythical animals,” according to the article.

The article inspired Hidalgo to incorporate more Peruvian elements into his tattoo designs. “I am Peruvian; my early experiences were what I saw around me – the culture, the arts,” says Hidalgo. “I researched and put thought into keeping with the designs from various Peruvian periods, hoping to represent the symmetry and story in all Peruvian artistic representation.”

He has not only offered his designs to his clients in Vancouver, but has brought the style back to Peru. Surprisingly, he finds tattooing, in general, to be less popular in Peru, but that it has grown since he started. He does find, however, that these designs are equally popular with both men and women.

It seems that the longevity of the tattoo as an art form has not only been due to the unceasing demand from customers throughout the ages. If these two tattoo artists, from two different backgrounds, with different stories, are any indication, the survival of this art is equally driven by the passion and devotion of the tattoo artist.

“I think I'm not quite halfway through my career,” says Sonoda, after 17 years in the field.

Clearly, their passion runs more than skin deep. ✍

Shoko Sonoda:  
[www.shokoloco.com/](http://www.shokoloco.com/)

Emilio Hidalgo:  
[www.facebook.com/emiliomistical](https://www.facebook.com/emiliomistical)



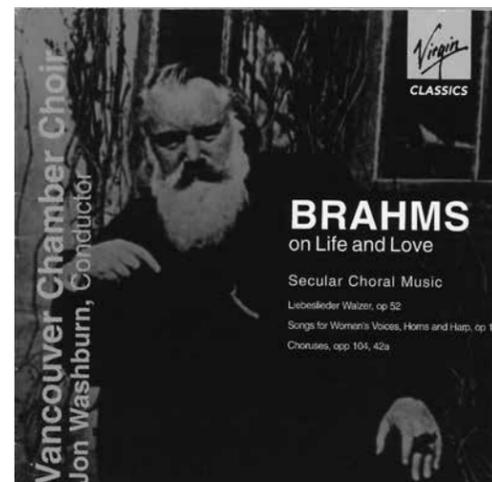
▲ Images of Hidalgo's snake designs.

Having apprenticed in Japan for two years, Sonoda points out that the Japanese tattoo has also influenced the modern Western form. The full body pictorial tattoo, rather than random in-

form as it pertains to tattoos. Unlike the well-documented Japanese history, Peru's tattoo history was mostly lost. Hidalgo remembers being immediately inspired when he read

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### Jon Washburn remembers the Wilson Sisters

Brahms on Life and Love was made possible in large part by a gift from the estate of three wonderful sisters - Hilda, Kitty and Clara Wilson of Vancouver. The Choir's first connection was with Hilda. After retiring from a long career at the CBC in the mid-1970s, she became the very first office secretary for what was then the just-budding Vancouver Chamber Choir. At the same time she also became my own personal secretary, and so she remained for many years - even long after she had left the Choir's position. Hilda was as warm and loyal a supporter of music as you could ever ask for. She especially liked all forms of vocal and chamber music, with some definite favourites, including, of course, the Choir.

It was always an event when Hilda came to work at my crowded little home office. After all, I was just the latest in a long list of employers, which had even included “Mr. Boosey” of the famous publishers Boosey & Hawkes Boosey & Hawkes when she had been in England! So she always arrived up our front steps properly turned out in a business suit and high heels and her hair piled atop her head. She was seemingly never daunted by the sight of her ever-casual young employer with his jeans and t-shirt, scruffy beard and shoulder-length hair. She would have with her a full supply of stenographer's pads and already-sharpened pencils - the stenographer's responsibility, not the employer's, she would say! She would take down my dictation by shorthand and then type my letters with onion-skin carbon copies which still clog my basement 40 years later. And when the work was done she would gather all her things together and leave the house with a resolute “Cheerio!”

We soon found, though, that Wilsons came in threes. Hilda lived with her two older sisters in a cozy little house on the better side of town. Although Hilda was the only one whose work was connected to music, they seemed to be a team when it came to music-loving. Maybe this A ginger tabby cat was inherited from their mother (also Clara) who had been a prominent piano teacher earlier in the century. The three sisters were a fixture at the concerts of the Vancouver Chamber Choir, Masterpiece Music and the Friends of Chamber Music. And, once a year, the Choir's singers and board members would be invited to the Wilson home after one of our concerts, where all would be regaled with tasty treats and civilized conversation representative of another era altogether. Thinking of their homey elegance reminds me of their decidedly over-fed tabby cat who was ritually given his evening milk in front of the fireplace and - eschewing the coarseness of actually licking out of the bowl - would delicately dip his paw in the milk and then transfer it to his mouth in the most mannerly fashion. Thus was everything with the sisters Wilson.

Before the end of the century, one by one, they all Johannes Brahms 1853 passed away. Having no progeny, they generously left their modest legacy to the groups and causes they loved best, including the Choir. We used their bequest to fund this Brahms recording. It seems to still be the perfect memorial for them because it has chamber playing and singing, because the performers knew and loved them, and because the music itself is the kind they were so comfortable with and that seems to express their own warmth. Thank you Hilda, Kitty and Clara... may you live on in our songs.



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When: March 10–April 28, every Monday, 10:30am–12:30pm  
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Registration: [culture@mosaicbc.com](mailto:culture@mosaicbc.com)

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.

# The root for relaxation

by KRISTY MCGILVRAY

Yoga is one way Vancouverites socialize and relax, but another kind of treatment could release stress in a whole different way.

West Coast Ayurveda, located in downtown Vancouver, offers different Ayurvedic treatments – based on an ancient naturopathic system of medicine – for every body type.

“[Ayurveda] is the oldest, continually practiced system of medicine known to man; and predates traditional Chinese medicine,” says Sam Hari, founder of West Coast Ayurveda. Hari is also an advisor to the Board of the Canadian Ayurvedic Medical Alliance and an Ayurvedic practitioner.

#### Healing the third eye

According to Hari, a favourite treatment at West Coast Ayurveda is Shirodhara, a treatment that involves the continual pouring of a liquid over the patient’s third eye. There are four types of liquids used, depending on the ailment and treatment associated with the patient’s Ayurvedic body type: infused oil, buttermilk, warm water and a milk decoction. This treatment can be used to alleviate stress, neurological disorders (such as severe anxiety, depression and migraines), sleep disorders, tinnitus and skin problems. Hari

sway, like a pendulum, so the liquid will cover the entire forehead. Shirodhara is usually done in the morning, after sunrise. Traditionally, a patient would be given three days of massages and steam, before the Shirodhara treatment would take place. However, due to the time constraints of Western culture, the shoulder, neck and scalp massage is given instead, which is just as effective. Hari notes, however, if a person has time, the traditional method could be used.

There are eight branches that make up Ayurveda as a subject, says Natasha Vaz, a student taking Holistic Nutrition with a specialization in Ayurveda at the Institute of Holistic Nutrition and the Dogwood School of Botanical Medicine. Vaz states one of those branches is yoga, a much-loved Vancouver pastime.

#### Uniquely tailored

Ayurveda is a Sanskrit word that breaks down into life wisdom, and uses a combination of herbs, oils, lifestyle adjustments and yoga to bring the body back to its natural state of being. Vaz says it could also involve different seated positions.

“All Ayurveda works off the principles of *doshas*,” says Hari.

*Doshas* are made up of a combination of the five great elements of the universe: space (like the dark spaces between stars in the night sky), air, fire, water and



▲ Shirodhara: an ancient practice.

says there are a multitude of uses for this treatment.

The treatment itself consists of a 10-minute shoulder, neck and scalp massage to relax the muscles and relieve any tension, which will prepare the body for what happens next. The patient is then asked to lie down on an Ayurvedic massage table.

The practitioner, in order to deprive the patient of the sense of sight, will place cotton and then a light towel over his or her eyes. About six to eight inches above the patient’s head will be a clay or copper pot (each is used in different circumstances). From the pot, there will be a continuous and steady pouring for 45 minutes onto the patient’s third eye. On occasion, there will be a slight

earth. There are three *doshas* a person is made of: *vata*, being a combination of space and air; *pitta*, being a combination of fire and water; and *kapha*, being a combination of water and earth. According to Vaz, these elements are omnipresent within us and our environment. A person’s unique combination and balance of *dosha* is known as his or her Ayurvedic body type, which impacts his or her personality, body and how Ayurvedic medicine is implemented for that person. No person is treated the same way: treatments are all based on each person’s Ayurvedic body type.

“[Shirodhara] has a really, really good effect on your overall health and nourishes your mind, body and your soul,” says Hari. ☞

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# Carrying on the Cloud Art tradition

by NAOMI TSE

Candace Thayer-Coe is one of the rare artists in Vancouver who specializes in the traditional art of Turkish paper marbling. The Italian Cultural Centre is currently presenting *The Bookbinder's Art*, an exhibition featuring her art work, along with some antique Venetian books.

"I've never come across anyone else who practiced paper marbling in Vancouver", says Thayer-Coe, a Los Angeles native who has been studying Turkish paper marbling since 1975.

Thayer-Coe first started learning how to make paper while she was living in the Philippines and working at a paper mill. As her expertise and interest in paper-making grew, she began studying paper marbling with Don Guyot, who specialized in refurbishing antique books.

Italian Cultural Centre museum curator Angela Clarke had come across Thayer-Coe's art work at the Craffhouse run by the Craft Council of British Columbia on Granville Island, where the works of many potters, weavers and ceramic artists are displayed and purchased. Clarke says that the Italian community and various art classes have made their way through the exhibit.

"I felt that decorative art was

not given a lot of display at the museum," says Clarke who has a background in Italian art and history.

## A brief history of paper marbling

Turkish paper marbling or *Ebru* (Cloud) was first used as a decorative backdrop for sacred scriptures. Venetian artisans who were trading with Muslim countries were exposed to this type of art and brought it back to Italy, where it was used for bookbinding. The Italians thought that the visual effect on the paper resembled marble instead of clouds and thus the name paper marbling was conceived. This unique form of bookbinding was used for book covers and endpapers in many European countries.

## The paper marbling process

Thayer-Coe specializes in using grass fibres, such as talnag and cogon, to make her paper so that the paper is strong enough to endure the Turkish marbling process. The paper is first treated with aluminum sulphate and then pressed overnight. Then water colour inks are mixed in a vat of water called a size and then different patterns and designs, such as the French Curl, can be created in the ink with rakes and other tools. Finally, a



▲ Candace Thayer-Coe with one of her Suminagashi pieces made into a book.

sheet of paper is laid on top of the water so that the ink can be transferred onto the paper.

In addition to the Turkish and Italian paper marbling techniques, Thayer-Coe also practices the Japanese art of *suminagashi* or "ink floating." *Suminagashi* does not require the paper to be treated beforehand, so the process is much faster. The ink is swirled into

the water and the design is created based on how the ink spreads in the water.

"It's so easy I've used it to make cards with kids as young as 4," says Thayer-Coe.

Although she is not actively producing new works at the moment, Thayer-Coe plans to start up another studio in the near future. Her company, Cloud Art, is aptly named after the Turkish

word for the marbling technique.

## Practicing the art

Thayer-Coe says that she strives for technical precision in her work. This is not always possible, though, because there are variables that are difficult to control, such as the temperature and air movement inside the room.

"Some days [the ink] might just rinse off," she says.

She explains that the paper has to be treated just right and there must be a sharp image visible on the paper with defined lines.

"I've seen a lot of work that is not technically correct," says Thayer-Coe.

In addition to paper marbling, Thayer-Coe also produces decorative boxes and greeting cards. She notes that some of her customers will buy her paper to line their own books or use her *suminagashi* pieces for wrapping paper.

"I'm not in [paper marbling] to copy traditional Turkish marbling or bookbinding," she says. "I like to play with traditional patterns to create my own expression." ✍

*The Bookbinder's Art* exhibit will run until March 31 at the Italian Cultural Centre. For more information, visit [www.italianculturalcentre.ca/events/museum](http://www.italianculturalcentre.ca/events/museum).

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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).



▲ Kenojuak Ashevak's *Sun Owl* (1963, stonecut on paper) depicts an animal that is symbolically important to the Inuit.

## Blazing the trail: celebrating the pioneers in indigenous printmaking

by SONJA GRGAR

Though their civilizations and art histories are ancient, the technique of printmaking is a relatively recent practice in Northwest Coast (NC) First Nations and Inuit cultures. *Recent Acquisitions of First Nations and Inuit Prints*, an exhibit of 47 works currently on display at the Burnaby Art Gallery (BAG) until Apr. 6, celebrates the pioneers of printmaking who paved the way for greater awareness and appreciation of indigenous art within the Canadian cultural landscape.

### A historical retrospective

Ellen van Eijnsbergen, director and curator of BAG, was thrilled when a gift from private collectors allowed the museum to highlight the 1970's and 1980's as a golden era in both the Inuit and NC First Nations printmaking.

Gary Wyatt, co-owner of the renowned Spirit Wrestler Gallery in Vancouver which specializes in NC First Nations, Inuit and Maori art, has helped to curate the exhibit. Wyatt explains that though the Inuit in general have had a less diverse artistic practice than the NC First Nations, they have a longer printmaking history. It developed in the 1940's and 1950's largely due to the involvement of James Houston, a Canadian-born artist, author and filmmaker.

Inspired by the Japanese woodblock printing tradition, Houston adapted this printing style to the harsh Arctic climate. He introduced the Inuit communities of Cape Dorset (Baffin Island) to a technique of using stone-cut blocks, stencils which distribute the pigment and natural materials like seal skin to create high quality limited edition prints.

In 1959, the first Cape Dorset Annual Print Collection came out, and it featured a piece that is on display at the BAG, Joseph Pootoogook's *Joyfully I See Ten Caribou*. With its depiction of a seemingly smiling man with his arms raised, the piece stays true to the tendency of Inuit prints to convey everyday reality.

"First Nations prints are more based on iconographic symbols and shamanism. Inuit works are much more narrative: it's about their day-to-day life," says van Eijnsbergen.

Lucy Qinnuayuak's *On the Ocean* portrays a seal hunt, while Helen Kalvak's *Haunting Owls* and Kenojuak Ashevak's *Sun Owl* depict an animal that van Eijnsbergen says holds a great symbolic value in Inuit culture.

### Modernizing tradition

When it comes to the NC First Nations portion of the exhibit, the work of legendary Haida artist Bill Reid, among the first to work in printmaking, is included along with prints by Robert Davidson, Beau Dick and Don Yeomans, just to name a few.

The BAG exhibit features a number of Vickers' serigraph (hand-pulled) prints from that era. The *Weget Legend* honours the traditional story of a man who brought the sun and the moon back to Earth from the chief of heavens.

*Raven With Clam* depicts the raven as one of the four main Tsimshian crests, yet shows it in motion, which is an innovative take on tradition that Vickers is known for.

"I am using the inspiration of the clans: you give respect to the teachers who helped to make you

“Those prints were the early pieces that kind of woke artists up in the Northwest Coast, and gave us goals to attain...to show people that we have stories and legends that are older than the pyramids in Egypt.

Roy Henry Vickers, *First Nations* artist

A true turning point in the professionalism and artistry of NC First Nations printmaking took place through the work of the Northwest Coast Indian Artist Guild and the release of their 1977 and 1978 print series.

"Those prints were the early pieces that kind of woke artists up in the Northwest Coast, and gave us goals to attain...to show people that we have stories and legends that are older than the pyramids in Egypt," says Roy Henry Vickers, renowned NC First Nations artist who served as the guild's president.

who you are, but you create from a place of freedom," says Vickers.

Using a lot of colour is another innovation Vickers is known for, and one that is all the more fascinating since the artist is partially colour-blind.

### Looking to the future

Though his guild days are long behind him, printmaking remains the bulk of Vickers' artistic practice today. He is optimistic about the future of the form, as long as the young artists working today maintain its integrity through drawing by hand rather than resorting to computer-generated prints.

As for the Inuit printmaking community, Wyatt mentions that it is currently sitting at crossroads since Kenojuak Ashevak's passing, with concerted efforts currently being made to branch out beyond the legendary artist's style.

The BAG exhibit allows us to speculate with excitement what the new generation of printmakers might bring to the table.

"There is a story behind each of these images...It changes sometimes depending on who is telling it," says van Eijnsbergen.



▲ Roy Henry Vickers' *Raven With Clam* (1975, serigraph on paper) depicts one of the four main Tsimshian crests.

For more on the Burnaby Art Gallery, visit [www.burnaby.ca/Things-To-Do/Arts-and-Heritage/Burnaby-Art-Gallery.html](http://www.burnaby.ca/Things-To-Do/Arts-and-Heritage/Burnaby-Art-Gallery.html)

# Janice Wu, blender of culture and whimsy

by ABBY PELAEZ

Crumpled candy wrappers, torn postage paper and sharpened pencil stubs are often overlooked by the beauty-seeking observer. Janice Wu, local artist and freelance illustrator, is an exception. Her work with pencil and acrylic whimsically portrays the mundane, inanimate objects that people often dismiss as detritus, proving that beauty is truly in the eye of the beholder.

## Mission of the artist as a young woman

Material culture is an important theme in Wu's work.

"The traces of our daily existence have historic value. They

True to her word, Wu's art coaxes the playfulness out of everyday objects such as vending machine snacks and flavours them with a preciousness that we rarely reserve for junk.

"Ordinary objects can often express larger ideas about humanity, about how we live and what we value. I'm interested in how an inanimate object is not really inanimate," says Wu.

## Starting out and gaining experience

Having obtained a Bachelor's in Fine Arts last year, Wu's illustrations have been commissioned by clients like the *New York Times*, *Men's Health*, and *Glow Magazine*.

Wu got her start when a popu-

“Ordinary objects can often express larger ideas about humanity, about how we live and what we value.

Janice Wu, artist

can reveal insights in to our culture and tell a story," Wu, 25, says.

Indeed, her work transforms the throwaway objects of our material culture – paper clips, envelopes, wishbones – into artifacts of intrigue to be observed

lar art blog *Booooooom* featured her work. Her drawings caught the attention of the arts editor at *The Walrus* magazine, who contacted her to commission her first editorial illustration, which attracted more notice. Wu's experience of getting her foot in



▲ Infinite Happiness (2013) by Janice Wu.



▲ Artist and illustrator Janice Wu.

with the same fascination enjoyed by items in a museum.

"I see my creative process as similar to the scientific method" says Wu. "I've always been a collector growing up – stamps, rocks, small things that are often considered junk. The act of organizing these collections according to various categories was a creative expression for me. It was my way of gathering data to learn about the world, which is what scientists do."

the door of her dream field of work took hard work, patience, and self-promotion.

"To be honest, I was fortunate to have my portfolio ready and prepared. Now with the internet and social media, it's easy to get your work seen," Wu says.

## Past challenge, present projects

Wu's challenges as an artist were as common as her work is unique.

"[The main challenge] was finding my artistic voice. I needed to make a lot of bad work that I wasn't happy with before I started to become satisfied," Wu says.

Through much practice Wu found her groove and settled into the style she now calls her own.

Quirky details make Wu's work pop out from the array of similar realist and minimalist styles. She gives attention to shadow and shine using bright colours in diluted gouache paint. ✍

To see Wu's work in person, visit: Bob Prittie Burnaby Public Library 6100 Willingdon Ave., Burnaby Second floor Until March 30

# Cultural Calendar

March 18–April 8, 2014

by JESSICA LI

Spring break is here and what better way to enjoy than with these events? Enjoy a talk by renowned primatologist Jane Goodall, or experience something new with a thrilling performance by Blue Man Group. If you want to travel through a new place without leaving Vancouver, explore an exhibition of photographs taken by Evelyn Nodwell in Guizhou.

\*\*\*

## Dovbush Dancers

March 27  
The Dance Centre  
677 Davie St., Vancouver  
604-606-6400  
www.thedancecentre.ca

The popular Discover Dance! noon series resumes in March with a program of exuberant and colourful Ukrainian dances by the Dovbush Dancers. The enthusiastic ensemble will perform a diverse repertoire from different regions of the Ukraine (including the famous high-energy *Hopak* dance), while exploring the cultural and geographic influences that have shaped the evolution of Ukrainian dance.

\*\*\*

## Say Wha?! Readings of Deliciously Rotten Writing

March 19  
Cottage Bistro  
4468 Main St., Vancouver  
www.sarabynoe.com

Have you ever read a poorly written novel and thought to yourself, "who publishes this stuff?" Or come across a hilariously out of date self-help book in a thrift store? At this hilarious monthly comedy show, funny people read from bad books.



▲ Sara Bynoe hosts Say Wha?!



▲ The Blue Man Group plays the Queen Elizabeth Theatre March 25–30.

\*\*\*

## Blue Man Group

March 25–30  
Queen Elizabeth Theatre  
630 Hamilton St., Vancouver  
1-866-542-7469

Blue Man Group is best known for their wildly popular theatrical shows and concerts, which combine comedy, experimental music and technology to produce a totally unique form of entertainment. The *New York Times* heralds the show as "one of the most delightful performance pieces ever staged." Come experience the phenomenon for yourself.

\*\*\*

## Unique Lives: Jane Goodall

March 25  
The Orpheum Theatre  
601 Smithe St., Vancouver  
1-866-449-8118

Ground breaking primatologist and world-renowned conservationist Jane Goodall talks about her remarkable experiences in her upcoming speech in Vancouver. Follow her on a secret journey into the world of the Gombe Jungle and the chimpanzee – this is an event you won't want to miss!

\*\*\*

## Guizhou China: In the Season of New Rice

Now until March 30  
Dr. Sun Yat-Sen Classical

Chinese Garden  
578 Carrall St., Vancouver  
www.vancouverchinesegarden.com

Come explore an exhibition by anthropologist and award-winning photographer Evelyn Nodwell as she explores village and small town life in Guizhou Province during China's growing urbanization. After the fall harvest, villages stage festivals, a traditional time for courtship. Festival activities include water buffalo fights, bareback horse races, dancing, lusheng pipe playing, and stalls of food, balloons and crafts. These scenes are featured in her photographs, remarkable in both their spontaneity and everyday beauty.

\*\*\*

## VSO: Great Russian Classics

March 20  
The Orpheum Theatre  
601 Smithe St., Vancouver  
604-876-3434

Passionate, full-blooded and extraordinary in every way, the great Russian classics form an important part of the core of the classical repertoire. You will thrill to the music of Tchaikovsky, Glinka, Rimsky-Korsakov's *Le Coq d'or* *Wedding March*, Mussorgsky/Ravel's *Great Gate of Kiev* from *Pictures at an Exhibition*, and much more.

\*\*\*

## Cabaret Brise-Jour

April 2–6

York Theatre  
639 Commercial Dr.,  
Vancouver  
604-251-1363

After their 2012 sold-out run of *L'orchestre d'hommes-orchestres Performs Tom Waits*, the Quebec music-theatre collective returns to Vancouver for *Cabaret Brise-Jour (Shattered Cabaret)*, this time dipping into the repertoire of Kurt Weill. From Berlin cabaret and Parisian nostalgia to New York's Broadway, this 8-piece orchestra retraces the path of the musician in exile with rare instruments and music-objects, conjuring Weill's dramatic and musical world and the best and worst of the human condition. Come immerse yourself in their bizarre, but delicious, take on music.

\*\*\*

## AFRICALYPSO!

March 28  
2205 Commercial Dr.,  
Vancouver  
778-552-8238  
www.facebook.com/  
KaraKataAfrobeatGroupCanada

Join the Kara-Kata Afrobeat group for AFRICALYPSO!, an unforgettable evening of music, which fuses the genres of Afrobeat and Calypso. This event features an electrifying special performance by singer/songwriter Tatiana Speed, a local Vancouver-based recording artist.

\*\*\*

## Wondrous Tales of Old Japan

April 4–20  
The Waterfront Theatre  
1412 Cartwright St., Vancouver  
www.carouseltheatre.ca

*Wondrous Tales of Old Japan* is a collection of amazing Japanese folk tales including worlds where ogres clash with heroes who are born from giant peaches; fishermen fall in love with dragon princesses; and magical dogs reincarnate. The tales include "Momotaro: The Peach Boy," "Urashimataro: The Enchanted Fisherman," "Yuki Onna: The Snow Woman," and "Hanasaka Jiji: The Old Man That Made the Trees Bloom."

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## Spoken Word Marquee Series

April 5–12  
Various locations in Vancouver  
www.versesfestival.ca

Celebrate the transformative power of words at The Spoken Word Marquee Series, which is presented as part of the 2014 Verses Festival of Words. The series showcases the leaders and revolutionaries of spoken word – the fastest-growing art form in Canada, and an art that fuses poetry, comedy, storytelling and music. Their shows highlight a new wave of 21st century word artists who are less book-centric and more interested in the re-emerging oral tradition.

the  
**Cinematheque**  
1131 Howe Street • 604.688.8202

March 28 – April 2  
Series Highlights:



Vancouver Premiere!  
**Longwave**



Vancouver Premiere!  
**9 Month Stretch**



Vancouver Premiere!  
**Three Kids**



Best Foreign Language Picture Nominee, 2013  
**The Missing Picture**

## DiverCiné 2014

An annual presentation of 8 recent award-winning francophonie films from Africa, Asia, Europe, and the Americas.

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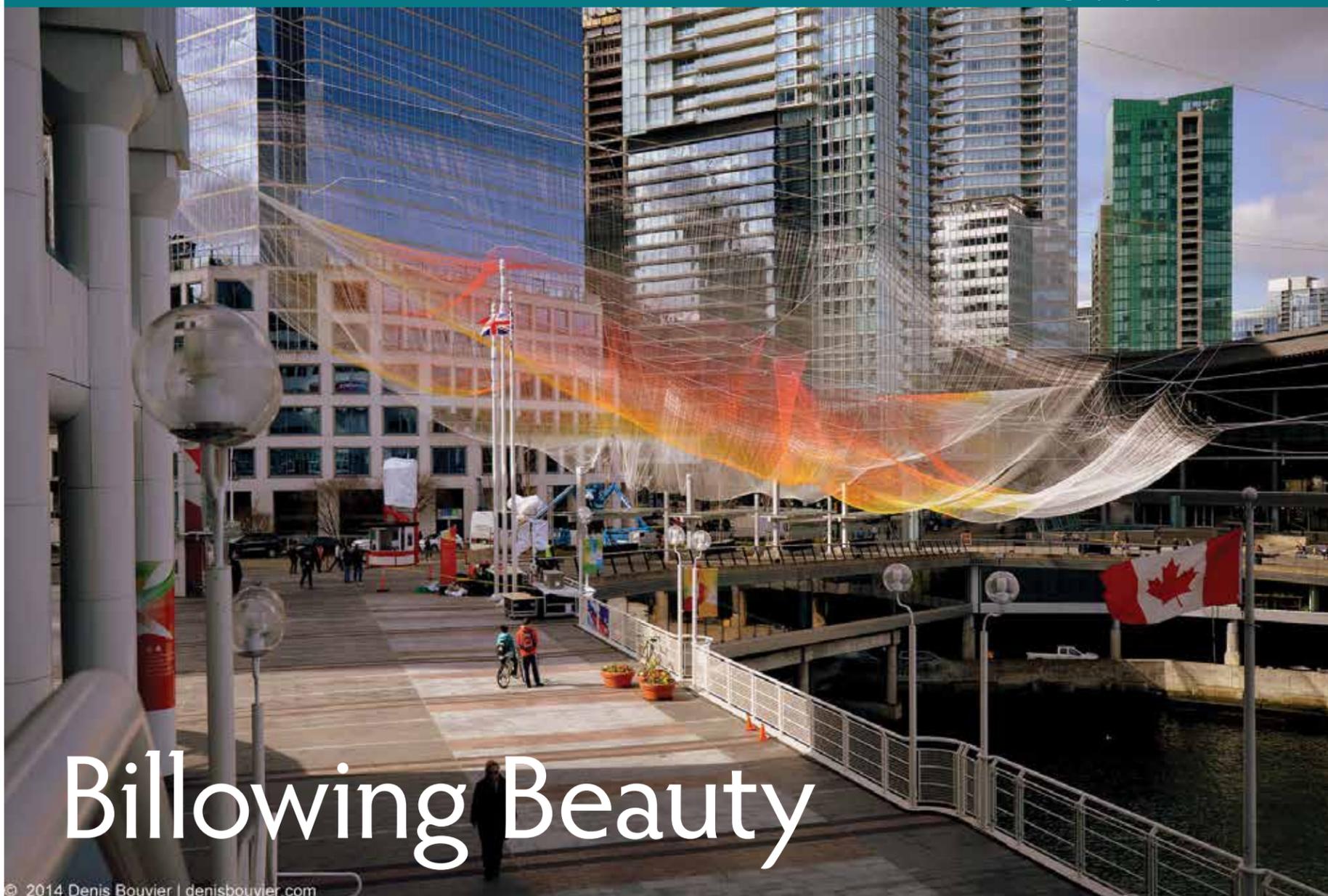


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# Billowing Beauty

World-renowned artist Janet Echelman has coloured Vancouver's waterfront with a billowing beauty. This incredible net sculpture that spans 745 feet is suspended between the rooftops of the Fairmount Waterfront Hotel and the Vancouver Convention Centre. It is her largest and most technically ambitious installation to date.

It is made from Honeywell Spectra fibre, a lightweight material 15 times stronger than steel by weight. This allows it to respond to the wind without

danger of tearing and temporarily attach to existing architecture without a lot of heavy hardware. It is illuminated at night and spectators are able to choreograph the lighting with their mobile devices.

Autodesk, a leader in 3D design software, helped not only develop the interactive light display, but was able to model the sculpture and test its feasibility. The beautiful effect of Echelman's net sculpture is an achievement which employs a team of aeronautical and mechanical engineers, architects, lighting

designers, landscape architects and fabricators. To help finance the project, Burrard Arts Foundation raised more than \$25,000 through Kickstarter.

Echelman became inspired after living in Bali for five years where she explored combining traditional textile methods with contemporary painting. On a Fulbright scholarship year in India, she collaborated with fisherman to create netted sculptures. Since 2005, Echelman has installed net sculptures in major cities of the U.S., Europe and Australia.

"I create soft, billowing sculptures that act as a counterpoint to hard edge cities and buildings, and in doing so my aim is to create oases of art in urban centers around the world," she says.

*Skies Painted With Unnumbered Sparks* is on display until March 22. It coincides with the 30th annual TED (Technology, Entertainment and Design) Conference at the Vancouver Convention Centre. Speakers include luminaries from various disciplines. To mention a few: Isabel Allende, Bill Gates, Chris Hadfield, Tim Berners-Lee

(inventor of the World Wide Web), Sting. In 2011, Janet Echelman gave a TED Talk entitled *Taking imagination seriously*, where she explained the development of her current art form. You can view a film of this talk at: [http://www.ted.com/talks/janet\\_echelman?language=en](http://www.ted.com/talks/janet_echelman?language=en)

*Note: The photo above was taken during construction of the sculpture. More photos are available on The Source website.*

Don Richardson

Recipe by Chef Ben Kiely

## Persian pomegranate and orange blossom desert

The flavours in this dish are so fresh tasting. This dish is very simple, but for the best results it's a must to use the best quality fruit available.

For the Persian new year Nowruz this is a great way to finish a grand meal. Happy New Year to all our Persian readers.

### Ingredients

- 4 oranges
- 2 blood oranges
- 1 cup orange juice
- 2 tbsp orange blossom water
- 1 pomegranate
- 1 bunch mint

### Method

1. Remove the skin from the oranges and blood oranges and slice them into ¼ inch slices. Mix the orange juice and the orange blossom water and place the sliced oranges into the mixture. It's best to let them sit for a couple of hours.
2. Arrange the slices on a large platter, scatter the pomegranate seeds and mint around generously and serve.



Photo courtesy of Ben Kiely

▲ Orange and pomegranate make a Persian New Year treat.

## Annual Vancouver Outlook Fundraising Supper

Sunday, March 23, 2014  
at 6 p.m.  
Ben Chud Auditorium,  
Peretz Centre,  
6184 Ash St.

Grand Chief Stewart Phillip, President of the Union of BC Indian Chiefs, will speak on, "Indigenous Title and Rights and Harper's Federal Policies."

Entertainment by folk singers, the Re:Sisters.

Lasagna dinner (please indicate meat or vegetarian).

Cover charge \$40 per person. Free underground parking. Reservations or information: (604) 324-5101 or [cjoutlook@telus.net](mailto:cjoutlook@telus.net)

*Outlook: Canada's Progressive Jewish Magazine has been publishing continuously since 1963. It offers a selection of political and cultural features, reflecting its distinct Jewish humanist view of the world. It upholds the values of peace, social justice and democracy the world.*



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