A Place to Call Home: where you were born or where your heart is?

by ALISON CHIANG

Adventure and revolutions are catalysts for new beginnings. With the upcoming 17th annual Metropolis conference on immigration and settlement, a few Canadians born in different countries – from such diverse regions as the Philippines to Iran and central Europe – share stories of overcoming barriers and finding belonging and acceptance. While the events for coming to Canada may differ, a similar feeling is felt: a place to call home isn’t necessarily one’s birthplace.

After a distant relative mentioned Vancouver and possibilities of moving to Canada, Reida Diego, 36, remembers her father started filling out the necessary paperwork.

“My parents are adventurers; they wanted to try new things,” says Diego of her family’s move to Canada.

“We got lucky, it wasn’t a long wait and everything happened smoothly,” says Diego.

When the family arrived in Richmond, on the evening of June 30th, they “didn’t know the next day was Canada Day”!

They celebrated at the salmon festival in Richmond, where they have been residing since 1995. Diego recalls going to the grocery store with her mother and siblings as quite the adventure. Her mother didn’t usually buy groceries in the Philippines (their nanny bought most of the food).

“We saw some things that we didn’t have back home, and our mom said we could get anything we wanted,” says Diego, about how excited and happy she and her two sisters and two brothers were on that first shopping trip. Diego got her citizenship in 2004. She says she was nervous (their nanny bought most of the food).

“It’s [Philippines] a nice place to visit and I miss my relatives, of course, and the food; but even the Filipino food you can now get quite easily here in Vancouver,” says Diego, who adds the city has a more diverse selection of food than when her family first immigrated.

Diego still refers to being from the Philippines because she grew up there, but says she’s a proud Canadian.

“I most value our freedom and being a part of a multicultural community that is tolerant and sensitive [to one another],” she says.

Flying to freedom

“I don’t believe in luck or fate, but I was changed by the [Iranian] revolution,” says Ali Zamani, 62.

Born in Abatan city (southern Philippines) in 1953 with aspirations of becoming a pilot, Zamani was on his way to achieving his dream: by completing post-secondary studies at a Texas university, following in his aircraft technician father’s footsteps.

“My passion and interest was always flying, openness and revolution,” says Ali Zamani.

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“I most value our freedom and being a part of a multicultural community that is tolerant and sensitive [to one another],” she says.
Indigenize the academy through relationships was this year’s theme at the 13th annual Indigenous Graduate Student Symposium (IGSS). Held as a public event on March 7th at SFU Harbour Centre, the day featured cultural activities and scholarly presentations. Guests gathered to explore concepts and questions, and to deliberate ways in which the academy could be made more responsive to indigenous communities and learners.

“This wasn’t just an academic event; culture was very much a part of it,” says William Lindsay, director of the office for Aboriginal peoples at SFU.

“We are doing it as a four-year project, and will evaluate thereafter if it’s something we will continue in the future,” says Lindsay.

He believes the collaboration this year was a success. “UBC and SFU are the leading research institutions in the province, and we have similar numbers of Aboriginal students attending our institutions which is quite high,” he says.

Recent years showcase growing numbers of Aboriginal students and faculty members at both institutions actively involved in learning, research, teaching and administration much of it with an Aboriginal focus and substantial community engagement.

“Both our institutions are going through processes of indigenization quite successfully, and this symposium is just another example of that,” explains Lindsay.

The aim is to provide indigenious graduate students with a greater opportunity to thrive in academics. According to Lindsay, the process of indigenizing the academy has different meanings for different people.

“In my world, it means creating a welcoming environment at the university for indigenous peoples and their ways of knowing,” says Lindsay.

His personal vision is to somehow organize an even larger, province-wide conference, with the involvement of several post-secondary institutions.

Presentations and prep Planning and preparation on event day was the responsibility of Cheryl Inkster and Amber Shilling, both co-chairs and co-ecomes. This was their first time as part of the IGSS organizing committee.

“We read the research of presenters, sent out invitations to the ones who were selected, and contacted respondents for the keynote sessions,” says Shilling, a first year PhD student in the educational studies department at UBC.

Inkster, a master’s student in counseling psychology at SFU, found the theme of building relationships important, especially as people heard from older and newer generations. “I hear a lot of seasoned professors, but to hear young scholars speak about their research is very inspiring,” she adds.

Inkster hopes she will be able to present her own research in the future, and was proud to be a part of this year’s event.

As for the conference itself, presentations were well developed and multidisciplinary.

Research was presented on a range of topics, including politics and land relations, protocols, ways of healing, nurturing the spirit and living harmoniously with nature, according to Lindsay.

For more information, please visit: www.sfu.ca/aboriginalpeoples.html
Conference examines the role of mainstream and ethnic media

by FLORENCE HWANG

The role of the mainstream and ethnic media will be up for discussion at the 17th annual Metropolis Conference in Vancouver from March 26–28.

Organizers anticipate over 700 participants will attend the conference at the Sheraton Wall Centre, which will also cover topics like immigration and integration policies and practices.

“This conference is the place to have a meaningful conversation about immigration and integration, where researchers, policy makers and service providers share ideas, develop strategies and build new partnerships,” says Jack Jedwab, conference co-chair and president of the Association for Canadian Studies (ACS), in a press release.

Role of media

Participants in The Role of Media in Integrating Immigrants workshops include Jagdeesh Mann, Catherine Murray, Peter Klein and Alisa Choi Darcy. The participants will examine how the mainstream and ethnic media in Canada can help make new immigrants feel more engaged in society.

Mann is familiar with working in both the mainstream and ethnic media. He has worked as a new editor in ethnic media for 15 years, writing for the Asian Post and CBC.

“The role of the mainstream media, including The Province, Vancouver Sun, National Post and CBC, is to provide a feed of stories and content that creates a collective narrative,” says Mann.

He says that to feel more engaged, immigrants need to identify with the content being produced.

“There is no context provided in media for those who are not familiar with the culture,” says Darcy.

Focus on substantial issues

Media should be covering stories that make a difference between their cultures and strengthen their bond as Canadian residents by providing balanced reporting while giving context. Ethnic media, Darcy says, gives the context that needs to be provided to a multicultural reader or viewer so they understand and appreciate the story better.

“It provides context from the old world and bridges it to the new in Canada. If ethnic media doesn’t cover a certain story, then immigrants have no choice to make their home in the west,” says Darcy.

Alisa Choi Darcy will participate in the workshop The Role of Media in Integrating Immigrants at the Metropolis Conference.

Darcy thinks this story should have been put in the real estate section, but not the front page. Vancouver has $1.64 per cent of all visible minorities in Canada and many choose to make their home in the west.

For more information, visit www.metropolisconference.ca.
B.C.’s Steve Nash calls it quits after an improbable Hall of Fame NBA career

This column could have been about the B.C. government’s feeble 20 cent raise to the minimum wage, or it could have been another lament about the state of the debate around the ongoing transit referendum. But instead I thought I’d focus, for a change, on something good that’s come out of Victoria.

Steve Nash retired from professional basketball last weekend, marking the end of a remarkable career. Nash led the NBA in assists five times, earned eight All-Star game appearances and, most incredibly of all, won back-to-back Most Valuable Player awards during his years as a star point guard with the run-and-gun Phoenix Suns.

Although he was actually born in South Africa, Nash grew up in our provincial capital, dominating provincial high school basketball and then playing at Santa Clara college in the United States. Nash also didn’t start playing organized basketball until he was 13. Despite his late start, Nash’s all-around athleticism and obsessive work ethic served him well. He defied the odds just by making it as a pro basketball player – that he accomplished so much he’s almost guaranteed a spot in the Hall of Fame defies belief. Nash leaves the game as by far the most celebrated Canadian NBA player in history.

So why write about Steve Nash in this space, and not just leave it to all the sports pages in the country? Because Nash was unique and noteworthy, off the court as well as on it. In 2003, while a member of the Dallas Mavericks, Nash took the occasion of the league All-Star game to lambast then-President George W. Bush’s plans to invade Iraq. This was at a time when huge demonstrations were taking place worldwide to try and prevent the war. I remember the excitement those of us involved in the local anti-war movement felt when we read about Nash’s anti-war comments.

Then in 2010, while playing for the Phoenix Suns, Nash spoke out against Senate Bill 1070 targeting immigrants and minorities in Arizona. He made his opposition to the frankly racist legislation clear in interviews, and then joined teammates in donning Los Suns’ uniforms during a play-off game as a show of solidarity with the state’s Latino population.

Some of Nash’s off-court assists were more philanthropic than political, but are nonetheless noteworthy. When the NBA Grizzlies left town they left hanging a youth basketball league run jointly with the YMCA; Nash stepped in and made a contribution to help the league continue operations.

For B.C. basketball fans, Nash’s retirement is a chance to celebrate the local kid who made it and had a singularly outstanding career. It’s also a painful reminder that Vancouver’s short-lived pro basketball franchise is a distant memory. Die-hard, nostaligic Vancouver Grizzlies supporters often lament that management didn’t draft or trade for Nash. The thinking is that if Grizzlies’ general manager Stu Jackson had had the good sense to acquire Nash, Vancouver might still have an NBA team.

Steve Nash will also leave another legacy, far beyond the youth league and his increasingly ubiquitous fitness centres. This generation of young NBA players and emerging stars includes a bigger cohort of Canadian players than ever. No doubt many thousands of youngsters first hit the courts after learning about Nash and watching him play.

Steve Nash was sui generis, on the court and off. Here’s hoping he keeps making those good off-court plays in retirement.
Cultural “survivance” through gameplay

by JESENKA DURANOVIC

Elizabeth LaPensée, a doctor in Interactive Arts and Technology from Simon Fraser University, delivers games focused on acts of survival – survival and resistance – to recognize the living and ongoing stories of Indigenous people.

LaPensée is a designer, writer, researcher and artist with Anishinaabe, Métis and Irish roots whose focus is Indigenous game development. Her dissertation, which looks at the social impact game Survivance (2011), encompasses many of the reasons why it is important that games are developed for, by and with Indigenous people and the values that have shaped the nature of her many creative freelance and research projects.

“Indigenous game development can be important for passing on teachings, representing people in meaningful ways and, in my own work, sharing game mechanics that are uniquely Indigenous,” says LaPensée.

Responsiveness and active development are the cornerstones of Indigenous approaches to creating, which complements the iterative game development cycle of prototyping, listening to feedback and revising accordingly, explains LaPensée. By involving Indigenous individuals and communities in the game development process, and encouraging self-expression, empowerment can be fostered.

“Social impact games encourage social change through gameplay,” writes LaPensée in her dissertation.

The crux of storytelling

Increasingly so, game developers are establishing themselves as powerful storytellers. For members of underrepresented or stereotyped communities, social impact games offer a chance at self-representation and empowerment.

“LaPensée argues that they effectively become game writers,” says LaPensée, referring to community members with whom she collaborated in a 2014 project called Connected to the Land: Gathering Native Foods. “Their history and ways of knowing informed the user interface that represents the seasonal relationship of gathering foods, while also layering in themes of loss and resiliency in the land.”

In the social impact game Survivance, a reciprocal relationship is established between the story-tellers and listeners. As elders or guides deliver personal, traditional or historical stories to the listeners, players are challenged to experience the quests on their own, and then share these experiences with those close to them and eventually larger communities. It is a kind of sharing that has otherwise almost gone away.

“Players who have gone through this game, generally have been put on a path of healing, and have reported back experiencing self-expression as a way of healing from historical trauma and intergenerational trauma,” says LaPensée.

Not only does gameplay challenge players to become story-tellers, they are also shown how traditional stories are relevant and important in their lives and lives of Indigenous communities today. The key idea is to return to oneself.

“For example, [a player] found that she went back to quests as well as her own acts of survivance and found deeper insights from her ancestors about historical trauma caused by the process of colonization,” recalls LaPensée.

The impact of games

Social impact game development has arguably brought a greater self-awareness to many Indigenous players and a chance for insight for players who are not part of Indigenous communities. For LaPensée, her career in game development grew from the same place of self-expression and storytelling that are so ingrained in her culture.

“As someone who is both Anishinaabe and Métis, as well as Irish, who grew up with the teachings from my mother and aunties, Indigenous game development is my focus because it comes from me simply expressing myself in games,” says LaPensée.

For a community that is often left out of the conversation for how it is represented in mass media, including the gaming medium, social impact games that focus on empowerment and storytelling are hugely important. Through her efforts, LaPensée hopes to make this change for future generations.

“Our goal is to encourage First Nations youth to be more than consumers of digital media; rather, we wish to show them how they themselves can be creators who can approach games with a critical perspective and from within their own cultural context,” writes LaPensée.

Coastal Sound offers an uplifting choral experience with new season

Award-winning choirs deliver artistry, spirit, community and heart to concert-goers

From Sea to Sea: Sunday, June 7th, 2015. 7pm at the Evergreen Cultural Centre, 1205 Pinetree Way, Coquitlam. Enjoy songs of travel, adventure and risk on high seas, beautiful songs of Canada, and rollicking folk tunes from our Maritimes and East Coast. Join us as we celebrate our vast and inspiring country, through songs of the sea and the heart and community.

About the Coastal Sound Music Academy

Coastal Sound Music connects singers and outstanding choral music educators with the community. From the wee 4 to 5-year-old SkySourCeddit song play program, to the professional and award winning Youth and Childrend’s Choirs, to DeCora, a new choral experience for adults, there is a place for singers to share a sense of spirit, artistry, heart and community.
A lecture on conservationism

by RUTH JAVIER

Dolphins are precious and intelligent creatures. They put a smile on our faces with their happy sounds and graceful movements. Yet in places where dolphins are not a protected species or where the enforcement of protective laws is lacking, the reality is very different.

Stefan Austermühle is a German biologist who had been involved with animal conservationism for 30 years, raising awareness around the world about the killing of dolphins to be used for shark bait.

After emigrating to Peru in 1998 to work on conservation, Austermühle discovered a culture of illegal dolphin killings as well as the use of dolphin meat as shark bait. In 2013, he spent one month undercover aboard a Peruvian shark fishing boat, where he secretly filmed the killing of dolphins and sharks to show the existence of these practices to the world.

Witnessing Austermühle confesses that it was very hard to see this world of cruelty and he battled for some time to come to terms with it. Gathering enough evidence to prove and stop the slaughter of dolphins, which is illegal in Peru, is what kept him going.

He was always surprised when Peruvian shark fishermen harpooned dolphins and clubbed them to death when they came to ride the bow of the fishing boats. After, the dolphins were cut into pieces and used as shark bait.

“I have seen unbelievable suffering of sharks being fished and killed in a gruesome way. Newborn baby sharks died, being tossed into the ocean. Examples could be given about the mass killing of dolphins and sharks. I will never be able to forget this,” says Austermühle.

All his work and recorded material is used for education at local and overseas schools. Field research, work with the media and political lobbying, advocating for more drastic legislation on this topic.

Conservation work

Austermühle serves as executive director of Mundo Azul, a conservation non-governmental organization that has worked for 16 years in Peru. His work in the field started as an activist with Greenpeace and later he was intrigued about the lack in policing of dolphin killing.

Some biologist colleagues I had were killed by drug mafias and illegal loggers.

Stefan Austermühle, biologist

The world of a conservationist goes further than relaxing, happy adventures and traveling. Conservationists’ journeys are filled with dead threats and military raids to eliminate groups dedicated to illegal hunts.

Some biologist colleagues I had were killed by drug mafias and illegal loggers. Stefan Austermühle, biologist

The Lecture

Austermühle will discuss his experiences and the insights gained from his March 28 lecture to the Vancouver Institute. The lecture, titled “Travelling with Dolphin Killers: What I Learned Working Undercover,” will raise awareness about species in the world and the possible impact for the future.

“I think it is important for people to understand that everything on our planet is connected. There are no isolated problem. In the age of globalization, global over population and climate change we must understand ourselves as global citizens and be aware that our local actions most of the time have global relevance,” says Austermühle.

“Travelling with Dolphin Killers: What I Learned Working Undercover” Lecture by Stefan Austermühle

Lecture Hall No. 2, Woodrow Instructional Resources Centre, UBC

March 28, 8:15 p.m.
Music and food are re-uniting at Turkish Tunes-2 (Apr. 13) as a way to increase public awareness and fast a contemporary and traditional Turkish art and culture. The Turkish Canadian Society aims to have Burinata DJs Duo (formed in 2010) perform for the first time.

“Sharing the love for music and dance”

The upcoming event is going to be an opportunity to immerse yourselves in this warm, vibrant cultural potpourri – which is a product of Anatolia: the cradle of civilizations” says Demet Edeer, member of the TCS Vancover Turkish Choir and Turkish Tunes-2 event coordinator.

A warm and vibrant cultural potpourri

The Turkish community is a product of different influences resulting in a multicultural civilization. There is a combination of approximately twenty ethnic groups such as the Arabic, the Greek or the Kurdish. “Created in 1969, the Turkish Canadian Society aims to have a resourceful, compassionate, caring, vibrant community that embraces, nourishes and supports everyone,” says Adem Aygu, TCS president and member of the Vancouver Turkish Folk Dances and Arts Group.

The Eastern-Rich grooves mixed with tribal beats of the Burinata DJs Duo (formed in 2009) are a fusing of minimal Turkish cuisine in the Vancouver area. They will be offering Turkish mezeis, pastries, desserts and Turkish coffee. There will be also Turkish beer, wine and Raki.

“We are intergenerational. We have different backgrounds. We are full-time workers or students; and we are getting together for the hobby that we are passionate about,” says Edeer.

The energy and skill of a new generation takes the stage for the April edition of the Discover Dance series, when the exceptional young dancers of the Arts Umbrella Dance Company perform a varied and stimulating program of contemporary ballets. Trained through Arts Umbrella’s renowned dance program, these talented artists perform works created by choreographers including Crystal Pite, Lesley Telford, Shawn Hounsell, Simone Orlando, Amber Funk Barton, Connor Gnam, Giocconda Barbuto, and more.

The upcoming event is going to be an opportunity to immerse yourselves in this warm, vibrant cultural potpourri.

Demet Edeer, Turkish Tunes-2 Event Coordinator

2014-2015 DISCOVER DANCE! SEASON SCHEDULE
September 18: Jacky Essombe (African dance)
October 23: South Asian Arts (bhangra and Bollywood, presented with DiwaliFest)
November 13: 605 Collective (contemporary)
March 12: JC Dance Co (ballroom)
April 23: Arts Umbrella Dance Company (contemporary ballet)
May 14: Aché Brasil (Brazilian dance and capoeira)

Discover Dance! Media sponsors:
OMNI Diversity Television, City Television and the Vancouver Courier
Official hotel sponsor: Holiday Inn Vancouver Downtown Hotel & Suites

The operations of The Dance Centre are supported by the Canada Council for the Arts, the Province of British Columbia, the BC Arts Council, and the City of Vancouver through the Office of Cultural Affairs.

The Dance Centre
Scotiabank Dance Centre, Level 6, 677 Davie St, Vancouver, BC V6B 2G6
Tel 604 606 6400 www.thedancecentre.ca

Vol 15 No 16 March 24–April 14, 2015
In an upcoming workshop, Mai-ko Behr, a Japanese culture and art consultant, explains the role charcoal plays within the context of the Japanese tea ceremony.

The Japanese tea ceremony, or Chanoyu, is about much more than just the tea itself. Every element matters—even the charcoal used to heat the water.

Charcoal in Chanoyu

Chanoyu is a choreographic ritual involving the preparation and serving of Japanese green tea, called matcha. The objective is to create a relaxed communication between host and guests. A host or hostess spends hours to ensure the perfect and smooth flow of the occasion.

As an art, Chanoyu is appreciated through the simplicity of the tea room's design, the feel which often come from sawdust or wood scraps. On the other hand, charcoal used for Chanoyu comes exclusively from the wood of the kunugi tree, known as the Sawtooth oak. Behr says that there are both practical and aesthetic reasons for this choice.

Charcoal used for Chanoyu is very effective in heating-up the kettle in the right amount of time, as well as creating a beautiful star-shaped pattern radiating out from the centre in a cross-section. When it burns, the heat concentrates in the centre of the coal and is directed along the length of it toward the bottom of the kettle,” says Behr.

Furthermore, she stresses that the wood used for Chanoyu is indispensable for the ceremony, which is why it must be imported.

The charcoal deriving from the kunugi tree is indispensable for the tea ceremony and is made specifically for this purpose, it can only be found in Japan,” says Behr.

Behr explains that charcoal used for Chanoyu also comes in different shapes and sizes.

“By combining these different shapes of charcoal, we are able to create a fire that is practical for heating the water in the kettle, but also that will offer a pleasing atmosphere and look at the centre of the tea room,” says Behr.

Behr will hold a workshop on April 12 in Burnaby to demonstrate the process of sumi-demae.

For more information about this or Chanoyu in general, visit www.centre.nikkeiplace.org/japanese-tea-ceremony-english/
The exhibition contains artist Tom Burrows’ documentation of squatter communities in Europe, Africa and Asia, the so-called ‘Slumdoc,’ which he created on behalf of the United Nations in 1975. Burrows lived in a squatter community himself in North Vancouver’s Maplewood Mudflats together with his wife and child. Photographs of the Maplewood Mudflats and sculptures he created while living there are also part of the exhibition.

The gallery’s current exhibition, Tom Burrows, which presents works by the Vancouver/Hornby Island-based artist from his early career to the present, inspired the symposium. Among others, Burrows’ abstract works are part of the exhibition. Although he used to work with resin in the late 1960s, he switched to porcelain more recently.

“In addition to arriving at very beautiful abstract works, [Burrows] still manages to include some social commentary in these pieces, usually through the titles, though also through the process itself,” says Jana Tyner, who is responsible for Communications and Publications at the Belkin Gallery. With speakers from so many disciplines discussing different aspects of spatial politics and history, Shelley Rosenblum, curator of academic programs at the UBC Morris and Helen Belkin Art Gallery and organizer of the symposium, hopes they will present a multifaceted way of reassessing the history of contested space in Vancouver.

“The symposium is part of a larger discussion about global practices of squatting, the relationship between property and capital as real estate and how people inhabit Vancouver,” says Rosenblum.

Global and local insights

During the first panel, Allison B. Hirsch, assistant professor in the School of Architecture at the University of Southern California, and Lorna Fox O’Mahony, Professor of Law and Executive Dean of Humanities at the University of Essex, will discuss Spatial Transformations. The second discussion will focus on ‘Re and Contested Space in Vancouver; Its speakers, Elke Krausy, a professor from the Academy of Fine Arts Vienna, and Alexander Vadevan, an assistant professor at the University of Nottingham’s School of Geography, have both lived and worked in Vancouver.

“They come with a global and local resonance in their work and experience,” Rosenblum says.

Politics of space are still significant

The topic of spatial history and politics is still relevant for Vancouver today. “The legacy of his works continues to grip our attention in Vancouver in terms of how we see the city moving forward,” she says.

She is certain that the symposium will be intriguing thanks to these speakers.

“I am excited to have them come visit us, share their work with us and think together about the issues that Tom Burrows raises in his works,” says Rosenblum.

While most of Burrows’ work on squatter communities was created in the 1970s, Rosenblum believes that it is still significant today.

“The history of his works continues to inspire us and think together about the issues of housing and homeless problem in Vancouver today. “There is a history of displacement in Vancouver that we’ll address. UBC is, for example, on the contested unceded territory of the Musqueam,” says Rosenblum.

Another example Rosenblum gives of Vancouver’s ongoing housing and homeless problem is the “tent city,” which was established, and later torn down, in Oppenheimer Park last year.

“The tent city is gone, but that does not mean the problems have been resolved,” she says.

For more information please visit: www.belkin.ubc.ca/events/symposium-tom-burrows-spatial-politics-and-the-city

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For more information please visit: www.belkin.ubc.ca/events/symposium-tom-burrows-spatial-politics-and-the-city
March 24–April 14, 2015

by Salena Tran

With the weather only getting sunnier, it’s time to get out and enjoy the fun events the city has to offer! With music festivals, art shows and fun for the whole family, there’s a little bit for everyone. Get out and celebrate different cultures with us alike.

Purely Paper
March 6–April 1
CitySpace Community Art Space
335 Lonsdale Ave.,
North Vancouver
www.vancouverartscouncil.ca

Come out and see the wondrous pieces of art made from a simple everyday item: paper! In this art installation, artists create sculptures, drawings, origami, 2D and 3D art out of paper. These five local Vancouver artists have taken art to a whole new level and have pushed the boundaries of new modern art. For more information on scheduling, please visit the website.

Camané
March 28, 8:30 p.m.
Kay Meek Centre
1700 Mathers Ave.,
West Vancouver
www.kaymeekcentre.com

Camané is a young African-Canadian musician who has established themselves in their area of music. Their music has proven to be the forefront of the traditional Irish music scene, with many awards such as Group of the Year at the Irish Chicago American News. Join Goitse at St. James Hall and celebrate the music of the Irish.

The Cultch Presents Obaaberima
March 24–April 4
The Cultch
1895 Venables St.,
Vancouver
www.thecultch.com

Obaaberima is a story focused on a young African-Canadian’s journey across a variety of boundaries. Stunningly preformed through dance and live music, in order to be free, a young man from Ghana, must tell his story, however the risk. For more information on ticket pricing, please visit the website.

Sonic Boom Music Festival
March 22–29
Pyatt Hall and Orpheum Annex
843 and 825 Seymour St.,
Vancouver
www.vancouverpromusica.com

The Sonic Boom Music Festival focuses on the sounds of BC’s contemporary and classic music. Each night has many different performers featuring many songs from all across the province. Composer Aaron Gervais, and many other groups are also the focus of the night. Grab your tickets today, and come out and enjoy the music!

Goitse
March 22, 8 p.m.
St. James Hall
3524 W. 10th Ave.,
Vancouver
www.roguefolk.bc.ca

Goitse is a young Irish band that has established themselves in their area of music. Their music has proven to be the forefront of the traditional Irish music scene, with many awards such as Group of the Year from the Chicago Irish American News. Join Goitse at St. James Hall and celebrate the music of the Irish.

Barking Sphinx is holding its 27th annual Vancouver Improved Music Meeting! With local artists coming together to improvise sets of songs that give audiences a look into the new world of improv music. Collaborating with artists from Quebec, this night is promising a lot of new sounds that’ll have audiences wanting more.

My Space as a Self-Portrait
Collage with Kyra Kelpin
March 28, 12 p.m. and 5 p.m.
Archways Gallery

Formerly known as Archins, this edition of ArtStarts on Saturdays is with photographer Kyra Kelpin. This event of the night is promising a lot of new sounds that’ll have audiences wanting more.

Vancouver Improvised Music Festival
March 22–29
Westcoast 250 E. 8th Ave.,
Vancouver
www.vancouverimprovisedmusicfestival.com

Vancouver ArtStarts on Saturdays is with photographer Kyra Kelpin. This edition of ArtStarts on Saturdays is with photographer Kyra Kelpin. The Vancouver Bach Choir and the Vancouver Symphony Orchestra lead by professionals. For more information on tickets, please visit the website.

Elijah
March 28, 8 p.m.
Orpheum Theatre
601 Smithe St.,
Vancouver
www.vancouverbchoir.com

The Vancouver Bach Choir and the Vancouver Symphony Orchestra come together to present Felix Mendelssohn’s Elijah. With over a hundred voices coming together and led by conductor Leslie Dala, the evening will be full of wonderful melodies and emotionally stirring choruses. For more information on tickets, please visit the website.

Vancouver World Music Festival
April 5, 3 p.m.
Imperial, 179 Main St.,
Vancouver
www.facebook.com/events/1059319850863934

The Vancouver World Music Festival is an event that brings together sounds from all over the world. This family-friendly festival features bands Kutapira, Haram, Locarno, and Tambura Rasa. The night will feature an energetic mix of music from Zimbabwe. One night only, rock out to Marimbas and much more at this 19th and over event. For more information on tickets, please visit the website.

Immigration“from page 1”

But when the revolution started, Zamani was asked to return to Iran around 1975. The war proved to be difficult for everyone. Jobs became scarce and Zamani and his family decided to flee Abatan. The death of Zamani’s younger brother by police halted any further decision to come to Canada and his memory.

Once the necessary paperwork was completed, Kaviral was released on political asylum. The province of Quebec recognized his educational training and skills shortly after; and offered Kaviral the opportunity to move to Canada.

Now based in Vancouver, Kaviral says he has a better country from time to time: his mom, dad, younger sister and extended family are all still there, but his life is here in Canada.

“Can I have more feelings toward Canadian citizenship? The lifestyle and environment are more suited to my mentality,” says Kaviral.

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For further information, check out:
www.acs-acc.ca

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March 24–April 14, 2015

The Vancouver World Music Festival is an event that brings together sounds from all over the world. This family-friendly festival features bands Kutapira, Haram, Locarno, and Tambura Rasa. The night will feature an energetic mix of music from Zimbabwe. One night only, rock out to Marimbas and much more at this 19th and over event. For more information on tickets, please visit the website.

7th Annual Great A-Mazing Egg Hunt at VanDusen Botanical Garden
April 5, 5 a.m. and 2 p.m.
VanDusen Botanical Garden
5357 Oak St.,
Vancouver
www.vancouver.ca/parks/ recreation-culture/great-amazing-egg-hunt

Join the city of Vancouver at the 7th annual Egg Hunt at the pristine VanDusen Botanical Garden. This event has activities for kids from age two to 12, with special fun zones for all ages! Visit animals at the Cinemazoo, decorate 100 chocolate eggs and take home. The Easter Bunny will also be paying a visit, so come out and enjoy chocolate eggs all month!
Thich Nhat Hanh, Buddhist monk

Gently lit with neon,
Campus at Hamilton and Pender,
Side (DTES) and the business
cally located where there is a
geographic divide between the
illusion of separateness."

Latour is a multi-media artist
working in sound, video, photog-
draphy, drawing, text-based art
and public art. After attending
rallyes such as Idle No More, she
was moved by the need for
healing, not only for Aboriginal
peoples but for all peoples and
conditions that exist in the DTES.
Latour, through her installation, had
achieved her purpose in engaging
people in conversation about the
disparity that exists in the DTES
and the means “to heal it,” as well
as the disparity that exists on
many levels in society, not just
in this city but nationally and world-wide. Certainly her art
does not contribute to gentrifi-
cation, but there was discussion
on the positive and negative as-
pects of building development in
the DTES.

Latour used the quote below this
article’s title during her presen-
tation at the discussion. It was
moderated by Gordon Price, ur-
burban planner, former city councilor
and now director of The City Pro-
gram at SFU. Panelists included:
Michael Geller, architect, planner
and real estate developer; Romi
Chandra Herbert, co-executive di-
rector of PeerNet B.C. and Sandra
Seekins, an instructor of art his-
tory and women and gender stud-
ies at Capilano University.

For more information:
www.tonitlaur.com
Don Richardson

Recipe by Selma van Halder

The word okonomiyaki can be
translated as: grilled ‘whatever
you like’. Japanese comfort food at
its best, these savoury pancakes
can be whipped up easily for a
nice weekend meal with the do-it-
yourself component of adding the
toppings at the table. There are
several versions of Okonomiyaki
originating in different areas of
Japan. Most famous are the Kan-
sai (Osaka region) and Hiroshima
variations of the dish. My version
is easy and leaves lots of room for
creativity. The possibilities are
endless. As long as you hold on to
the cabbage, the batter and the ba-
sic condiments, you can switch the
other ingredients up and add fill-
ing and toppings as you like.

Ingredients
• 1 cup flour
• salt, to taste
• 1 cup dashi (Japanese

broth, homemade or from
dashi powder)
• 1/4 tsp baking powder
• 1 small green cabbage, shredded
• 1 cup raw shrimp, chopped
• 4 slices bacon, cut in half inch strips
• 3 eggs

Toppings
• Spring onion, finely sliced
• Katsuobushi (Bonito flakes)
• Japanese Mayo
• Okonomi sauce (homemade or
store bought)
• Shredded nori

Method
1. Mix the ingredients for the bat-
ter together: flour, salt, baking
powder, and dashi. Place the
mixture in the fridge.
2. Then, chop the shrimp and
shred the cabbage. Green or Chi-
nese cabbage will work well. Cut
the bacon into strips.
3. Mix the cabbage, bacon, eggs
and shrimp into the batter.
4. Heat up a lightly oiled non-
stick frying pan to medium
and scoop about one ladle of
mixture into it, flattening
the okonomiyaki a little bit.
5. Cook on one side covered
for about 5 minutes, then flip
and cook uncovered until golden
brown on both sides and
cooked through.
6. While the okonomiyaki are
cooking (you can fry off sev-
eral at a time, depending on
the size of your pan), prepare
the toppings. Chop the spring
onion into slices. Let everyone
choose their own loadings for
their okonomiyaki, place them
on the table.
7. Serve warm and top with the
ingredients of your choice. Ia-
dakiansui!