This year was a prolific year for creativity, invention and innovation. From escape room games and 3D printers to youth initiatives and philanthropic endeavours, artists, inventors and entrepreneurs, newcomers and native Vancouverites alike, have capitalized on the remarkable opportunities available. In turn, they have given back to the community they now call home.

Many of the people we’ve talked to credit the vibrant multicultural character of the city for providing an endless source of inspiration and imagination. As writer Hakim Ferria put it in his Verbatim in June, Vancouver’s cultural capital provides fertile ground for creativity, which allows “the cross-pollination of minds and leads to the birth of new ideas.” The Source Newspaper has covered a few of these groups and individuals in our stories over the past year. Let’s revisit some of these memorable success stories.

Creativity springs eternal
Creativity comes from many different sources, either from a thirst for knowledge, an interest in resolving a social ill or from one’s own difficult struggles. In April, writer Florence Hwang examined the media art of Taiwanese-born, Vancouver-based artist Sammy Chien. His experience of racism and exclusion inspired him to connect with other marginalized groups in different communities, teaching youth to look beyond stereotypes and value (rather than vilify) differences. His art merges cinema, sound and dance with new media techniques in order to bridge gaps between cultures and society. For Chien, expressing creativity can not only be inspiring but also therapeutic. “We want to let [youth] know that it’s okay to think differently, to look different, be different from others,” said Chien to Hwang.

Also in April, writer Katy Thompson profiled Russian-Canadian artist Anyuta Gusakova. Raised and educated in Moscow, studying and crafting stone, bronze and porcelain sculptures, she moved to Vancouver in 2009 to further develop her art. While here, she discovered the versatile nature of paper pulp as a Collage by Laura R. Copes, based on design by Freepik

Celebrating creativity, philanthropy and innovation

by Simon Yee

Reading the headlines on my favourite websites I suddenly missed the natural discourse I once experienced within an everyday Canadian setting. I cried for the casual political chats I used to have with random strangers. My Skype connection dropped, so I couldn’t contend Canada’s hottest topics with my dad. I resorted to Google and filtered through numerous articles. During this process I discovered one resounding fact: I felt a responsibility to participate in my culture even though I was immersed in a different one.

Historically, Canadians have questioned this country’s identity. Turns out we can’t find many words to accurately represent how we feel. On the other hand, many of us know how to express our opinions on politics. I noticed a lot of controversy online about how it’s impossible to agree with every principle of a politician. But seeing our country from the outside, I saw so much strength and unity in having the opportunity to show ownership over Canada’s ideas. For some reason it took moving across the world for me to see this. Maybe that’s sad, but I was just happy...
Salmon farming, skiing and Santa Lucia: Swedish traditions live on

by GORDON GAMLIN

Elinor Barr, a researcher on Scandinavian immigration to Canada, launched last month a comprehensive new historical book at Vancouver’s Scandinavian Community Centre. Swedes in Canada: Invisible Immigrants is the first comprehensive overview of Swedish-Canadian history.

Born in Ignace, Ontario to Swedish parents, Barr, 82, lived in Port Arthur and Fort William, where she worked as a registered nurse. After attending Lakehead University, Ontario, as a mature student, she became a research associate of LU’s Lakehead Social History Institute.

Barr’s research took 13 years and draws on a lifetime of experience. Her book describes the many facets and aspects that make up immigrants’ lives.

“I spent much time at the University of British Columbia’s Special Collections. They have the largest collection on Swedes in Canada. Did you know that Rudolph Verne brought skiing to Vancouver? They built Hollyburn Lodge in 1926, and it took 19 men to bring a piano over the rough trail. Now it’s part of the Cypress Ski area,” says Barr.

Cultural and economic influences

In a talk she recently gave at the Scandinavian Community Centre, Barr mentioned how assimilation and conglomerisation were the accepted goals for early Scandinavian immigrants to B.C. The school system, in particular, was designed so children could one day “be like the English,” which was the stated ideal.

The integration process has always been one of mutual influences, says Barr, most visibly manifested in commerce and physically demanding work. Local Scandinavian endeavours included the first European expansion of the salmon fishery by Icelandic fishermen.

“The Thulin brothers founded the Swedish community of Lund (B.C.) in 1899 and Campbell River in 1904. They built a wharf and sold fresh water, salted salmon, repaired boats, opened a sawmill and then built hotels like [Campbell River’s] Willows Hotel,” she explains.

“Trolls, wild beings and Santa Lucia

According to Barr, the Canadian woods are home to all things extraordinary, such as trolls, which have long been on the Canadian conscience. They have always been responsible for all sorts of inexplicable shenanigans in our surroundings.

“Santa Claus is a troll. The Swedish-American Haddon Sundblom was quite familiar with trolls. Our modern version of Santa Claus derived from his annual paintings from 1931 to 1976 advertising Coca-Cola,” she says.

According to Barr, the popular Santa Lucia pageant is a good example of how customs can evolve over time. Matt Lindfors organized Canada’s first public Santa Lucia function in Vancouver in 1936, with 14-year-old Ruby Arnesson as Lucia. She wore a long white gown with a red sash around her waist and was crowned with a wreath of lit candles to symbolize the return of light.

This year’s Lucia at the Scandinavian Community Centre’s public festivities on Dec. 12 will be Linnéa Petersson, the grand daughter of Stig Petersson, who immigrated to Canada in 1956.

“Representing Lucia this year is a dream come true, that I have had since I was seven years old. Love traditions and I find them to be so important – to then have the opportunity to help carry them on here in Vancouver is a privilege and honour,” she says.

Petersson, 22, finds the experience of walking around with the candles on her head interesting, yet peaceful, as she has to do so slowly and with focus.

“The role of Lucia definitely connects me to my Swedish heritage,” says Petersson.

For more information, visit www.sandinaviscentre.org.
December 10 marks International Human Rights Day. In light of this upcoming event, Audrey Siegl, a Musqueam First Nations member, reflects on local human rights challenges in Vancouver and her role in shining a spotlight on these issues.

A menu of words easily describes who Siegl is: Anti-poverty activist. Feminist. Artist. Role model. These words are indicative of the positivity Siegl says she maintains from her own culture. So even when she's faced with difficult questions about the rights of her own people, she still embodies optimism and hope.

“I know this land, this planet, these waters will never be healed, but they can change,” says Siegl. “I know it’s possible because my ancestors tell me it’s possible.”

Shining a light on key issues

Born and raised in Burnaby, Siegl describes herself as a self-starter who was raised to speak her mind. Within the last few years she's spearheaded a barrage of cultural dialogues within the Vancouver area – all of them related to her strong belief in equal human rights.

“Looking at the displacement of my own people, we need to mend in very real ways and include the Musqueam practices and cultures and way of living in everyday life in Vancouver,” says Siegl.

Siegl ran for Vancouver City Council under the Coalition of Progressive Electors in 2014, hoping to represent her culture. She was a key influencer in the Idle No More movement and participates in anti-poverty initiatives within the Downtown Eastside. All of these pursuits require endurance and patience, says Siegl, but this comes naturally.

“We do with my days and energy is to continue to speak the truth and shine lights on issues that need light and attention, issues that need to come out into the day and not live in the shadows; because when things are able to live in the dark, they do,” she says.

Small changes make big differences

Siegl perceives Vancouver’s diverse population as an opportunity for all cultures to treat each other with love and respect. Her approach to life is to respond to human rights challenges by surmounting them in their daily lives.

“I really work to see each person I encounter as a human being and we need not just City Hall, not just a mayor and council, not just people behind the scenes but every person in society to be the best human they can be,” says Siegl.

Siegl believes changing Vancouver must begin in the smallest of ways. Exerting even just a little bit of effort can make an exceptional difference.

“Care about the next person in the supermarket or in the skytrain or in one of the million cafes that Vancouver has. We are all here now and we need to find ways to work together. We are one and this is the truth. We have the ability and we have the knowledge to be able to remove those obstacles and barriers,” she says.

Siegl describes herself jokingly as “too brown for one world, too white for another.”

Siegl, who is also a musician and solstice enthusiast, will be playing drums and singing at the 22nd Annual Winter Solstice Lantern Festival On Dec. 21 at the Dr. Sun Yat-Sen Classical Chinese Garden.

“I am so excited to be involved because I’ve been a believer, supporter and practitioner of all the solstices,” says Siegl.

For more on Human Rights Day, visit www.humansrightsday.ca.

For more information on the Winter Solstice Lantern Festival, please visit www.winter-solstice.ca.
Spinning and fiddling as the world burns

Christy Clark says the darkest things. B.C.'s premier routinely gets away with jaw-dropping spin.

A few days ago, for example, addressing the media about the legacy of Bill Bennett, the province's former Social Credit premier who passed away last week at age 83, Clark praised him as someone who stood up for the "little guy" and who was loved because he wasn't part of "the one percent" or a "downtown Vancouver insider."

Whatever your thoughts on Bennett's life and career, Clark's description of him is surreal. Clark herself announced to fans on Twitter earlier this year, "We've received the recommendations. We haven't sort of endorsed them. We need to really talk to people. There's a lot of recommendations, not just the one you've mentioned, so let's consult, and then decide where we're going to go next and when we want to get there. ... We are leaders now. Nobody has caught up to us. ... but we want to stay leaders, so we want to act on that and act on the elements that we think could work."

In other words: nothing.

One concrete action that did happen in B.C. while politicians fiddled in Paris takes us in precisely the wrong direction: Port Metro Vancouver approved the coal port expansion at Surrey Fraser Docks, which will see huge ships up the river to carry thermal coal exports to Asia. As if B.C.'s LNG obsession wasn't enough, the Clark government would continue to allow expansion of the dirtiest fossil energy source around.

The Dogwood Initiative blasted the port's approval as "an international embarrassment," coming as it did on the opening day of the Paris talks, "The entire world is looking to Paris for meaningful action on climate change, while at home in B.C. we're promoting the export of the world's worst carbon fuel to Asia."

Embarrassing? You bet. But in B.C., we're dealing with a government immune to feelings of embarrassment.

Only a revival of this province's movements for social change can put an end to this dismal state of affairs. Short of that, the one percent insiders will keep winning, and their politicians will keep spinning.

Bennett, B.C.'s longest serving premier. Bennett was the consummate defender of downtown Vancouver business interests, serving corporate interests faultlessly as a ruthless anti-labor politician, and then profiting shamelessly from his connections after he retired from public office. In a notorious case, Bennett was even found guilty of insider trading by the Securities Commission, resulting in a 10-year suspension from the market.

Of course, it's transparently self-serving for Clark to lionize Bennett as an outsider defending the little people; that rhetoric helps to cast her premiership in a better light, obscuring the fact that she's also faithfully carrying forward the agenda of big business.

Nowhere is a progressive or populist veneer more useful than in covering up Clark and the B.C. Liberals' betrayal when it comes to climate change. Despite relatively ambitious legislations targets for greenhouse gas reductions, brought in by her predecessor Gordon Campbell, the Liberal government under Clark has done little to meet its commitments. The premier continues to coast on outdated rhetoric about B.C.'s climate leadership, while doing everything she can to expand fossil fuels based industries and exports.

So when the recommendations of the premier's own "climate leadership team," including an increase in B.C.'s carbon tax, were released on the eve of the historic UN climate summit in Paris, Clark promptly refused to commit to implementing any of the proposed policies. In declining to commit to any actions proposed by the very leadership team she had appointed, Clark deployed some of her characteristic evasive and spin: "We're promoting the export of the world's worst carbon fuel to Asia."

Embarrassing? You bet. But in B.C., we are dealing with a government immune to feelings of embarrassment.

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Depuis sa création en 1995, le Conseil scolaire francophone de la Colombie-Britannique offre des programmes et des services éducatifs valorisant le plein épanouissement et l'identité culturelle des apprenants francophones de la province.

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Richmond conducts intercultural research on food security and immigration

by Elenio Rossi

Hunger is a growing issue in Canada. A recent Food Banks Canada indicator that hunger is increasing, affecting low-income people, but also new immigrants who struggle more than others to find employment.

The Richmond Food Security Society (RFSS) has begun a research project that aims to understand the issues facing ethnic and cultural populations and simultaneously build civil engagement and commitment by non-traditional food security players to improve the local situation.

According to the most recent data of Statistics Canada, 8.2 per cent of Canadian households were food insecure in 2012; in British Columbia, the number is 8.2. Data from Food Banks Canada’s “HungerCount 2015” report states that every month millions of people are assisted by food banks on a national scale. In British Columbia, more than 100,000 people use food banks.

“We think of food security as a problem where people at times have access to healthy food, produced in a way that is environmentally sustainable, socially just, culturally appropriate and affordable,” says Anita Georgy, executive director of RFSS.

RFSS’s Intercultural Food Security Program is focused on a multicultural study where questions are established with local community leaders. One of the main goals is to understand what their needs are and how to direct communication. The project is funded by the Vancouver Foundation and works in partnership with the University of British Columbia’s Centre for Sustainable Food Systems, along with researcher Hannah Wittman.

“The concept is one of the most multicultural cities in North America. We have one of the highest immigration rates in Canada and that is why we are trying to engage with folks and see what foods are culturally appropriate and affordable for them,” says Georgy.

According to Statistics Canada, the main cause of food insecurity is a lack of money.

“There are people that go into circumstances where to lose their job, the rent increases or they get evicted. All of a sudden these people find they have to trade-off and that trade-off is often food,” says Colin Dring, indefinite McLennan Chair for Food Policy at SFU and director of the研究中心 for Food Policy and Food Systems.

Eventually, the trade-offs turn into: “I can’t afford to go to a workshop, I can’t afford to go to a workshop and have some time to learn something, they often choose a course on resume writing or job searching being able to cope with foods that are available here, or healthy foods,” says Georgy.

Income security is the primary mechanism affecting food security, but there is also a connection with the high cost of healthy food.

“The immigrants who take part in our research are shocked with the prices of fresh food here and how much food they can buy with their dollars compared with back home,” says Dring.

The high cost of fresh foods also brings consequences to the health system. Dring, who is also a former executive director of the program, points out the “Healthy Immigrant Effect.” It refers to the phenomenon that when immigrants arrive to Canada their health is generally very good, but it declines as their years in the country increase.

According to Dring, people often choose quality over quantity and buy foods that are high in calories, fat and sodium because they are much cheaper.

One of the things we could respond to is reducing the cost of healthier, food while simultaneously increasing the cost of unhealthy food,” he says.

“Our program aims to understand what are the structural problems and what are the best collective actions that can create a fair and credible food system, that makes sure that no one has to experience hunger,” adds Dring.

For more information, please visit www.richmondfoodsecurity.org.

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The Progressive Intercultural Community Services (PICS). Society. Vancouver Branch, has been helping immigrants and newcomers to Canada.

Our Group Job Search Workshops are a flexible, 5 module rotating program, running weekly, with 16 sessions each month. This includes basic computer orientation, with instruction using on Word and Excel, and accessing the internet. Workshops are held within a culturally diverse environment, led by qualified facilitators.

Past and current U.S. residents are always welcome. Knowledgeable case managers are available to help you with the process of reaching your career goals.

PICS Vancouver also offers one-on-one Career Support, paid on-the-job work experience, work re-accreditation (formerly known as Educational and Cultural Accommodation Program) and cultural orientation for immigrants who are gainfully employed. For more information, contact PICS employment services at 604-324-7633.

Abounaddara: Art and Revolution

by Hamilton Hollands

Can beauty be found in revolution? Tyler Russell, curator of Centre A, Vancouver Intercultural Centre for Contemporary Asian Art, says yes, it can.

Centre A hosted an afternoon discussion on Abounaddara, a Syrian art collective. The Right to the Image, an exhibition and conference put on by the Vera List Centre for Art and Politics. The Vera List Centre is an organization that works to shed light on and encourage awareness of, current social and political issues around the world through art.

In the mid-90s, Tyler Russell spent two summers in the former Yugoslavia, where he facilitated art camps for traumatized children. He says that even amidst the ruins of a despot (former Yugoslavia’s People’s Army), he still found children willing to photograph. Russell says the post-ethnic cleansing work gave him insight into the Syrian situation.

He feels the Abounaddara film The Kid, revealing an indoctrinated, Syrian child soldier, is an example of the kind of work that can communicate and question hegemony, civil or cultural.

“So I worked with kids who had seen their parents killed in front of their eyes – dealing with that and helping them find their footing. It’s to see a situation where a kid can become a child soldier, it just brings it right home,” says Russell.

Censure

Abounaddara, a production company located in Damascus, is a collaborative group of anonymous volunteer Syrian artists, each Friday at noon the group posts a film online.

“It’s a horrendous, horrendous situation. This limp gesture of what we’re doing as a gallery to present the films to people and show what everyday life on the ground is, like, when the international community is not engaged, is the best we can do,” says Russell.

But Russell also feels this gesture is gaining momentum in the online community, and inspiring other anonymous collectives under oppression to share their work.

“We’ll see more of the collective approach, such as what’s happening in Hong Kong (anonymized protest art) and in Taiwan. It’s interesting because you come through the 20th century and the hero in art emerges on stage. A branded commodity. A Damien Hirst. Now, it’s we’re all cultural makers, mass collaborations that can anonymize identity.”

Through a Southeast Asian lens, Russell notes similarities in Japan, where Tadasu Takanime, a controversial Japanese artist, has responded artistically to the Syrian crisis. Russell says Takanime called on the public to describe various torture methods, to imagine a torture method that isn’t in use, but could one day be operational. Eventually, they had a competition for the top method. Russell says not only is Takanime’s exhibition a response to the Syrian circumstances, but also to the rise of authoritarian presence in Japan and the changes to Japanese law, which undermines whistleblowers and the freedom of speech.

“Seeing what happened in Syria and what happened to the pro-democracy protestors, and thinking about the shift from democracy that’s currently happening in Japan, and the anxiety that causes in artists, is where we’re coming from,” says Russell.

Anonymous art, international awareness

Russell draws a visual metaphor from experience: Croatian teenagers in Osijek at midnight, shuffling Serbian friends across a bridge to safety while the city was fire-bombed. He witnessed “enemy” youth helping each other, traumatized by the genocide.

“We’ll have people looking at Abounaddara films and saying it’s too bad they had to hide their identity, but look at the amazing stuff they’ve produced in horrible, horrible circumstances, and could only do so collaboratively.”

Abounaddara’s cinematic short film The Russian Plane records footage of a Russian jet, allied with the minority Alawite sect as it drops explosives on opposition Syrian landscape.

“There’s a lot of beauty in those violent circumstances. In that type of conflict the emotions are heightened, but it doesn’t make it beautiful.”

“In regards to finding a mutual understanding on a deeper, global, non-verbal level, Russell says: ‘Art, art, at the end of the day is key.’

To view the films, please visit www.veralistcenter.org.
Read Me a Story: A multicultural exhibition of folklore and fairy tales

by CURTIS SEIFFERT

The Read Me a Story exhibition at the Roundhouse Community Centre will showcase books with 1,200 folktales and fairy tales from 120 countries. Thirty story murals created by a diverse array of artists will bring some of these tales to life. Read Me a Story is being presented by the Soka Gakkai International Association of Canada from Dec. 8–16.

The folklore and fairy tales shared at each Read Me a Story exhibition span many different cultures and countries. In their country of origin, these tales are passed down year after year to the next generation of children. Many of the stories have been shared and altered across borders, cultures and time. Though the exhibition itself is not an annual event, Read Me a Story uses these tales from around the world to open our community to the community.

“Not all folk tales have a positive moral or even a happy ending, but they all offer insights into their culture of origin and its people.”

Megan Ashbury, SGI Canada Member

The exhibition features both contemporary and more traditional stories and includes hundreds of children’s storybooks published in many different languages. In addition to this, volunteers run activities such as games, crafts, and story reading for classroom groups.

Perhaps most notable though is the number of story murals on display. A series of 30 in all, the four feet by five feet or larger murals display a particular story over original artwork commissioned for the event. Using their own artistic styles, methods and mediums, each artist has interpreted the tales in a two-dimensional image, resulting in a diverse feast for the eyes.

“I love sharing stories and have spent years interpreting and adapting stories from books,” says Ashbury. “With the Roundhouse being our community partner, we have a beautiful venue that accommodates the size of the exhibit and is accessible to the community,” says Ashbury.

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to share my new thoughts with anyone who would listen. It felt like a revolution.

Now that I’m back in Vancouver, I am surrounded by a plethora of people who are passionate about the country and city they live in. We talk a lot about apathy, but we don’t give ourselves enough credit for the progress we’ve made. When I walk the streets in Vancouver, I see posters about political issues taped to different buildings. I see passion in the guy handing out political flyers on the corner of Granville and Robson. You can hear the discourse when you ride the Canada Line from Bridgeport to Waterfront, or when you walk Vancouver’s seawall. You can also hear the couple next to you chat about that day’s news in the local restaurant. Our Canadian culture is so strong; it’s no wonder we can’t find words to describe who or what we are. I don’t know how to describe what a Canadian is to my Australian friends. But I do know that when Vancouver appeared on the news in the living room, I heard myself saying in an elevated voice, ‘that’s where I’m from.’

I’ve noticed so many controversial issues in the media since returning to Vancouver. But I’m as wordless as I was when I watched Trudeau’s acceptance speech online, trailing through the kitchen with an iPhone in front of my face. What could seriously be better than knowing we’re a part of this Canadian culture? We will never agree with everything, but we will always be one. So when my friends ask me to explain how it felt to live in a different country, I just smile and say, “I didn’t realize I was so incredibly Canadian.” Whatever that means. Maybe we’ll never find words to explain what it is to be Canadian. But if you’re looking to find out, then I’d suggest you move to Australia and see how it feels. I promise you, you’ll find something, and it will be big.

Breanna Temple says goodbye to Australia.
The Museum of Anthropology at UBC is celebrating Taiwanese culture with *(Invisible)*: The Spiritual World of Taiwan Through Contemporary Art.

Since its doors opened on Nov. 20, the exhibit has showcased the works of seven contemporary Taiwanese artists and will run until April 3 of next year.

New to the role of curator for the Department of Asian Studies, Fuyuki Nakamura is putting together an exhibit in Canada for the first time. Despite the lack of experience, the exhibit winning squad consisted of a young author and international speaker who is more than prepared. “For *(Invisible)*, I am delighted to have the opportunity to work with seven unique Taiwanese artists - all remarkable individuals who have earned international acclaim for their innovative approach to the diverse cultures and values of contemporary Taiwan through their work,” explains Nakamura.

Cultural foundations

The foundations for this cultural exploration were laid a year ago when the Spotlight Taiwan initiative first took place. When asked more about the directive, Nakamura explained that Spotlight Taiwan is a large initiative started by the Taiwanese government’s Ministry of Culture. It was designed to promote an intercultural exchange between Taiwan and other countries. “Taiwan is so unique because it has such a diverse culture. It is a spiritual world that is very much part of life and a source for creative inspiration in Taiwan. The compelling array of work on display will express and visualize the religious beliefs, myths and legends that are inherent to Taiwan’s urban and rural life cycles,” says Nakamura. Once she did her research and had the chance to see each artist’s work, Nakamura knew they were perfect for the exhibit. “The reason I chose the artists for this exhibition was not just because of their ideas,” says Nakamura. “They bring in different traditional stories to their contemporary art; that’s why I find it fascinating.”

Experiencing another world

One of the artists, Yuma Taru, is half Chinese and half indigenous, and she teaches women in younger generations the traditional weaving techniques of her Aboriginal group. In order to promote this traditional weaving, she creates contemporary fabric pieces while incorporating traditional techniques.

By KATE MURRAY

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New to the role of curator for the Department of Asian Studies, Fuyuki Nakamura is putting together an exhibit in Canada for the first time. Despite the lack of experience, the exhibit winning squad consisted of a young author and international speaker who is more than prepared. “For *(Invisible)*, I am delighted to have the opportunity to work with seven unique Taiwanese artists - all remarkable individuals who have earned international acclaim for their innovative approach to the diverse cultures and values of contemporary Taiwan through their work,” explains Nakamura.

Cultural foundations

The foundations for this cultural exploration were laid a year ago when the Spotlight Taiwan initiative first took place. When asked more about the directive, Nakamura explained that Spotlight Taiwan is a large initiative started by the Taiwanese government’s Ministry of Culture. It was designed to promote an intercultural exchange between Taiwan and other countries. “Taiwan is so unique because it has such a diverse culture. It is a spiritual world that is very much part of life and a source for creative inspiration in Taiwan. The compelling array of work on display will express and visualize the religious beliefs, myths and legends that are inherent to Taiwan’s urban and rural life cycles,” says Nakamura. Once she did her research and had the chance to see each artist’s work, Nakamura knew they were perfect for the exhibit. “The reason I chose the artists for this exhibition was not just because of their ideas,” says Nakamura. “They bring in different traditional stories to their contemporary art; that’s why I find it fascinating.”

Experiencing another world

One of the artists, Yuma Taru, is half Chinese and half indigenous, and she teaches women in younger generations the traditional weaving techniques of her Aboriginal group. In order to promote this traditional weaving, she creates contemporary fabric pieces while incorporating traditional techniques.

Mixing the old with the new

The exhibit is being showcased in the MOA’s Audain Gallery. For more information please visit: www.oma.ubc.ca.

REVITALIZING JAPANTOWN: A Right to Remain Exhibition
OCTOBER 24, 2013 - JANUARY 30, 2014
Opening Reception: Saturday, October 25, 2013, 7:00-9:00 pm
FREE AND OPEN TO THE PUBLIC!
Photograph by David Heilman

PUBLIC PROGRAMS - FREE and open to the public:
• Saturday, October 26, 2:30 pm: Film Screening of Right to Remain documentary by Greg Mison
• Saturday, November 9, 2013, 2:30 pm: Right to Remain Artists Talk and the Chair in collaboration with the ‘Seeing the Whole Picture’ Project

Ricketts National Museum & Cultural Centre
6080 St. Andrew’s Place
Burnaby, BC, V3N 4L4
www.rickettscentre.ca
When two film artists put their heads together, it produces a 'franken-baby.' In a project entitled The Pit: A Study in Horror, seven artists deconstruct the horror genre and explore the creation of the uncanny space as part of New Westminster's New Media Gallery that features The Scary.

“When we were brainstorming, the idea of using location and horror film-making technique was the way of combining our expertise. The approach we ended up taking was very much a hybrid of the two of us; I consider it our creepy little love-child,” says horror filmmaker Karen Lam about working with mixed media artist and educator Lauren Marsden.

A fruitful collaboration
Lam, known for her movie Evangeline (2013), credits her work with co-director Marsden as the source of their project. When Lam and Marsden met, Marsden was using location to focus of her artistic approach.

“I don’t work in a single film genre but create films that are shaped by the location I’re filming in and the performers that I’m working with. My work is usually presented in galleries or in the new media section of film festivals. So I’m really just crossing over between the worlds of contemporary art and film,” Marsden says.

Vancouver, a good backdrop for horror
Marsden observes than many films shot in Vancouver are of the horror, thriller and paranormal genres.

“Tara Travis, Jayson McDonald, Andrew Bailey

November Special Guest Denise Jones, Artist Director of Vancouver TheatreSports

CONTACT PHANTOM SIGNAL
e Tara Travis
phantomsignalsadie@gmail.com
facebook.com/TalesTooTerrorizing
twitter.com/phantom_signal
e Jayson McDonald
604 268 5776

“2013” – Astronauts aboard the Senator One, on route to investigate a structure of seemingly alien origin in deep space, must call upon a starfaring exorcist when the ship’s on-board artificial intelligence becomes possessed.

“The best bit was that the pairings were like blind dates; I had no idea who I would be working with or what their artistic discipline would be,” says Lam.

By Florence Hwang

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Denise Jones is a busy comedy gal in Vancouver. She divides her time between stage and screen. She was recently nominated for a Leo for her performance alongside James Caw in Prodigoid (Premiered at TIFF). In her “spare time” she is Artistic Director and a performer at the award-winning Vancouver TheatreSports League. She can be seen on stage every week at the Improv Centre down on Granville Island where her company performs eleven shows week, fifty-two weeks a year, to an annual audience of sixty thousand.

TWO BRAND NEW EPISODES NOVEMBER 2013!

“2066” – Astronauts aboard the Senator One, on route to investigate a structure of seemingly alien origin in deep space, must call upon a starfaring exorcist when the ship’s on-board artificial intelligence becomes possessed.

“Farms Like” – A procurement agent for a mining company runs into some unexpected resistance when she offers to buy a farmstead from a family that insists the land belongs to ‘others.’

Tickets for the live show are $10 at the door. Subsequent media updates will provide information regarding advance ticket sales and promotional activities. Please take a moment to peruse the attached Phantom Signal Press Pack to find out more about us and to get a feel for the show. Contact us for more info, hi-res photos or to arrange an interview.

DECEMBER’s special guest will be Vancouver author Aaron Chapman! Stay posted by visiting our fan page at facebook.com/TalesTooTerrorizing.

DECEMBER 15 AT 7:00pm
THE NORMAN AND ANNETTE ROTHSTEIN THEATRE
951 WEST 41ST AVENUE
ADVANCE TICKETS $13 now available on line or by calling 604-286-0245 (leave message with your phone number)
Your annual $2 Film Festival membership is required to attend (available for purchase at the door on Dec.15)
DAY OF TICKETS AT THE DOOR ON DECEMBER 15 (if available)
$15.00

For Marsden, a Vancouver based artist with Trinidadian roots, it was the first time she was invited to work on any kind of cinema project. Likewise, Lam looked forward to the collaborative project.

Vancouver, a good backdrop for horror
Marsden observes than many films shot in Vancouver are of the horror, thriller and paranormal genres.

“I think that part of the reason for this can be attributed to the production of the X-Files in Vancouver in the ’90s. Another quality of Vancouver is that the natural light here is quite muted and grey most of the year and so it lends itself well as a location for dark films,” she says.

Lam thinks that horror film-making in Vancouver is not only very strong here but also across the country. She adds that Canada is home to a large number of horror filmmakers, horror magazines (like Fangoria and Rue Morgue) and an incredibly supportive horror community.

“I think the horror community in Vancouver is very fortunate to have access to the locations and the experienced cast and crew that are built up from our ‘Hollywood North’ industry,” says Lam, who has been a lifelong horror fan.

For more information, visit www.newmediagallery.ca.
Plant, root, and grow: a story about family, identity and a place that is changing

by Alison Chiang

The mural of an elderly Asian woman standing beside a car, with crows behind her, on the corner of Hastings and Jackson in Vancouver, is one of Vanessa Lowe’s well-known works. In her latest project A Tree Grows in Chinatown, Lowe uses text and old family photographs to tell a story of her mother’s earlier days of living in what is known today as Vancouver’s Downtown Eastside and Chinatown area.

“I’m not sure if she would have liked it, but she would have been pleased with it and my doing it,” says Lowe about her exhibition A Tree Grows in Chinatown, which is on display from Dec. 12, 2015-Jan. 15, 2016, at the Dr. Sun Yat-Sen Garden.

A Tree Grows in Chinatown is a mixed media project dedicated to Lowe’s late mother and life in Chinatown during the 1960s. Choosing old photographs from her family’s albums, Lowe had them printed onto various silk canvases and superimposed text onto the photos to help explain and tell a story. The shape of the pieces is elongated, like scrolls, and the text, though written in English, reads right to left, up and down, much like traditional Chinese characters.

Lowe, 59, says she went through piles and piles of photos in order to find photos that fit her 2008 writing piece.

“It was quite mystifying because we were really a working class family and I don’t know how we managed to have this huge archive of photographs. If my mother could read and write better, she might have been a writer or archivist,” says Lowe.

Lowe’s parents were born in B.C., but her father was taken back to China and raised there before returning to Canada.

“I don’t know what generation I am. I don’t know how to qualify that,” explains Lowe, who doesn’t speak or write Mandarin Chinese, but has always been fascinated with certain Chinese cultural elements such as calligraphy.

“I’m not really either (Chinese or Canadian). Or maybe I’m both,” says Lowe.

Growing pains

Lowe says Vancouver was a very different city back in the sixties; it was uncommon to see Chinese people out in the community.

“It was difficult having to hear that all the time. I was really shy and that kind of stuff doesn’t help you be less shy,” says Lowe.

Lowe says it was difficult to trust people, to make friends, but says eventually she was able to meet people who didn’t make such comments about her.

“Racism (now) is a weird, positive one— they say, ‘Chinese people are smart,’ or if you’re Chinese, they’ll ask you which Chinese restaurant to go to, like you would naturally know because you are Chinese,” says Lowe.

For Lowe, being Chinese or not Chinese is like being a specific gender.

She gives the example of being described as “that little Asian woman” – it’s a simplistic comment, what she calls the ‘short-hand.’

“For white people, their ethnicity gets to be invisible. Unless they’re in a community where they really stick out, they (usually) get a more descriptive version: ‘the blond guy, tall, with glasses,’” says Lowe.

Lowe says a lot of figuring out one’s identity is to confront the ‘short-hand.’

“If you’re that person being described, you’re going to fight against it,” she says.

Growing trees

“I was perceived like an immigrant even though I was not,” says Lowe, explaining there was a common belief that Chinese people were different from other Vancouverites.

Growing up, Lowe heard offensive and negative remarks such as “Chinky, Chinky Chinaman went downtown,” regarding her heritage.

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Growing trees

“I’ve always been aware of art as a way of how people expressed themselves and as a way for me to express myself,” says Lowe, who started practicing art 20 years ago.

Inspired by the American book A Tree Grows in Brooklyn, Lowe found many similarities between her mother and the novel’s female protagonist, a girl who becomes a woman during the First World War. The story parallels the one of Lowe’s mother, who grew up during the Second World War. Lowe says these stories about growing up in inner cities, about working class or struggling people and immigrants are a part of an ‘outsider’ world.

“Trees are important,” says Lowe. “They are a symbol of people growing, and it’s true in Chinatown. My story of this little tree growing in Chinatown – they’ll take root wherever they take root. People can just grow regardless of where they’re planted.”

For more information, please visit www.vancouverchinesegarden.com or www.thisiscassandra.com.
Lee Bul
Oct. 30–Jan. 10
Vancouver Art Gallery
750 Hornby St., Vancouver
www.vanartgallery.bc.ca

Lee Bul is an internationally re-nowned sculptor and installation artist, whose accomplishments include representing Korea at the Venice Biennale. Some of her early drawings and models are paired with new, ambitious sculptures exploring her creative practice.

The Talking Cloth:
Speaking Truth
Nov. 8–Dec. 13
Gallery Gachet
88 East Cordova St., Vancouver
www.gachet.org

This collection of textiles is from the Aboriginal Women’s Button Group, a programme offered by the WISH Drop-In Centre Society, a drop-in for women in street-level survival sex trade. The women involved in the Aboriginal Women’s Button Group are sharing their art and what it means to them at this exhibition.

Daughter Culture: The Exhibit
Nov. 27–Jan.15
Capilano University
255 Purcell Way, North Vancouver
www.capilanou.ca

Daughter Culture is an interdisciplinary study on Gitxsan First Nations Women and examines kinship, femininity, status and gender roles in First Nations culture. Along with the presentation is an art installation, a symbolic piece that helps with the understanding of the project.

The Cultch Presents
Hansel and Gretel:
An East Van Panto
Dec. 2–Jan. 3
by
The York Theatre
659 Commercial Dr., Vancouver
www.thecultch.com

East Van Panto is back with this year’s edition featuring an edible house, a butt-kicking brother and sister team, and a cannibal witch. Follow Hansel and Gretel into the wild forests of East Vancouver in this recreation of the classic tale.

Surrey Immigrant Youth:
Challenges and Opportunities
Dec. 26
Surrey City Centre Library
9930 University Dr., Surrey

Dr. Jennifer Marchbank will be moderating this public discussion on Surrey youth. Surrey is growing by around 1,000 people per month, and one third of the population is under the age of 19. How does this affect the population, and what are some opportunities to engage youth in the city?

Winter Harp 2015
Dec. 19
St. Andrew’s-Wesley United Church
1022 Nelson St., Vancouver
www.winterharp.com

Harps, medieval instruments, flutes, percussion and singers combine to perform festive carols and stories to warm your heart this holiday season. With rare and intriguing instruments and beautiful costumes, this concert is a feast for both the eyes and ears.

Winter Solstice
Lantern Festival
Dec. 21
Dr. Sun Yat-Sen Classical Chinese Garden
578 Carrall St., Vancouver
www.secretlantern.org

The 22nd annual Winter Solstice Lantern Festival is at the Dr. Sun Yat-Sen Classical Chinese Garden. The Secret Lantern Society has partnered with the Garden to turn the venue into a magical place filled with lanterns, live music, shadow puppets and more.

New Year’s Eve 2016
Dec. 31
Canada Place Way
999 Canada Place, Vancouver
www.nyevan.com

The Vancouver New Year’s Celebration Society has partnered with Port Metro Vancouver to bring back a fully-inclusive and family-friendly New Year’s Eve countdown for the first time in over a decade. Live music and entertainment will be on hand to celebrate the start of 2016.
Bridging Vancouver's Development

December 9, 2015 marks the 30th anniversary of the opening of the current Cambie Bridge, built just before Expo 86. This photo was taken in 1984 by our photographer Denis Bouvier. It depicts the old Cambie Bridge still functioning on the left and the construction of the new bridge happening on the right.

The 1985 completion of the current bridge marks the 3rd bridge on the site. The first was a simple wooden trestle bridge built in 1891. It was replaced with the bridge we see on the left in 1907, originally called the Connaught Bridge after Canada’s Governor General of the day. Nevertheless, the name Cambie Street Bridge remained as that’s how people continued to refer to it. It was a 4-lane bridge with a swing span in the centre which opened for marine traffic. (See The Source website.) It also enabled electric streetcars as today’s bridge does.

Of note is Henry John Cambie, after whom the Cambie Bridge is named. He was the chief surveyor for Canadian Pacific Railway’s (CPR’s) expansion into BC. In 1887, he speaks of buying 2 lots “in the country” at the present location of Thurlow St. and Georgia St. He complaints of the difficulty in getting side-walks and telephone services as a result of which the area would not be much development in the area west of Granville St. As the construction of the above mentioned building of more houses and before 1920, there was a car depended on the street with the name of the Champlin Hotel.

Vancouver, since its inception has had sustained periods of rapid growth. One was the completion of the CPR into Vancouver in 1887. This especially aided the development of the lumber industry by providing rapid transport of lumber products directly from False Creek. Looking down from the 1931 Cambie bridge, we could see False Creek’s booming industries of shingle mills, cooperages, cement works and saw mills. Sweeney Barrels, a cooperage for 75 years, was still located in False Creek next to the Cambie Bridge in the early 60’s. (See The Source website.) Another period of growth was the Klondike gold rush of 1897–98 when Vancouver supplied many prospectors. And the turn of the century brought a huge influx of workers to support not only the lumber industry but Vancouver’s status as a major port. It shipped goods including lumber and fishing was important as well. As a result, construction was on the rise and Mount Pleasant on the south side of False Creek became one of Vancouver’s first neighbourhoods outside the downtown core. The new 6-lane bridge enabled better access to Mount Pleasant. It served pedestrians, the new automobile and streetcars.

Vancouver was no stranger to speculation in those days anymore than today. As early as 1906, Henry Edmonds, a clerk of the municipal council in New Westminster, bought up land in what was to become Mount Pleasant. He wisely anticipated the railway coming to Vancouver and together with the city’s natural harbor could foresee great growth.

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Recipe by Selma van Halder

Swedish Christmas Glogg

Nothing says Christmas like a mug of warm spiced wine. At least, that’s the case in many European countries. You might know it as gluhwein or mulled wine, but the process comes down to the same thing: heating wine and spirits to just below boiling point and keeping the mixture warm enough to keep it from cooling before drinking. This guideline is not to use too expensive stuff. As you will be heating, mixing, and spicing it, many European countries.

Ingredients (makes 2 litres)
1 bottle tawny port
1 bottle dry red wine
1 cup bourbon (or cognac, or vodka, or aquavit)
3 whole cloves
8 whole cloves
8 pods cardamom, lightly crushed
2 large cinnamon sticks
sugar

For serving
sultana raisins
blanched, peeled almonds

Method
1. Place all the ingredients (minus sultanas and raisins) in a non-reactive, clean pot (I like using my slow-cooker). Make sure there are absolutely no impurities in the pot, as they can react with the wine and turn the whole thing into a vase of wine.
2. If you have some cheesecloth or empty tea bags place them on the bottom of your pot. Reserve the soaked raisins and almonds and place them on the bottom of your serving mugs, before pouring and serving the glogg.

A warm the season up with traditional Swedish drink.

The web has a new forum of diversity
Visit us online at thelasource.com
Twitter: @thelasource
Facebook: thelasource