

Food talks set the  
record straight  
Page 3



# Picnics, european style

by JAKE MCGRAIL

**Eating outdoors has long been a pleasure for many people, with some of the earliest picnics occurring in the Middle Ages and the word coming from the French term “pique-nique,” first used in the 17th century. Today picnics are common, with people all around the world using them as a way to eat and relax outdoors.**

Two local chefs and a picnic professional share memories of childhood picnics and the joys of eating with small children and dogs.

## Growing up with picnics

Daniel Alexandre (Chefe Daniel), who was born in the Republic of Angola, Africa, recalls many picnics growing up. He grew up in a small town in the then-Portuguese colony, where everyone would come together to eat and socialize.



▲ Some picnic delights.

“Back home, we’d have 40–50 people from the same town gather together,” says Alexandre, “we’d play games, have fun, talk – it was a way to bring the community together.”

Alexandre’s mother would cook for these gatherings, and it was from helping that he found his love for cooking. He carried his love for cooking with him from Angola to Portugal, after moving due to the war in his country. His mom worked in a restaurant and got him a job there when he was just 14. Alexandre then went to a cooking school in Lisbon, where he was able to see the diversity of Portuguese cuisine.

“It’s a very small country,” he says, “but it has such a range in food. You can go from town to town and they have such different recipes and meals.”

And while there are definitely differences between Angola and Portugal, the appeal of picnics and other social gatherings is still there, which leads to a lot of food being consumed.

“The Portuguese, we really love to barbecue,” says Alexandre, “there’s marinated pork, chicken, beef, there’s a lot.”

Portugal is also on the coast, which means one of the main pieces of their cuisine is seafood, especially codfish and sardines, which are widely consumed in an almost staggering array of recipes. Greens such as kale, parsley and bay leaves are common, and olive oil is used everywhere.

It is here in Canada that Alexandre now cooks, having moved



▲ The simplicity of a family picnic.

to Vancouver in 1984. A few years ago he opened his current restaurant, Chefe Daniel, now located in Surrey, where Alexandre looks to bring Portuguese flavor to the area.

“I’m trying to do traditional Portuguese food, as well as my own stuff” he says.

## Another style

The term “pique-nique” came from France, and the French are no strangers to eating outdoors. Eric Arrouzé is a French chef, who teaches cooking for the pub-

lic as well as providing consultations to restaurants. His passion for food came at a young age.

“My grandmother was a good cook,” says Arrouzé, “and I discovered good food makes people happy, and that food is good for socializing.”

He began his culinary apprenticeship when he was 16, and since then has worked in many different places in both France and Canada. When asked what would be on the menu of a French picnic he says.

See “Picnics” page 3 ➤

## Verbatim

Trials and tribulations  
in the city

by EDUARD LLADÓ VILA

The journey preceding my arrival in Vancouver almost five months ago was nothing out of the ordinary. Nonetheless, I think it is central to understanding how I have been feeling since arriving in the distant patch of land that is Vancouver.

I come from Catalonia, a small European nation in search of independence. I have had the opportunity of living abroad for several years, most notably in Estonia, a small but dynamic state searching to erase all traces of the former Soviet Union, and then in France, a large, ancient state currently questioning its many social and societal exceptions. Canada, by way of Vancouver, now represents a fourth reality that I will rub shoulders with for a while.

Up until now, my impression of these countries were strongly connected to ideas of homeland and nation. Popularizing the emancipation cause of the Catalonians, understanding the haste of the Estonians for hyper-modernization and assimilating the Franco-centrism of the French, were not only givens of daily life in those countries, but also specific ways to understand the roots people had put down in their territory.

Since arriving in Vancouver that previous life experience seems outdated. Words such as homeland and nation are almost devoid of any meaning. For the first time in my life I’m dealing with a country where national (re)affirmation is neither a necessity nor a desire. The tie to the nation is so tenuous that sometimes even I forget that I live in a country called Canada.

I’m aware that these lines might have been different had I written them in Saskatoon, Laval or Iqaluit rather than Vancouver. But it so happens

See “Verbatim” page 5 ➤

## Also in this issue



A page of Cuban history:  
Chinese presence  
from the Isla  
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A classic  
musical with  
contemporary  
appeal  
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# Community Profile

## Korean community pushes boundaries

by DAVID LEWIS

**The Korean population is now one of the most dynamic and visible communities in Greater Vancouver. The vast majority retain their own language and often have close ties with their homeland.**

From Burnaby to Port Coquitlam, Korean supermarkets, offices, churches and restaurants are evident by their Korean-language signs and distinctive contributions to local industry. Through close attachment to their heritage, the retention of their language and assertion of their identity, Korean Canadians have made a substantial contribution to the cultural landscape of Vancouver.

### The growth of the community

The Vancouver Korean community has made great strides in the past forty years. Before the 1960s, Korean immigration to Canada was minimal, with both the geopolitical situation in Korea and discriminatory immigration policies in Canada placing strong barriers on movement between the two countries.

Things began to change during the 1980s with the meteoric rise of South Korea in the world economy and the establishment of multiculturalism as official policy in Canada. The period from 1986 to now has seen a



Photo courtesy of the Korean Cultural Heritage Society.

▲ A traditional Korean dance that dates to the early days of Korean agriculture.

steady influx of skilled workers and social entrepreneurs from Korea setting up businesses and other community investments in Vancouver, attracted by the city's proximity to Korea across the Pacific and the accessibility of its natural environment.

This new period of migration reached its peak from 1996 to

2001 when the Korean population of Vancouver rose by 69 per cent to 28,850 people. The population has been steady ever since, rising by more than 20,000 permanent residents ten years after 2001.

Many new Korean immigrants established themselves in Vancouver's suburbs, including Burnaby where the Korean Cultural Heritage Festival is to be held this August.

That is not even taking into account the large population of international students from Korea attending schools in B.C. In 2005, almost 38 per cent of those entering Canada with student visas came from South Korea, and today's Korean student population may number almost 20,000 people.

### A distinct cultural voice

The Korean community in Vancouver offers a distinct voice within the city's cultural landscape. Korean Canadians participate in local cultural associations, university campus and alumni associations, seniors' groups, language schools, and business associations that together assert a collective cultural identity. This collective identity is assisted by the population's retention of its original language, with 98 per cent of the Vancouver Korean community reporting in the 2011 Canadian census that they speak Korean.

The majority of the Korean population is Christian and through their own distinctly Korean practise of Christianity, they have influenced the religious landscape of B.C. Korean culture has persisted for almost 2000 years of independent history, developing traditions ranging from martial arts to cuisine and education.

Many Korean Canadians, however, experience the balancing act of participating in Canadian culture while being strongly attached to their original identity. Recent migrants and long-standing residents alike continue to try to reconcile the Korean and Canadian aspects of themselves while getting involved in their communities.

### Celebrating a vibrant heritage

The Korean Cultural Heritage Festival, running now for its 15th

See "Korean community" page 6 ▶

### The Source is taking a summer vacation!

Our next issue will be published on August 30.

But you can continue to keep up with the news from our social media coordinator, Laurence Gatinel, on Twitter and Facebook.

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# Local talks tackle racism in food system

by CHERRIE LAM

**While Vancouver positions itself as a leader in socially responsible food strategy, a local panel points out that people of colour remain systematically excluded from decision-making in the food system.**

On June 30 at Heartwood Community Café a panel discussion titled “What’s With the Ethnic Aisle?” challenged Vancouverites to talk about white privilege in food access.

Hosted by Gordon Neighbourhood House, Heartwood, Museum of Vancouver, Mount Pleasant Neighbourhood House and hua foundation, this talk was the first in the Vancouver Food Conversations series, generated from the city’s first Food Summit on May 16.

One of the panelists was Alejandra López Bravo, a migrant justice organizer with Sanctuary Health and Fresh Voices and support worker with indigenous youth at Ray-Cam Co-operative Centre. Born and raised in Mexico City, López Bravo finds that mainstream practises like buying organic are deeply detached from the economic realities of racialized and displaced communities.

“There’s a multibillion green market that leaves immigrant workers and people of colour out,” says López Bravo.

## Who grows our local food?

For many, a key contention in “local food” discourse is the lack

of recognition for the immigrants and indigenous people who built Vancouver’s food system.

“The white farmer back in the good old days is a very specific mythology,” says one of the panelists, Jason Blackman-Wulff, municipal councillor at the District of Squamish.

Kevin Huang, another panelist and co-founder of hua foundation, points to the history of Chinese farmers who started local food production after completing the Canadian Pacific Railway. Huang explains that in the 1920s Chinese farmers grew up to 90 per cent of British Columbia’s produce.

But just as the discriminatory Vegetable Marketing Act eventually barred the Chinese from selling produce freely in 1936, marginalization of Chinese-Canadian food producers continues today.



▲ Kevin Huang, panelist, Co-founder and Executive Director of hua foundation.

According to Huang, developments in Chinatown threaten jobs and primary food access driving out green grocers, fishmongers, restaurants and dry goods stores.

Huang says, “We’re losing key distribution points in the food system that we haven’t fully recognized. There has been so little research into the Chinese food distribution system, because it has been ‘othered’ for so long.”

Likewise, local food production is still driven by migrant work. Most of B.C.’s agricultural seasonal labourers are Mexican, Guatemalan or Jamaican.

According to López Bravo, many Mexicans accept poor working conditions on Canadian farms as a result of economic devastation following the North American Free Trade Agreement (NAFTA).

“These people grow our food, and they cannot access health-care or any other social service. They have never been given the opportunity to bring their families or apply for permanent residency. They are paid less than minimum wage, and they are not even eating the same foods they are growing,” adds López Bravo.

## Building a culturally relevant food movement

One panelist, Stephanie Lim, is a community developer at the Greater Vancouver Food Bank and a member of the Vancouver Food Policy Council. In the education system, Lim sees opportunity to strengthen food skills and broaden understanding of food justice.



▲ Attendees at the panel discussion, “What’s With the Ethnic Aisle?” on June 30, at Heartwood Community Café.

“The learning tools around food systems for young people are really focused on the ecological sustainability or corporate piece,” she says. “What I think is strangely absent is talk about intersections, like local food but imported labour.”

In his previous work advocating against shark fin harvesting, Huang noticed how the movement became an easy platform for protesters to generalize and vilify the Chinese population, without acknowledging the broader context of supply chains that extend from Europe and around the world. Today, Huang sees the importance of bridging across cultural silos and sectors. Hua foundation currently works with partners like Ocean Wise and Vancouver Farmers Markets, to foster cross-cultural competency within the private sector.

On the individual level, the panelists encourage Vancouverites to take ownership of local

histories of indigenous people and diverse communities.

“Be curious about where your food comes from,” says López Bravo.

## Continuing the conversations

The next talk will take place during the West End Food Festival in September 2016, digging deeper on migrant worker issues as well as how food policy can challenge poverty. Five more Vancouver Food Conversations are expected, leading up to the second Vancouver Food Summit on September 28, 2017 at the Museum of Vancouver.

“In the work I do, and in my personal life, food is a way to connect across barriers. It’s a tool for engagement, to connect, to heal, and also to share,” says López Bravo. ✍

For more information, visit [www.gordonhouse.org](http://www.gordonhouse.org).

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## ► “Picnics” from page 1

“There would definitely be barbecue,” says Arrouzé, “people love to gather together and have barbecue. There would be merguez (a North African style of sausage), lamb chops, salads and sandwiches.”

One trendy drink is rosé, a wine that has not caught on in North America but is widely drunk in France, especially during the summer. What the French also have and love to eat is fruit, especially all of the fresh fruit that is in season during the summertime.

“There are salads with bay leaves and strawberries,” says Arrouzé, “it is not uncommon to go to a restaurant and have just berries on the dessert menu, for example a bowl of raspberries. They are ripe, they are wonderful.”

## Picnics for all

Besides being an opportunity to eat and relax in the outdoors, picnics can also be a welcome event for some.

“It’s terrible having a small child at a restaurant,” says Simon Pearson-Roach, “and you can’t go to a lot of places with a dog. Picnics are a way for people to simply have a nice meal.”

Pearson-Roach is the founder of the Vancouver company Picnix, which allows customers to eat ready-made picnics at Stanley Park and English Bay. He got the idea when friends would come to Vancouver to visit.

“I’d want to show my friends around the city,” he says, “so I would pack picnics, but would always forget something like some of the food or utensils and I thought, why doesn’t someone

make the picnics for people? So I decided I would.”

Pearson-Roach serves the whole package. You make a reservation and come to either Stanley Park or English Bay, where he has the picnics set up. You check in and take your picnic with you where you please, returning it in a few hours.

“It comes with everything,” says Pearson-Roach, “the table is on wheels, and the basket has the food, drinks, utensils, blankets – everything you would need.”

He wanted to create something nice and affordable, something that could be offered to anyone.



▲ Chef Daniel.

That sentiment is shared by Daniel Alexandre, with Chef Daniel planning on hosting a barbecue day later in July.

“I want to get everyone involved,” says Alexandre, “I want to try to bring the community together.” ✍



## Left Bank



# Donald Trump and the danger of Vancouver's toxic real estate debate

Perhaps one silver lining of this summer's grand opening of the Trump Vancouver luxury tower will be to refocus the housing affordability discussion that's currently generating a lot more heat than light. The bloviating con man and presumptive Republican presidential nominee has partnered to build Trump Vancouver with Holborn Group, a development firm and a big financial contributor to Christy Clark's B.C. Liberals (and also a donor to Robertson's Vision Vancouver.)

So Trump is a timely reminder that the problem in Vancouver isn't merely corrupt real estate practices related to wealthy Chinese investors, but rather governments rolling out the red carpet to profiteering developers wherever they may be from. The problem is the hyper-com-



▲ Trump Tower Vancouver.

modification of housing, catering to the greed and whims of the super-rich, rather than the needs of the vast majority.

But Trump, like the xenophobic advocates of Brexit in the UK, should also remind us that reactionary demagogues can thrive when an out-of-touch establishment allows inequality and insecurity to fester. And boy, has our local establishment here in B.C. ever allowed the housing affordability crisis to fester.

As Trump Vancouver – that shining monument to our tasteless and greedy elite – opens its doors on Georgia Street downtown, people across B.C.'s Lower Mainland are struggling like never before to keep a roof over their heads.

This year's homeless count in Vancouver was the highest in a decade, making a mockery of Mayor Gregor Robertson's now almost forgotten pledge to eliminate homelessness in the city by 2015. Just this weekend new direct action housing protests took place in Vancouver, Burnaby and Abbotsford. In Victoria, there's a long-running "tent city" housing squat demanding more affordable and social housing.

Tens of thousands of families live one paycheque away from joining the ranks without housing. A recently released study by Vancity highlighted how renting is no longer even an affordable alternative to buying, noting, "While weekly median wages grew by 6.6% in B.C. between 2011 and 2015, rents increased at a rate closer to double that – up by 11.4% on average in Metro Vancouver." Or, in other words, the rent is too damn high.

Just in the past month, the B.C. government has been dragged kicking and screaming to do the

minimum to investigate the role of speculative foreign capital investment in Vancouver's out-of-control real estate market. A growing public outcry, increasingly sharp political opposition from the NDP, and some diligent investigative journalism has finally pushed the B.C. Liberals to take some baby steps toward action on this crisis. This, after years of the government and their developer donors avoiding scrutiny on corrupt practices, including money laundering and "shadow flipping," which are rampant in the frenzied real estate industry.

The strategy of these defenders of the status quo has been two-fold. First and foremost, tell the public, 'Nothing to see here, please move along.' Bob Rennie, the city's ubiquitous "Condo King," straight-facedly presents the problem as the solution, insisting that all Vancouver needs is to let developers like him build and sell more condos. Earlier this year, Rennie used his annual speech to the Urban Development Institute to literally tell Vancouverites feeling the squeeze to please move along, suggesting people should just move to the suburbs if they can't afford the city.

Even more insidious, however, is how Rennie and others have used the very real phenomenon of anti-Chinese racism to deflect attention from their industry's rampant corruption. This type of rhetorical strategy is why the debate over corrupt real estate practices involving foreign capital from Chinese investors, exposed by pesky and persistent journalists and researchers, has become so toxic, full of smears, diversions, and accusations of bad faith.

Anti-Chinese racism is a real and present danger, especially given the history of our province, which included exploitation, segregation, and outright exclusion of Chinese people. Racism should never be ignored or denied. But nor should it be cynically used to divert from a much needed investigation and debate about the real estate industry and the housing affordability crisis.

The problem isn't foreign capital per se; the real problem is capital. Or, more specifically, the problem is that we have allowed the accumulation of capital to trump all other considerations. The real problem isn't where the wealthy investors are coming from, but that we have an industry and government serving the interests of the wealthy above all else.

Decent housing is a right, and the commodification of this basic human need is the root of the crisis we're facing. What we need to focus on are the real problems of inequality, a lack of well-paying jobs, and the rampant commodification of housing. Let that Trump tower on our skyline remind you that we need to fight both racism and real estate corruption. If we don't tackle both festering problems, and we let the establishment invoke racism to let itself off the hook, we'll be creating the conditions for Trump-like demagogues in our municipal and provincial politics. ✍



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## WORD SEARCH

This bilingual word search was provided by reader Nicole Foucault.

B I S O N I F F U P N O I L  
 A O P A N D A L A P M I Y E  
 R C A N O I P R O C S N E M  
 R C P Y T H O N H R X M I M  
 A O O P O O R C A E M U D I  
 C B E I K C I I M N I L E N  
 U R T P C N O B S I T E R G  
 D A O I E U L I T D E L A O  
 A L Y T G J E S E R R L U N  
 D A O G N I D I R A I E G O  
 E O C T N E P R E S P Z A E  
 L K A T O U C A N L A A J G  
 O R L A N I D R A C T G E I  
 S A L L I G A T O R A M U P

ALLIGATOR	GAZELLE	LION	PUMA
BARRACUDA	GECKO	LYNX	PYTHON
BISON	HAMSTER	MITE	RAT
COA	IBIS	MULE	SARDINA
CARDINAL	IMPALA	ORIOLE	SCORPION
COBRA	JAGUAR	PANDA	SERPENT
COYOTE	JUNCO	PIGEON	SOLE
DINGO	KOALA	PIPIT	TAPIR
EIDER	LEMMING	PUFFIN	TOUCAN

SOLUTION: \_\_\_\_\_  
 (9 letters)

## Arrival Japanese Canadian Picture Brides by Chino Otsuka June 11 – September 4, 2016

Opening Saturday, June 11, 2016; 2pm artist talk, 3pm – 5pm opening reception  
Free admission

As a finalist for the AIMIA | AGO Photography Prize 2013, Canada's largest international photography prize, Chino Otsuka, currently residing in the UK, was awarded a residency anywhere in Canada. She chose the Nikkei National Museum and this exhibit developed through the results of her research.

"As my research progressed, I became more and more interested in the stories of young women who came over from Japan as 'picture brides,' young Japanese women usually between 17 and 20 years' old, who came to Canada in the early 20th century. Their marriages were arranged by showing the prospective bride and groom photographs of each other. Most of these women travelled from Japan and saw their husband-to-be for the first time when they arrived in Canada. I was drawn to their innocence, ambition and courage – their journey. They all longed for a new life in a new country. Yet when they arrived in Canada, the life they had imagined was completely different. Hardship and many tragedies would follow them. They struggled and endured throughout their lives." Chino Otsuka *Arrival* is an audio-visual installation. Four diptych images are accompanied by narration taken from original transcripts of picture brides, spoken by several generations of Japanese Canadian women. The work focuses on their journey evoking a sense of anticipation, their dream and longing, around the brief moment in their life when they arrived in the new country.

This exhibition and companion publication are made possible by the generous assistance of the AIMIA/AGO Photography Prize, the BC Arts Council, the Province of British Columbia, the Deux Mille Foundation, and private donors to the Nikkei National Museum & Cultural Centre. Special thanks to the artist, the Nikkei National Museum staff, and the Vancouver Asian Heritage Month Society.

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# Retracing the Cuban-Chinese connection

by FLORENCE HWANG

**Earlier this month, Kin-sheun Louie from the Chinese University of Hong Kong and co-author of *Transmitting Chinese Medicine to Cuba: A By-product of the 19th Century Coolie Trade* talked about the Chinese-Cuban connection and the impact of migrant workers from China to Cuba.**

Louie participated in a community dialogue as guest of the Pacific Canada Heritage Centre, Museum of Migration (PCHC-MoM).

"We host the community dialogue and invited him to be a speaker in Chinatown after the conference because we know there are many local people with ancestors among the Chinese migrants in Cuba," says Winnie L. Cheung, president of PCHC-MoM.

### Personal incentive

Research is not the only connection Louie has to Cuba – his grandfather and father lived and worked there. Like many Chinese migrants at that time, they went to Cuba without family. Louie's grandfather went back to Hong Kong in 1959 and his father in 1966, seven years after the Cuban revolution.

"All of them were pretty old and poor. Most of them had never gone back to their native place after their arrival in Cuba. They were generally little educated and therefore not capable of leaving a record of their life and experience," explains Louie.

It wasn't until after Louie's mother passed away in 2004 that he became more interested in his family's history when he found 200 letters that his father sent back from Cuba to his mother. Louie went to Cuba in 2010, which turned out to be quite different from what his grandfather and father told him; when he visited, there were only about 300 Chinese people living there.

"After reading [the letters], I began to have a great curiosity to find out more about the Chinese in Cuba. So I went to Cuba in 2010," says Louie.

He interviewed and compiled an oral history of the remaining migrants. Luckily, he spoke their dialect. Louie spoke to 40 Chinese in Cuba – the oldest, 96 and the youngest, 70.

"They have been cut off from the outside world for more than

half a century. Their story is little known, or studied," says Louie.

### History of slavery in Cuba

As a world-leading producer of sugar, tobacco and coffee, Cuba relied heavily on slaves from Africa for manpower up until the 19th century, explains Louie. Louie says the supply of slaves from Africa became increasingly difficult and plantation owners turned

was among the first countries to recognize its independence. When the Republic of China was created after the 1911 revolution, Cuba was among the first countries to recognize the new republican government.

"China became a socialist state in 1949 and Cuba adopted the same path ten years later. For a long time, Cuba was a close ally of Soviet Union and thus was hostile to China," says Louie.



▲ Chinese presence in Cuba.



▲ Kin-sheun Louie from the Chinese University of Hong Kong.

He notes that it was only after the collapse of the Soviet Union in 1990 that the two countries re-established close ties and that today, China's investment in Cuba is substantial and diversified. Several thousand Chinese students pursue studies in Cuba, and Louie says the Chinese experience serves as an important reference for Cuba's economic reform.

### Current relations

According to Louie, there is now closer contact between China and Cuba in the diplomatic, commercial and economic arenas, and Cuba may well become China's major ally in Latin America. In the past, Cuba was the destination for deprived Chinese, who went there to make a living and seek out their fortune. Today, Louie says, Cuba is the destination of Chinese investment. Previously, the impetus of exchange mainly came from the grass-root level. Now it comes from the capacity of the state.

Louie believes Cuba is trying to reform its economy and open up, looking ahead to a change of leadership, post Castro brothers.

"Cuba may rely on China for economic and technological aid, and China may seek to establish a stronghold in Cuba in its overall strategy regarding Latin America," says Louie. ☞

### ► "Verbatim" from page 1

pens that I write them while in Vancouver, a place of otherness without precedent, where all the world's geography is represented. I would say that people here are Canadian almost by default. Since so few people were actually born here, it seems that to live here, more so than other places, is a career choice. Aside from highlighting the differences between Canada and the USA, the question of national identity doesn't seem to propagate any attachment to the city and the country experienced by its inhabitants. When all is said and done, people here are Canadian and that's it, end of discussion.

However, I never cease to be amazed by the countless people who have chosen to

drop everything to come and live here in Vancouver, where it is impossible to just come by chance. As a person with the tendency to act on impulse, I was unaware of the socio-demographic idiosyncrasies of Vancouver and doubted the reality of this kind, tolerant and calm welcome that the city seems to offer to everyone.

Based on my previous experiences abroad, I was ready to systematically explain which nationality was behind my awkward accented English. Instead, I find myself in a position where people find it completely irrelevant whether I have an accent or not. So, I am just one of the crowd and for once I don't see that as a sign of mediocrity.

That being said, I remain a little divided about my Vancou-

ver experience. I have trouble taking part in the general infatuation that the city seems to spark. I certainly understand that a work in progress such as this city, with its dynamism and constant reshaping, will generate enthusiasm among its citizens. But I must admit that I miss having a conceptual foundation of homeland and nation, where there would be an essence of cultural ideals and values to preserve and pass on to new arrivals and future generations. Oh well, don't take me too literally. I suppose these are just the usual trials and tribulations that an individual from the old continent must confront when he arrives in the new world. ☞

Translation Barry Brisebois

# Exploring tradition organically

by ROXY SPROULE

**Métis artist and scholar Dylan Miner will let plants tell their part of the story in an art exhibition that will focus on traditional First Nations medicine. Michif – Michin (the people, the medicine) will open on August 5 at 6 p.m. in Gallery Gachet and occupy the space until August 28.**

Although the show will be a solo exhibition, Miner claims the credit is shared. According to him, there is a symbiosis present in his work.

“None of this would be possible without the plants themselves,” he says.

## Accessing a little documented past

Miner knew he wanted to explore his people’s traditions of health and medicine, but he was initially faced with a problem.



▲ Artist Dylan Miner.

“I am interested in collaborating with the plants, which emerges from knowledge that was in my family – but it’s knowledge that is no longer held by living family members,” he says.

Where some historical projects could rely on armchair research, Michif – Michin could not. Miner points out that colonization, modernization and urbanization prevented huge chunks of cultural knowledge from being handed down to young Indigenous people.

“[For example], my grandfather’s grandmother was known for her plant knowledge, as well as her abilities to paddle a jimaan (canoe),” he says.

But this is knowledge that Miner has had to seek out on his own. Without information on traditional medicine readily available in textbooks, Miner’s research became highly immersive and creative. In seeking out information, Miner took cues from Mary SiisipGeniusz’ book, *Plants Have So Much to Give Us, All We Have to Do Is Ask*.

“I invest much of my life in this ongoing project,” he explains. “Over the past few years, I’ve travelled and worked with knowledge keepers and read books and spent lots of time in the bush.”

Numerous conversations with elders and hours of quality time with the plants themselves are why Miner views plants less as objects to be featured in his work and more as contributors who have actually guided the process.



▲ Garden at the Centre for Sustainable Food Systems at UBC Farms.

In fact, it was amid harvesting birch bark in his home state of Michigan that Miner found time to speak about his current project and the role plants will have in the exhibition.

“I see the project as a collaboration, with community members, but also with the plants themselves. The work in the show includes a series of relief prints made of local medicinal and edible plants. The relief prints are printed with inks that I create from berries I harvest,” he says.

## A space to share tea, bannock and stories

Plants’ natural habitat is not in a gallery, but viewers can expect to be put in touch with the broader context in which the work is rooted.

“In some ways, the art exists before and after the actual exhibition at Gallery Gachet. In the gallery itself, people will be able to interact with the work and with one another. There will be



▲ Plants in and around Burrard Bridge.

a space to share tea and bannock and stories with others,”

Miner adds. “There will also be very traditional artwork in frames on the gallery walls.”

However, just as the process behind Michif – Michin was exploratory, so will the audience’s experience of the show be active.

## Bringing history into the present

Despite its grounding in history, the exhibition will not be an exercise in nostalgia. Miner explains how this project fits

into an activist context, specifically in a constructive sense. While his previous work aimed to ‘challenge power and inequity,’ his focus has now shifted to embody the ethics and practices that he wants to see in the world.

“The real work is about creating new social relationships and practicing Indigenous ways of being in the world. All of this happens before, during and after the show,” he says. ✂

For more information, please visit [www.gachet.org](http://www.gachet.org).

# Koi inspires cross-national team

by YULIA KUMAN

**The Powell Street Festival celebrates its 40th anniversary on July 30th and 31st with festivities honoring Japanese-Canadian heritage. In collaboration with design students in Germany, a BCIT undergrad trio draws inspiration from Japanese carp-shaped windsocks for their winning structure, The Koinobori.**

This year, Bing Thom Architects (BTA) presented students of design and architecture with a contest to build an interactive public space to be unveiled at the festival.

“In Japanese culture, the carp symbolizes strength and courage

because of its ability to swim upstream and against the current of a waterfall,” says team member Melody Giang. “In a way, we felt that it fit well with the festival because it is all about bringing the Japanese community together, celebrating their culture and keeping that tradition strong.”

## Hatching the idea

The project arose from the collaboration between five undergraduate students of design. The Canadian trio at BCIT consists of Melody Giang, a student of interior design, and Emily Huser and Steven Schmidt, both in their 3rd year of the architectural program. German students Kai Kattge and Sebastian Saure

joined the team through the exchange relationship that exists between BCIT and Hawk University in Hildesheim, Germany.

“Before the competition, we had been communicating with them through email and Skype, sending ideas back and forth,” says Huser.

Between the five of them, the concept didn’t take long to materialize.

“Just a few days,” laughs Schmidt.

When asked if they expected The Koinobori to win, the students remain humble.

“All of our classmates did really good work, so it was hard to tell in advance,” says Huser.

The interactive installation resembles the body and tail of a carp, with a rubberwood skeleton and cloth scales.

“We were confident in our design, whether that meant we would win or not,” says Schmidt.

Festival goers are invited inside the structure, where they will be able to socialize on wooden seats and relax underneath the shade of the scales.

## Swimming into problems

This experience was the first of its kind for the team.

“The project has changed quite a bit since initial conception, but the idea is still the same,” says Giang.

Schmidt, the team’s construction whiz, names structural issues as the main obstacle during the building process of The Koinobori.

“It was hard to find the right material, but also connections were a problem – we needed

strong enough connections, while maintaining the elegance of the structure,” says Schmidt.

Although Giang has previously participated in design competitions, The Koinobori is her first large project. Schmidt says in addition to formal education, summertime employment in the construction field helped him develop a strong base in the practical concepts of architecture.

## The big reveal

The jury panel’s decision regarding The Koinobori was unanimous.

“Even though our presentation wasn’t as refined as some others, it was the idea itself, the concept, that actually won,” says Schmidt.

During the festival, the scales will be temporarily taken down and members of the community will be welcomed to share their stories by writing or drawing on the cloth.

The Koinobori design team was given a production budget, awarded a \$1000 cash prize and will receive mentorship from Bing Thom Architects and Abaton Projects. The trio from BCIT has plans to attend the grand unveiling of The Koinobori at Oppenheimer Park at 11 a.m. on July 30th.

The jury team consisted of James Brown and Shinobu Homma from BTA, Gary Smith from Abaton Projects, Jeff Cutler of spaceplace Design Inc, Kelty McKinnon of PFS Studio, and Emiko Morita, executive director of the Powell Street Festival. ✂

► “Korean community” from page 2 year, is happening on August 6 this year. One of the largest ethnic festivals in Canada, the Korean Cultural Heritage Festival is planning to host a wide range of activities celebrating Korean culture.

Two cornerstone events will be a demonstration of black belt taekwondo and a K-Pop competition concert showcasing talent from both South Korea and Metro Vancouver.

Over the years, the Cultural Festival has increasingly broadened its audience, reaching out to people from numerous cultural backgrounds to create a space of connection for Vancouver’s multicultural community. ✂

For more information on the Korean Cultural Heritage Festival, please visit [www.koreanfestival.ca](http://www.koreanfestival.ca).



▲ Melody Giang and Emily Huser under the main body of their installation, The Koinobori.

WINDOW Gallery  
Alice MacKenzie  
Mar-Apr

## Window

Until Dec 31, 2016

The Window Gallery is a Roundhouse exhibition space for artists who explore the links between community and creativity in their work. WINDOW is located in the main entrance on Pacific St.

### Schedule of Artists

Jul–Aug: Sharon Kallis & Rebecca Graham, environmental arts  
Sep–Oct: Elizabeth Shefrin, embroidery



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There are courtroom dramas, and then there's "Court," Chaitanya Tamhane's impressive debut, which plays alive India's justice system while commenting on class, education and access to power. Managing to be both extremely rational and extremely humane, the film works so well thanks to an intelligent, superbly understated script and a feel for naturalism that extends beyond mere performance. Tamhane's judicious entry into lives outside the courtroom provides texture and depth, making this well-rounded depiction of a dysfunctional judiciary an engrossing piece of cinema. [VARIETY \[Jay Weissberg\]](#)

For more information, visit [www.reelcauses.org](http://www.reelcauses.org)

# Anime and Japanese culture

by JANMIE GUNAWARDENA

**Animation has the ability to provide an experience that is simply impossible in reality. The expansion of Japanese culture around the world, and into Vancouver, was mainstreamed through anime and is described by SFU Anime Club executives, Stephanie Wu and Chris Baek, as "very open and versatile to anyone."**

The three main aspects of Japanese culture influencing the western world include Japanese pop music, food and animation.

and dramas, you can recognize the difference. The viewer gets an "awkward" feeling because you know it is false.

In animation, anything can happen.

"Animation, really, has no limit. Whoever draws the animations can direct whatever is going to happen," says Baek.

Baek says his favourite genre of anime is 'mecha' anime, which is based on robots. A live action movie franchise he likes to watch is the Transformers series. Unfortunately, there are not many films like it because of its costly creation process.

“Anime has no limits. There can be a plot about almost anything.

*Stephanie Wu, SFU Anime Club executive*

"[Japanese pop culture] has brought a lot of cultures together," says Wu.

### Exchange of culture

Anime culture reveals new worlds, ideologies, and philosophies expanding the limits of creativity.

"J-pop is getting extremely popular. You see Caucasian artists incorporating Japanese culture in their music videos, such as Avril Lavigne," says Wu.

In Vancouver, Japanese culture is expanding through food. "There are sushi restaurants around every corner, on every street," says Baek.

Japanese culture is widely celebrated in Vancouver: Powell Street Festival; Nikkei Matsuri

While creating an animated show is also costly, it is inexpensive compared to filming stunts and explosions.

"Anime has no limits. There can be a plot about almost anything. There are many different types of stories," says Wu. "You can live your fantasies through anime. Real-life shows can't always give that."

### AniRevo in Vancouver

Curiosity or nostalgia brings fans out for the three-day Anime Revolution (AniRevo) held at the Vancouver Convention Centre (Aug. 5-7).

"A few years ago you only saw a few [anime] conventions. But now, in 2016, you have these big anime conventions," says

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Please call 604-324-7733, go to [www.pics.bc.ca](http://www.pics.bc.ca), or visit us at 200-8161 Main St., Vancouver, to find out how we can best help you.



▲ Members of the SFU Anime Club.

Photo courtesy of SFU Anime Club

(a cultural festival held by the Nikkei National Museum and Cultural Centre); Sakura Days Japan Fair; SFU's Summer Festival; and Anime Revolution.

Wu says the reason these festivals exist is because while their culture is spreading, people are also seeking it out.

"If Japanese culture didn't influence us as much, these events couldn't have happened. They couldn't have happened if we didn't reach into Japanese culture and discover more about it," says Wu.

### Animation can be more appealing

Baek says when computer graphics or computer-generated imagery (CGI) are integrated with real footage, such as in most movies

Wu. "It's expanding to the point where people from the U.S. are actually coming to Canada to attend this anime event."

With exhibits, panels, contests and performances, Anime Revolution offers a multitude of activities for anime fans to enjoy. Wu describes it as a place where the anime community can meet.

"It's a public event where anyone that likes anime can go," says Wu.

AniRevo wants to provide people of all ages with an entertaining event.

"It's a place where everyone can meet and enjoy together," states Baek.

For more information, visit [www.animerevolution.ca](http://www.animerevolution.ca) and [facebook.com/sfuanimeclub](https://facebook.com/sfuanimeclub).

# West Side Story: a classic tale with modern relevance

by ALISON CHIANG

**For Alexandra Lainfiesta, a recent grad of Studio 58, the decision to move to Canada from Guatemala to pursue the performing arts was a 'click away.' The actress, who plays Anita in Theatre Under the Stars' (TUTS) upcoming production of *West Side Story*, chose Vancouver as a place to study acting and pursue a career in the performing arts.**

"It was 2010, and the Olympics were happening in Vancouver. Somehow I clicked something [on the computer] and a Wikipedia page about Vancouver popped up on my screen and I thought, 'Oh maybe Canada!'" she says.

*West Side Story*, an American musical set in 1950s New York

According to Lainfiesta, TUTS' production of *West Side Story* is a very grounded, raw and earthy show, all of which is due to director Sarah Rodgers' vision.

"[Sarah Rodgers] is bringing a lot of truth to it. We are using Spanish in the musical like the actual Puerto Ricans do, and the core of the story is Romeo and Juliet," Lainfiesta says.

The TUTS production has close to 30 cast members forming a diverse group of people from Vancouver, Guatemala and Mexico.

"What's great about big groups is that we balance each other out magnificently in that we have strong talented dancers, singers, musicians and actors," she says.

#### Exhilarating music and songs

Lainfiesta, who previously worked with the production's

“ We are using Spanish in the musical like the actual Puerto Ricans do, and the core of the story is Romeo and Juliet.

*Alexandra Lainfiesta, actress*

City, tells the story of two rivaling teenage gangs: the Jets and the Sharks. The Jets are white Americans while the Sharks are ethnically Puerto Rican. When a relationship develops between a Jet and a Shark, the rivalry between the two gangs escalates.

#### A grounded production

Prior to getting the role, Lainfiesta says she had never seen a live performance but had seen snippets of the movie. But she loves researching her roles and says playing Anita is a dream role.

"Anita is a very powerful, energetic, sensual woman. She emigrated from Puerto Rico to New York City in the 1950s, and

musical director, Christopher King, says King not only understands the music so precisely but also the story.

"We've worked together before; he knows my strengths and vulnerabilities so there's an enormous sense of trust. Every performer works differently and he got to know the kind of performer that I am, how I learn the music and songs, which is fantastic," she says.

Lainfiesta says *West Side Story* has an amazing, catchy score written by Leonard Bernstein. As Anita, she has two major songs in the piece: *America* and *A Boy Like That*, the latter of which is a duet with Maria, the lead female character. For Lainfiesta, the duet is one of the most exhilarating, exciting female duets she has ever heard in her life.

"It's two women who have strong but different views on a subject, and the music and singing really fit in.

It has truly been an honour to be able to sing this duet," Lainfiesta says.

When she sings, she finds it really exciting but also remembers the ultimate objective.

"I try not to focus solely on sounding good but that the story is coming across. It's more pressure because we are actors – we are storytellers," she says.

Music, dancing and songs move the story along while hinting at the upcoming narrative. Lainfiesta believes it makes the musical unique.

"I'd love to see people who don't usually go to theatre to come see *West Side Story* – especially those who can identify themselves with what it is like to move from one country to another and make a life with new beginnings, or anyone who unfortunately has been affected by war gangs and losing people to violence," says Lainfiesta. ✍

For more information, please visit [www.tuts.ca](http://www.tuts.ca).



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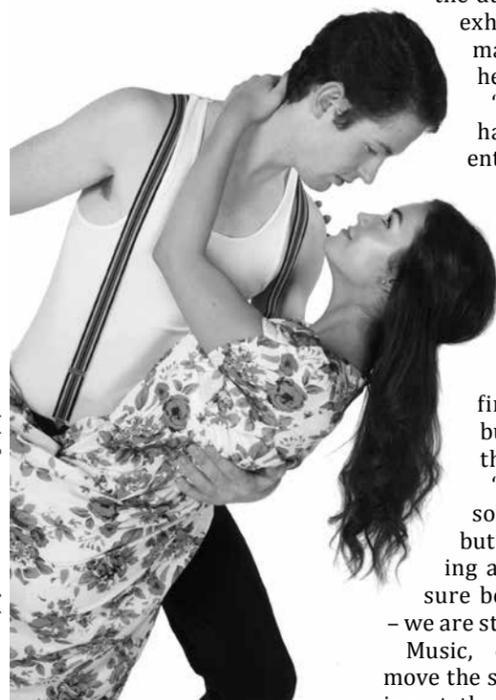
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▲ Jennifer Gillis as Maria and Matt Montgomery as Tony in *West Side Story*.

there was a lot of discrimination. Anita is someone with thick skin and a big heart," says Lainfiesta.

Lainfiesta says she can relate to Anita as she too moved to a very different culture and environment.

"The story of *West Side Story* is very relevant today with the ongoing discrimination in the States and separation between Latinos and 'white' Americans," says Lainfiesta.

# Cultural Calendar

July 12–August 30, 2016

by SIMON YEE

Put on some shades, lace up some comfortable shoes and get out of the house! There are plenty of activities to see and do right here in town. Art galleries, music festivals, theatrical productions, film screenings and cultural celebrations are just a small sample of the many events and festivals happening in and around Vancouver. Make the most of this hot and fabulous summer! Make some amazing summer memories and see all of you in September!

\*\*\*

## Eastern Echoes

July 1–Aug. 31

Dr. Sun Yat-Sen Classical Chinese Garden, Vancouver

[www.vancouverchinesegarden.com](http://www.vancouverchinesegarden.com)

Gold leaf gilding covers a number of techniques for applying fine



▲ Refreshing the Spirit (2014) by Etsu Essence Inoue.

gold powder to a solid surface, providing a thin coating of gold. Originating in Northern Africa, the technique spread to Europe and Asia, and has formed the basis of many artifacts, including sculpture and painting. Spanish gold-gilder Ana Diaz-Drew and Japanese painter Etsu Inoue's exhibit at the Vancouver Chinese Garden showcases the Chinese method and interpretation of this ancient art form.

\*\*\*

## Vancouver Folk Music Festival

July 15–17

Jericho Beach Park, Vancouver

[www.thefestival.bc.ca](http://www.thefestival.bc.ca)

Over 60 acts from over 18 countries on seven stages is how the Vancouver Folk Music Festival will celebrate their 39th year. Listen to diverse styles of music, from Afrobeat and Americana to Mongolian prairie and Senegalese soul at this internationally renowned festival. Be sure to check out the artisan market and folk bazaar and enjoy the many food vendors set up around the beachfront.

\*\*\*

## Four Faces of the Moon

July 21–Aug. 20

grunt gallery, Vancouver

[www.grunt.ca](http://www.grunt.ca)

Pay a visit to the grunt gallery to check out Indigenous filmmaker Amanda Strong's latest animated short, *Four Faces of the Moon*, a four-chapter story examining the Métis, Anishnaabe and Cree people's history through the lens of her own personal family history.



▲ A screenshot from *Four Faces of the Moon*.

The short examines the themes of reclaiming language, nationhood and cultural practice with reference to the buffalo.

\*\*\*

## Surrey Fusion Festival

July 23–24

Holland Park, Surrey

[www.surreyfusionfestival.ca](http://www.surreyfusionfestival.ca)

The mingling of myriad world cultures returns to Surrey's Holland Park for the ninth time. Featuring over 35 pavilions and exhibitions hosting cultures from five continents, there will be something for everyone to see, eat, and do. Check out live performances, Kids World, and Surrey pioneer re-enactors at the festival. Be sure to catch the music of Maxi Priest, one of the world's most successful reggae fusion performers today.

\*\*\*

## Kaleidoscope: Celebrating 125 Years of Arts & Culture

July 23, 12 p.m.–10 p.m.,

July 24, 10 a.m.–8 p.m.

Town Centre Park, Coquitlam

[www.coquitlam125.ca](http://www.coquitlam125.ca)

Coquitlam turns 125 years. To celebrate, the city will host Kaleidoscope, a two-day music, storytelling and arts festival. Local visual and performance artists will perform spoken word, choral and pop-up theatre, for both adults and children. Artisan markets, food bazaars and street art will complement the park's atmosphere. Be sure to check out the Story Project, a live performance featuring original stories from new and experienced Coquitlam storytellers.

\*\*\*

## Much Ado About Nothing

July 29–Aug. 13, 7:30 p.m.

Performance Works Outdoor Stage, Vancouver

[www.carouseltheatre.ca](http://www.carouseltheatre.ca)

Bard on the Beach is not the only Shakespeare production in the city. Why not give Carousel Theatre's Teen Shakespeare Program a chance to dazzle and delight with their interpretation of *Much Ado About Nothing*, set in the 1970s. Teens ages 13–18 test out their acting chops and give us a glimpse at some of the emerging performers of tomorrow.

\*\*\*

## Vancouver Bach Festival

Aug. 2–12

Christ Church Cathedral, Vancouver

[www.earlymusic.bc.ca](http://www.earlymusic.bc.ca)

Early Music Vancouver will be putting on the works of the German Baroque composer Johann Sebastian Bach on various days at Christ Church Cathedral in early August. Listen to Bach interpreted through musical forms such as jazz, chorale, cello, keyboarding and violin, in appreciation of this musical genius. The festival features Bach's monumental Mass in B Minor, which plays at UBC's Chan Centre for the Performing Arts on Aug. 5.

\*\*\*

## Korean Cultural Heritage Festival: The Dynamics of Modern Korea

Aug. 6, 10 a.m.–8 p.m.

Swangard Stadium, Burnaby

[www.koreanfestival.ca](http://www.koreanfestival.ca)

For the 15th time, the Korean Cultural Heritage Society will put on a festival celebrating Korean cultural achievements, with food, performances and entertainment. There will be Taekwondo black belt demonstrations, K-pop competitions, art exhibitions, traditional festival games, and much

more at this day-long celebration of all things Korean. Don't forget to check out the food pavilion; both traditional and contemporary Korean foods will be served!

\*\*\*

## Vancouver Queer Film Festival

Aug. 11–21

Various Venues in Vancouver

[www.queerfilmfestival.ca](http://www.queerfilmfestival.ca)

Since the 1980s, this film festival has showcased films illuminating the lives and lived experiences of queer people. Both the dramas and documentaries tell stories of queer and LGBT people's struggles with loneliness, homophobia, bullying, adolescence and activism around the world. Catch the centerpiece gala film, *Strike a Pose*, showing at the Vancouver Playhouse at 6:30 p.m., featuring a Q&A with dancers Jose Gutierrez Xtravaganza and Kevin Stea after the film.

\*\*\*

## 13th Annual New West Cultural Crawl

Aug. 13–14, 11 a.m.–5 p.m.

Various locations throughout New Westminster

[www.newwestculturalcrawl.com](http://www.newwestculturalcrawl.com)

Save the date for a visual arts celebration and self-guided tour celebrating New Westminster's diversity and cultural character in five neighbourhoods. Artists will host artistic demonstrations showing their creative process throughout the city, such as a paint-out at Queens Park on Saturday, a live performance at the Plaskett Gallery on Sunday, and in their respective studios on both days. The celebration will open with a reception on Aug. 12 at the Anvil Centre Community Art Space at 5 p.m. For more information for locations, check out their website.

\*\*\*

## Ratha Yatra

Aug. 20, 3 p.m.–8 p.m. (Yoga);

Aug. 21, 11:30 a.m.–7 p.m.

(Parade & Festival)

Second Beach, Vancouver

(Parade at Beach Ave. & Howe St.)

[www.vanrathfest.com](http://www.vanrathfest.com)

Feel the bliss at the 43rd annual Vancouver Ratha Yatra, a multi-cultural festival named in honour of the Hindu celebration of transporting deities on spoked-wheel chariots (called rathas in Sanskrit) on a journey (termed yatra, also in Sanskrit). There will be a yogic session led by some of Vancouver's top yoga instructors on Saturday. The parade and festival will take place on Sunday, featuring the rathas, and culminating with live music, dance and theatre.

\*\*\*

## Americas Masters Games

Aug. 26–Sept. 4

Various venues

throughout Vancouver

[americasmastersgames2016.com](http://americasmastersgames2016.com)

Vancouver will host the first ever Americas Masters Games this August. Cheer for over 7,500 amateur athletes coming from around the world who will compete in 24 sports, from archery and badminton to tennis and volleyball. This nine-day event will host opening and closing ceremonies, social events and nightly medal ceremonies. There will also be live music, beer gardens and a health and wellness expo in the downtown core. Check their website for more details.

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Event Set-Up & Tear-Down • Food Services • Workshops  
Greeters & Info • Games • First Aid • Merchandise • Floaters  
Registration & Tickets • Talent Search Stage Assistants

Info & Registration: [volunteer.nikkeimatsuri@gmail.com](mailto:volunteer.nikkeimatsuri@gmail.com) (James)

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## Steam rolling prints

What we are seeing is collaborative public art in action to produce a 4' by 8' woodcut print using a genuine steamroller, ordinarily employed in paving streets, as a press. This event, BIG PRINT PROJECT, took place on Granville Island over the Canada Day weekend, July 1, 2, 3, 2016. It is one of 11 different woodcut prints produced in this fashion. Four prints, two on cloth and two on paper were created for each of the 11 woodcut prints.

BIG PRINT PROJECT'S theme was Music and the City and is part of the TD Vancouver International Jazz Festival 2016. It is a production of Creative Cultural Collaborations Society (C3), The Society for Contemporary Works on Paper (SCWOP)

and the 2016 TD Vancouver International Jazz Festival. It brought together local and national professional artists who worked collaboratively on the giant prints. The team included: Mariko Ando, Ben Bonner, Bobbie Burgers, Leonard Brett, Taiga Chiba, Ian Forbes, Saskia Jetten, Barbara Klunder, Arnold Shives, Kelly Shpeley, Tracey Tarling, and Richard Tetrault.

The print being produced in this picture was designed by Kelly Shpeley. It's a surrealistic woodcut of crows straddling over the mouthpieces of trombones. There are more pictures on The Source website, among them a giant grizzly bear standing erect and playing a harmonica entitled: Coastal Harp by Barbara Klunder.

There will be another BIG PRINT PROJECT at Dr. Sun Yat-Sen Plaza July 29, 30, 31 & Aug 1. This will also be a collaboration between SCWOP, C3, but in conjunction with the Chinese Cultural Centre. Chinese Canadian and First Nations artists will carve wood blocks and use a steamroller as a press. They will produce 4' X 8' woodprints on cloth and on paper to be displayed on-site. With both BIG PRINT PROJECTS, there will be silent auctions that will benefit nonprofit groups as well as the artists.

It's important to note the role of C3 in these projects. From their website:

"An exciting Vancouver-based society dedicated to stimulating, developing and executing unique art projects and ac-

tivities including: building networks, promoting understanding and enhancing cooperation between local, national and international artists and arts organizations by facilitating exchanges of artists, developing and brokering creative collaborative projects, and promoting awareness of the role of the organization."

Some of their projects along with other collaborators include:

The Strathcona Property Owners and Tenants Association (SPOTA) Mosaic at 658 Keefer St. (may not be installed yet), a tribute celebrating the association's efforts in stopping the freeway from being built through their community in the late 1960's. Instrumental in conceiving, devel-

oping and designing the SPOTA Mosaic were C3 co-artistic directors, Ester Rausenberg and Richard Tetrault.

The Radius Mural located at the Firehall Arts Centre representing the Aboriginal, Chinese and Japanese communities that converge in the Downtown Eastside.

Video Stories on Black Strathcona which can be watched online: [www.blackstrathcona.com](http://www.blackstrathcona.com) – highly informative and entertaining!

It's worth a visit to the C3 website which provides an inspirational education in itself: [www.creativeculturalcollaborations.com](http://www.creativeculturalcollaborations.com)

DON RICHARDSON

Recipe by Jen dela Luna

## Patbingsu (팥빙수)

It's summer! (Someone please tell the weather that.) One of my favourite parts of summer is the warmer weather that calls for cool treats. This Korean favourite drew my attention because of its similarities to a Filipino dish I grew up with, called halo halo. Patbingsu literally translates to red bean ice, and consists of cooked sweet red mung beans (also known as azuki beans), shaved ice, and your choice of a variety of toppings. It's great as a dish for parties or family gatherings because you can put together a create-your-own patbingsu bar with all the ingredients, and guests can help themselves to customize it with all the toppings. I often find that frozen desserts can leave you wanting more, but this dish with all its components is filling and refreshing at the same time.

Putting this together is a cinch – the part that takes the longest is cooking the red beans, you can save even more by buying a can or jar at the supermarket. As a tip – refrigerate or freeze your serving bowls. This will make the dessert last longer! Enjoy!

**Yield:** Four servings

### Ingredients

- 1 cup red mung beans/ azuki beans
- ½ cup sugar
- 1 pinch salt
- Shaved ice
- Fresh fruit (bananas, strawberries, blueberries and kiwi are popular)
- Condensed milk
- Ice cream (optional!)
- Injeolmi (a sweet rice cake, optional)

### Method

1. After rinsing the dry beans,

place them in a pot with about four cups of water. Bring it to a boil. Reduce the heat to low and let simmer for approximately 50 minutes-1 hour.

2. To check for doneness, the beans should still keep their shape but can be smashed easily.
3. Drain the water and add your sugar and salt. I personally prefer the red beans a little less sweet, since we're adding fruit and condensed milk later... you can adjust this to your taste.
4. Mix the ingredients together on low heat for 5-7 minutes. Set this aside to cool completely in the fridge.
5. Grind your ice – you can use an ice shaver or a sturdy blender for this.
6. Scoop approximately ½ cup of the sweet beans into your

bowl, followed by 1 cup of shaved ice.

7. On top, place your diced fruit and drizzle with condensed milk.

8. Top with injeolmi, or in my case – some red bean ice cream!

9. Serve immediately and enjoy!

