

Chopsticks get
a second life
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The Source

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Photo by Dillon von Petzinger

Verbatim

A lesson in politeness ?

by MARINE SCLEAR

Canada taught me a lot... About France. Two western countries, two opposite perceptions of their inhabitants. On one hand, a long list of negative clichés, with people known to be rude, arrogant, grouchy, and unwelcoming. On the other hand, people who are praised for their politeness and kindness. I imagine you've already guessed which is which.

Having lived in Vancouver for 6 months, I have started to understand the cultural gap that exists between France and Canada regarding the way people live and express themselves.

I do think that Canadians are friendly and unguarded: they are smiling, cordial, open to meeting others and willing to talk with anyone at any time (the famous "small talk"). As a newcomer, this openness is really valuable. At first, I thought these outgoing manners were indications of wanting friendship or a date, when they were actually just the basics of interaction. In France, however, people are more reserved about personal matters and are less likely to wear a "social mask." For example, try asking "How are you today?" to the cashier at the supermarket – which is a common question here – and he/she will look at you tiredly. In France, when we reach a certain level of sympathy or familiarity, it's because we have other motives for continuing the relationship. In general, we wouldn't get too involved in a discussion we think is superficial; "hello" and "thank you" and perhaps a smile are enough. I have also noticed that people are more civil and respectful in Canada. They clean after their dogs, queue patiently to take the bus and are often ready to apologize or thank others. Even the buses apologize for being full! And not once have I received rude comments in

See "Verbatim" page 6

From local to global – the world in words

by CHERRIE LAM

With over 100 authors in 88 events, the Vancouver Writers Fest, occurring from Oct. 17 to 23, has something for every reader. And there is no shortage of local writers. Critically acclaimed B.C. authors Genevieve von Petzinger, Anosh Irani and Fred Wah take readers on intimate journeys to overlooked places, from as far as the Cave of El Castillo in Spain and Mumbai's red-light district to as near as small-town B.C. – all without leaving Granville Island's stages.

As festival attendees gather to celebrate the products of written language, paleoanthropologist, former TED fellow and 2016

World's Oldest Symbols, transports readers back to Ice Age Europe, following von Petzinger to mud-filled tunnels and remote

While researchers before her pored over depictions of horses and mammoths, von Petzinger launched an unprecedented

“Paradoxically, writing isn't a solitary event...it's always a language that is intended to be shared with an audience.

Fred Wah, poet

National Geographic Emerging Explorer Genevieve von Petzinger takes a unique approach: investigating how human writing originated altogether.

Her book, *The First Signs: Unlocking the Mysteries of the*

caves in Portugal, France and Spain, to decipher engravings left by our Paleolithic ancestors.

"To see them putting that much effort into making this art – what was it about the art that was so important to them?" she says.

study of seemingly nondescript cave drawings – spirals, x's, dots and other symbols – compiling a database of over 5,000 signs from nearly 400 sites in Europe.

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Filipino photographer aims for the intangible
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Contested issues at heart of exhibition
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Community Profile

Lithuanian community Small in numbers, strong at heart

by LEY DOCTOR

The Lithuanian Community of British Columbia is a non-profit organization that helps to promote the Lithuanian culture in Metro Vancouver as well as Vancouverite and Canadian culture among Lithuanians. Their upcoming Harvest Festival will help share Lithuanian food and culture with both Lithuanians and non-Lithuanians.

“Relatively low number of Lithuanians living in Vancouver and financing are the two main challenges of the community at this time. [Lithuanians are] probably one of the smallest ethnic communities in Vancouver,” says Linas Antanavicius, President of the Lithuanian Community of B.C. “We estimate that there are between 100 and 200 persons who attend one or more events of our community per year.”

Holiday events of importance to Lithuanian-Canadians include the celebration of Lithuania's independence, the European Festival and Saint Jonas Day. In addition to events, the organization holds a Saturday school, Little Owls' Club, to help teach the younger generation Lithuanian, one of only two

were approximately 49,130 Canadians of Lithuanian origin.

Antanavicius and vice president Birute Macijauskas say they notice two to four families arriving in Vancouver each year.

“We also see some students who come to study at UBC and other universities and some young persons who come on one-year working visas,” Antanavicius says.

Antanavicius and Macijauskas tell of the origins of the Community, with the first formal society forming in the 1950s, during which time the Soviet Union occupied the Baltic States.

“These immigrants came from all social classes, from the professionally educated to those with little formal education. In Vancouver, because the community was so small, class distinctions were less pronounced and because as so often happened, many professionals were unable to practice in Canada and took less skilled jobs. Community cooperation and economic survival were primary goals,” says Antanavicius.

After this initial influx of immigrants fleeing the new Soviet Union, there wasn't much movement again until after Lithuania gained its independence in the spring of 1990. A small number of Lithuanians came to Vancouver

come to learn more by attending open events like the Harvest Festival.

The Lithuanian Community of B.C.'s annual Harvest Festival will take place at St. Peter's Estonian Lutheran Church on Oct. 22. Highlights include kugelis, a baked potato casserole-like dish, contests and singing Lithuanian songs.

“Cooking and serving traditional food at community events keeps a basic culinary tradition alive. Food connects everyone and ties together past and present,” Antanavicius points out.

The Harvest festivities include games and children are invited to make fruit and vegetable figurines. The event is open to all demographics and will help promote Lithuanian culture. ✉

For more information, please visit www.lithuaniansofbc.com.

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▲ Members of the Lithuanian Community of B.C. on a recent hike to Rice Lake in North Vancouver. The group organizes outings and treks across Metro Vancouver for all demographics.

living Baltic languages. The Saturday group also explores some of Lithuania's culture and heritage through poetry and songs at its biweekly meetings.

A look back

B.C. gained its largest portion of Lithuanians after the Second World War as they fled what would become a Soviet Union country, and according to the 2011 National Household Survey done by Statistics Canada, there

from Toronto and Montreal in the late 80s and 90s.

“The Community was most vibrant from the mid 50s to the mid 70s when the immigrant parents were passing down cultural traditions to their children,” Antanavicius says.

Few immigrant children stayed in the Lithuanian community, and by the 1980s the community was mostly comprised of the original WWII immigrants.

Harvest festival

Now, Antanavicius and Macijauskas feel the community has the task of inspiring the next generation of Lithuanian descendants and encouraging new immigrants to get involved in the community. Non-Lithuanians are always wel-

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Youth dialogue and education foster reconciliation

by NAOMI TSE

The Walrus Foundation's upcoming speaker series (presented at UBC Oct. 18, 7 p.m.), The Walrus Talks Africa's Next Generation, will feature Sina Yetbarek, a Canadian Roots youth reconciliation leader, among other speakers.

Yetbarek and her family of nine immigrated from Uganda, where they had stayed as refugees, to Canada in 2013. Born and raised in Eritrea, a small nation in east Africa, Yetbarek and her family left to pursue better living conditions and better education in a developed country.

Due to a lengthy immigration process, and some miscommunication along the way, it took six years before Yetbarek and her

family were finally able to come to Canada. Although she was a refugee, Yetbarek feels her situation was already much safer than what many other refugees faced trying to flee her home country.

"When I came to Canada I was eager to volunteer and to work," says Yetbarek. "I had lots of things in mind that I wanted to do."

Giving back to the community

Through volunteering with various organizations, Yetbarek eventually applied to work with Canadian Roots Exchange (CRE), a non-profit organization that aims to engage youth in dialogue; break down stereotypes within the community; and bridge the gap of cultural divides, through dialogue-sharing sessions between Indigenous and non-Indigenous youth.

"I didn't attend high school in Canada, and I was very curious to learn about Indigenous history," says Yetbarek, who is in her mid-twenties.

She also learned a lot of Indigenous history was not taught in schools.

As part of the youth reconciliation initiative with CRE, Yetbarek soon became a youth reconciliation leader. Her training included: learning about the process of reconciliation, decolonization, facilitation, cross-cultural education, and Indigenous history and culture.

As a youth reconciliation leader, her role was to deliver workshops and activities for Indig-

enous and non-Indigenous youth, allowing them to come together and learn about Indigenous history and culture in an engaging and interactive environment.

background, and it's good to be an active listener to learn more about their experiences."

In addition to actively volunteering with four different non-

African community get the assistance and resources they need after coming to Canada. Currently, she is also working as an interpreter and translator of Tigrigna,

“It's an interesting journey for me. I get to learn things that new immigrants don't usually get to learn.”

Sina Yetbarek, Canadian Roots youth reconciliation leader

This involves planning events throughout the year such as poetry slams, storytelling and activities that promote CRE.

"It's an interesting journey for me. I get to learn things that new immigrants don't usually get to learn," says Yetbarek. "I love making friends and it's great to get to know people and their

profit organizations, Yetbarek is also pursuing a Global Stewardship Associate Degree at Capilano University. She already holds a degree in International Relations and Diplomacy from Cavendish University Uganda. After completing her studies, she hopes to become a social worker to help other immigrants in the

her native tongue, for Provincial Health Services Authority.

The Walrus Talks

When Yetbarek was invited to be a part of The Walrus Talks by The Walrus Foundation she was more than happy to say yes. Her speech will address issues of social justice and reconciliation as well as her work with Indigenous youth, immigrants and refugees. She hopes to raise awareness about these topics and also discuss her personal experiences.

"I've never thought I'd be in a place like this, but it's always been my dream because all the things I've been doing should be address[ed] in a larger space," says Yetbarek.

In addition to her goal of becoming a social worker, Yetbarek also aspires to work for the United Nations High Commissioner for Refugees (UNHCR), an organization that aims to protect the rights of refugees.

For more information and tickets, please visit www.thewalrus.ca.



Photo courtesy of Sina Yetbarek

▲ Sina Yetbarek will talk about her work with Indigenous youth at the upcoming Walrus Talk.



Photo courtesy of Canadian Roots Exchange

▲ Participants at a Canadian Roots Exchange program.



Chocolat

Roschdy Zem – France

SAT. OCT 8 3:45 PM PLAYHOUSE
SUN. OCT 9 6:30 PM CENTRE FOR ARTS

Omar Sy (*The Intouchables*) is brilliant as the former slave who found fame as a comedic circus performer known only as "Chocolat" in Belle Époque Paris. Together with partner George Footit (here played with an astounding physicality by James Thierrée, Chaplin's grandson, who also choreographed the routines), *Chocolat* had it all—until personal demons and racism brought about his fall. "Roschdy Zem's bittersweet historical drama is a marvellous showcase for... [Sy's] talents and effortless charisma."—*Screen*



Human

Yann Arthus-Bertrand – France

MON. OCT 10 6:00 PM CENTRE FOR ARTS
WED. OCT 12 12:30 PM PLAYHOUSE

Breathtaking in scope and a glorious spectacle, Yann Arthus-Bertrand's (*Earth From Above*) epic documentary touches on every big issue imaginable while examining the Earth as only the movies can. Aerial shots of the land mix with intimate human testimonials on love, sex, work, war and more; both the landscapes and confessions are staggeringly powerful. This is a movie in the grand tradition of *Koyaanisqatsi*: radically humane in its concerns and mind-blowing in its visual splendour. Prepare to be awed.



I, Daniel Blake

Ken Loach – UK/France/Belgium

MON. OCT 3 3:45 PM PLAYHOUSE
THU. OCT 6 3:15 PM CENTRE FOR ARTS
FRI. OCT 14 6:30 PM CENTRE FOR ARTS

Rumours of his retirement having been greatly exaggerated, Ken Loach returns with this emotionally shattering critique of inequality in Britain's welfare system. After suffering a heart attack, the 59-year-old Daniel (Dave Johns) enters the labyrinthine world of social services, seeking a disability allowance. "One of Loach's finest films, a drama of tender devastation that tells its story with an unblinking neorealist simplicity that goes right back to the plainspoken purity of Vittorio De Sica."—*Variety*



Maliglutit (Searchers)

Zacharias Kunuk – Canada

TUE. OCT 4 6:00 PM CENTRE FOR ARTS
THU. OCT 6 3:15 PM PLAYHOUSE

Zacharias Kunuk introduced the world to Inuit filmmaking with the Cannes-award-winning *Atanarjuat: The Fast Runner*, recently voted the top Canadian film of all time. The director's exciting new offering is based on a true story, with an obvious nod to John Ford's classic *The Searchers*. A man returns from a hunting trip to discover his wife and daughter kidnapped and the rest of his family slaughtered. His father's spirit helper, the loon Kallulik, sets him on course to revoke fate and reunite his family.

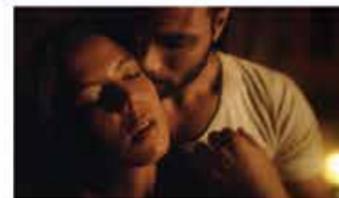


The Red Turtle

Michael Dudok de Wit – Netherlands/France/Japan

SAT. OCT 1 2:30 PM CENTRE FOR ARTS
THU. OCT 6 6:15 PM PLAYHOUSE

A marvellous, dialogue-free slice of animated poetry, this collaboration between Dutch Oscar-winner (for the animated short *Father and Daughter*) Michael Dudok de Wit and Japan's Studio Ghibli gives us a Robinson Crusoe-like man, stranded on a desert isle, whose adventures delve deep into the allegorical and fantastic... "A fable so simple, so pure, it feels as if it has existed for hundreds of years, like a brilliant shard of sea glass rendered smooth and elegant through generations of retelling."—*Variety*



Sins of the Flesh

Khaled El Hagar – Egypt

WED. OCT 5 8:15 PM INTL VILLAGE 8
FRI. OCT 7 3:30 PM INTL VILLAGE 9

From Khaled El Hagar, one of Egypt's most controversial filmmakers, comes a drama of betrayal, passion and political upheaval. As millions of Egyptians gather to demand the overthrow of President Mubarak, an intimate struggle for freedom plays out on a farm, where Fatma (Nahed El Sebai), confined to a marriage of convenience, begins a transgressive affair. This is a scathing critique of the establishment, with an unflinching climax that questions where the revolution is headed and what it's accomplished.



Window Horses (The Poetic Persian Epiphany of Rosie Ming)

Ann Marie Fleming – Canada

FRI. SEP 30 6:15 PM PLAYHOUSE
MON. OCT 3 3:45 PM INTL VILLAGE 9

Ann Marie Fleming's *Window Horses*, a beautifully narrated and colourfully animated story of a young girl's journey, employs poetry, music and illustration to celebrate the value of self-discovery. After being invited to a poetry festival in Shiraz, Iran by a mysterious figure, Rosie Ming faces challenges that ultimately lead to her self-realization. The film's superb voice cast includes festival veterans Sandra Oh, Don McKellar and Ellen Page.

Schedule subject to change, visit viff.org for updates.

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Left Bank



DERRICK O'KEEFE

B.C. needs to regulate the gold rush, at home and abroad

Mining companies benefit from lack of tough legislation and a lack of media scrutiny

Considering this province was basically founded because of 19th century gold rushes, there's remarkably little public discussion about the mining industry in British Columbia.

Back in the 1850s and '60s, the discovery of gold transformed local politics and economics, as an influx of settlers came to pan for mineral riches, first in the Fraser Canyon and later in the Cariboo. These rushes spurred authorities in London to formally incorporate the mainland as a colony, which later absorbed the colonies of Vancouver Island and the Queen Charlotte Islands to form British Columbia.

These days, politicians often tout Vancouver's "green city" image or its status as an emerging hub for the tech industry. But it's rare that anyone in power talks too much about the fact our city is a significant global headquarters for multinational mining corporations and that the industry generated \$7.7 billion in revenue last year.



▲ Effects of the Mount Polley mine disaster in 2014.

B.C.'s gold rush economy never really ended. Up in the Cariboo, in August 2014, Imperial Metals' gold and copper operation at Mount Polley led to arguably the worst mining disaster in provincial history, with millions of cubic metres of slurry flooding from a tailings pond into Polley Lake and Quesnel Lake.

Given the major influence this industry has over our domestic politics and in shaping Canada's role abroad, more scrutiny is in order. That's why a recent court decision is such a welcome development. As the CBC reported last week, "The B.C. Supreme Court has given the go-ahead to three refugees to proceed with a civil lawsuit against a Vancouver-based company they accuse of using forced labour in the construction of an East African mine. The lawsuit filed by three former Eritrean conscripts in B.C.'s Supreme Court accuse Nevsun Resources of being 'an accomplice to the use of forced labour, crimes against humanity and other human rights abuses at the Bisha mine.'" (These allegations, of course, have not yet been tested in court.)

The court's decision to allow the case to proceed is a big deal because one reason Canada is such a powerhouse of global mining capital is that government does not sufficiently regu-

late and monitor the industry's operations abroad. Numerous attempts to rectify this situation have been met and defeated by a well organized mining lobby.

Several years ago, for example, a private member's bill in Parliament was defeated by a narrow vote. Bill C-300 was brought forward by Liberal John McKay, and aimed "to promote environmental best practices and to ensure the protection and promotion of international human rights standards in respect of the mining, oil or gas activities of Canadian corporations in developing countries." The bill was defeated by a vote of 140 to 134.

This past failure to pass legislation is partly why attempts to use the courts to hold Canadian mining companies accountable are so important. It's also why many in Canada, and in the countries where Canadian mining companies operate, are hoping that the new Liberal federal government will step up and rectify the defeat of C-300.

A recent op-ed published in the Spanish edition of the *New York Times* noted that Canadian-based mining companies account for 50 to 75 per cent of the industry's activity in Latin America. The piece's author, Jaime Porras Ferreyra, urged the Trudeau government to live up to its lofty rhetoric about Canada's global role by new passing laws like the narrowly-defeated C-300. With their solid majority, there's no excuse for that kind of legislation to fail this time around.

From B.C.'s beginnings, the colony's political authorities looked after mining interests first, often against the objections and resistance of the Indigenous nations and peoples who happened to live on top of the gold.

In many ways, B.C.'s political powers-that-be haven't really evolved since the 1850s. Just follow the money. The governing B.C. Liberals have received huge donations from big mining interests in B.C. throughout their 15 years in power.

Nevsun Resources, the company being sued for complicity in forced labour conditions for workers at their gold mining operations in Eritrea, is no exception. The company's chairman, R. Stuart Angus, donated in 2006, 2009, and 2013, for a total contribution of \$3,000 to the B.C. Liberals.

Imperial Metals, for its part, has poured more than \$230,000 into the B.C. Liberals in recent years, according to an investigation reported on by *The Tyee* shortly after the Mount Polley disaster in 2014.

Both federal and provincial politicians in B.C. have a responsibility to avoid the temptations and corruptions of soft money, and to join all those in civil society who are calling for a long overdue toughening of regulation of the Canadian mining industry. For the health of people and our planet, we can no longer afford to let B.C. be governed like it's the 19th century. ✍



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Vancouver Chamber Choir

JON WASHBURN, CONDUCTOR

AUDITIONS

Sat, Oct 29

The Vancouver Chamber Choir is holding auditions for professional-level singers.

All voices (SATB) are invited to audition.

The Vancouver Chamber Choir is a fully professional choir of 20 experienced, well-trained singers.

The key activities of the Choir include a subscription series that is unique in Vancouver, extensive touring in Canada and abroad, broadcasting live concerts, recording, commissioning and premiering new choral compositions, and presenting four to five educational programs throughout each season.

The Choir demands a major commitment of time and needs to be the singers' top priority.

The Vancouver Chamber Choir usually rehearses on Tuesday, Wednesday, and Thursday mornings.

A list of substitute singers is maintained; these people may also be used to augment the Choir if a larger group is needed.

An audition lasts approximately one half hour and singers will be required to sing three or four pieces in different styles and languages.

There will also be an interview with Jon Washburn.

A formal résumé is required.

Singers are expected to provide their own accompanist for the audition.

Contact Grant for an appointment by sending your résumé to grantwutzke@live.com

Please forward this email to any singers who may be interested

Thank you



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Vancouver Chamber Choir
JON WASHBURN, CONDUCTOR

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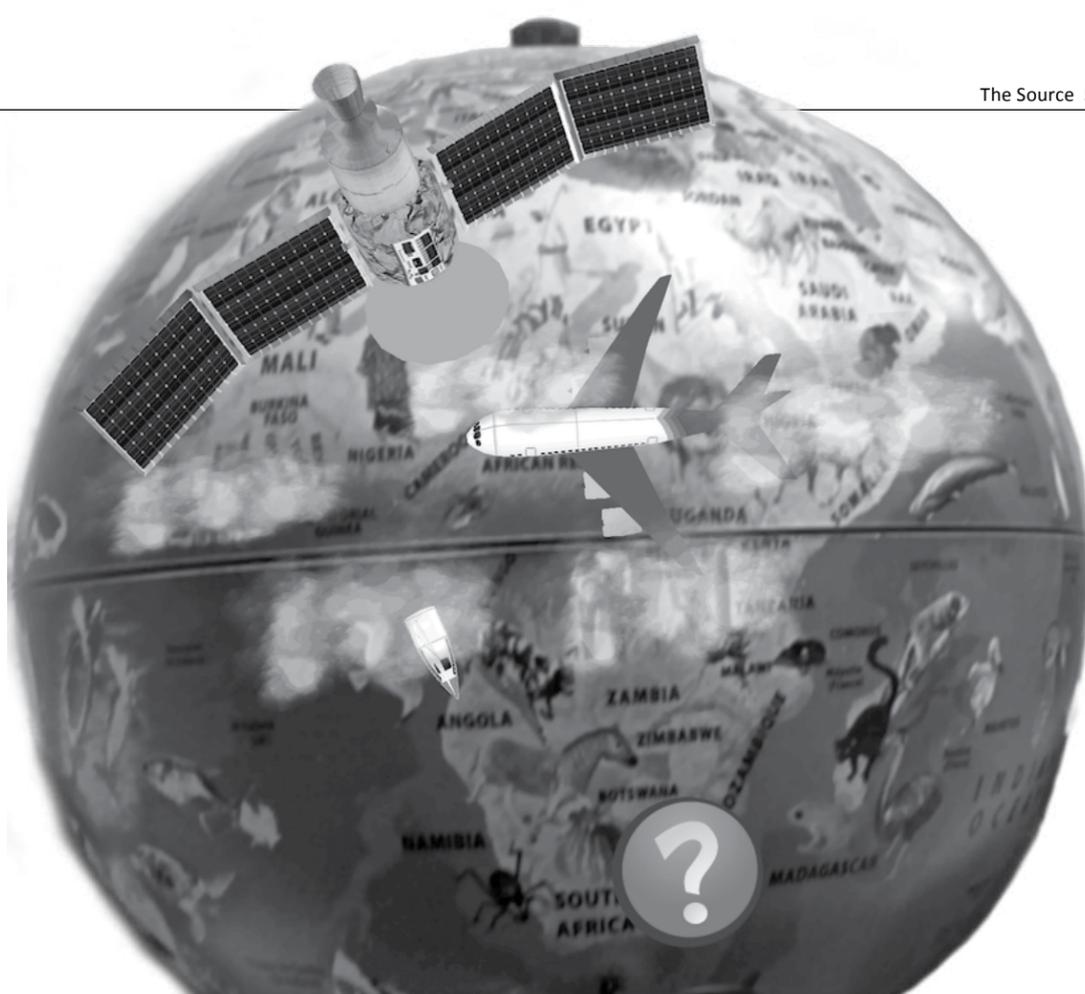


Photo by Wilson Teresi

A whole new world of augmented and virtual reality

by KATE MURRAY

Barry Po, Director of Product Management at NGRAIN, the leading company in providing interactive 3D experiences in augmented reality (AR) and virtual reality (VR), will be doing a tech talk on Living and Working with Augmented and Virtual Reality on Oct. 19.

The talk, which will take place in the West Vancouver Public Library's Welsh Hall West from 6:00–7:30 p.m. will cover the different applications of AR and VR, both current and future.

The future is here

Po believes that AR and VR are the future and not just a passing fad. "With this technology, there are a couple of different types of experiences that mix the digital world with the real world. On one side you have virtual reality where everything is digital; you put on a headset and everything around you is computer gener-

ated. Then there's augmented reality where you're bringing in some components of the digital world into the real world and mixing them together," says Po.

From its use in video games, to movies, to shorts, the possibili-

ties are endless with AR and VR. It's not just the entertainment business that has taken a shine to this seemingly new and exciting technology. Po went on to describe such benefits and real world applications for business as being able to have 3D perspective on intricate machinery without needing to be on-site.

“Imagine being able to be in the same location as a loved one even though you might be separated by ten thousand miles of distance.”

Barry Po, product and business developer

ties are endless with AR and VR. It's not just the entertainment business that has taken a shine to this seemingly new and exciting technology. Po went on to describe such benefits and real world applications for business as being able to have 3D perspective on intricate machinery without needing to be on-site.

He also explained how the technology, although making waves in the last few years, has been around a lot longer than that. Originally developed in the 1980s, the technology has only now become commercially available and widely used with a huge surge in VR and AR content creation, especially in Vancouver.

Real world applications

Always surrounded by controversy, the use of VR and AR in video games is a hot topic with concerns that full immersion in video games could cause some negative and violent behaviour.

"They [VR and AR] have the ability to change the way we look at things like violence in video games. There's increasing understanding that

violence is not necessary for a game to be fun and entertaining, but I think there is an opportunity for the medium to be able to create a sense of empathy for certain conditions that we might not otherwise be able

to experience. I think it's a tremendous teaching opportunity as the technology gets more mature," says Po.

There are also many medical applications that can have a positive impact on people's lives.

"There are certainly therapeutic healthcare applications for VR. There are stories now of people using the technology to overcome phobias like fear of heights and spiders. They're overcoming these fears with the tools in the AR and VR space," Po explains.

Po is excited about this possibility for people to connect with others around the world.

"Imagine being able to be in the same location as a loved one even though you might be separated by ten thousand miles of distance. That's one of the powerful opportunities for AR and VR to perhaps bridge and connect people in ways that traditional technologies may not have been able to," he says.

For more information, please visit www.westvanlibrary.ca and click on "Events."



▲ Barry Po, director of product management at NGRAIN.

Photo by Carlos Teyllhardat, Art of Headshots

"Traditions are a big part of my culture. Unfortunately, so is diabetes."

Bernie, First Nations counsellor

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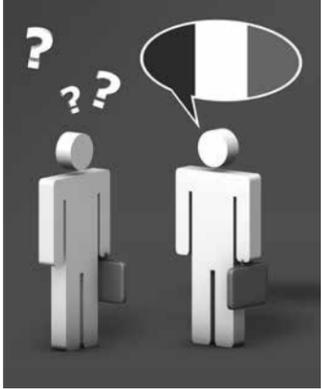
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► "Verbatim" from page 1

the streets like in France. Life here is based less on distrust. Public space seems "pacified," less chaotic. My attitude has changed; I'm less suspicious. I feel that in Canada, there is more freedom to be whomever you are without fearing others' remarks or criticism.

But what has destabilized me the most is the language. Apart from the fact that I need to know what to say in English to be understood, is that I also need to know how to express myself. I had to abandon the literary aspect of French language and shorten my sentences



▲ Cultural disconnect.

and get to the point. Coming from the South of France, I also speak with a lot of gestures and tend to exaggerate. This is so far from the way people speak here. I have to rephrase after using irony or sarcasm in order not to sound mean.

The way people interact while eating is also different. In France, we like to debate, question, criticize, express opinions on every subject, talk frankly, philosophize, mock, caricature, etc. In short, we speak in a lively and direct way – this is our secret for spending hours seated at a table! Anyone who has seen a French movie can probably recall a scene where people eat, drink and speak loudly, often all at the same time. This passionate, often not politically correct, way of speaking is something I have been missing since I arrived in Canada.

However, at times I have been surprised to find that under Canadian politeness lies a passive-aggressive attitude. Even serious issues are addressed in nice, sociable ways. The desire not to offend anyone is also found in the way people here treat conflicts.

Overall, I think public space in Canada is more livable on a daily basis and I feel more connected with the people surrounding me. However, on a personal level, I miss French craziness – and the everlasting meals too. ☺

HORN OF AFRICA

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DEVELOPMENT AND PEACE

What's happening at Surrey's Arts & Heritage Facilities in October

AT HISTORIC STEWART FARM

13723 CRESCENT ROAD, SURREY
INFO 604-592-6956
WWW.SURREY.CA/HERITAGE
TWITTER: @STEWARTFARM1
FACEBOOK: HERITAGESURREYBC

ABOUT HISTORIC STEWART FARM

Imagine pioneer life at the turn of the 19th century with a visit to the charming restored 1894 farmhouse and gardens, old-fashioned crafts, and settler-style special events.

Hours: Tuesday-Friday, 10am-4pm, Saturday-Sunday, 12noon-4pm.
Entrance by donation.

PRE-REGISTERED PROGRAMS

Scottish Afternoon Tea

Enjoy delectable farm-baked scones and Scottish shortbread served with a pot of your favourite tea. Then explore the charming 1890s farmhouse and grounds with a costumed guide. Must prebook at 604-592-6956. Fridays in October, 1:00pm-2:30pm. \$12/person (16yrs+).

HALLOWEEN PROGRAMS & EVENTS

Scary Movie Night

Before *Walking Dead* and *iZombie*, there was 1932's *White Zombie*. Join us in the creepy farmhouse for a screening of the first ever zombie movie, including popcorn, hot chocolate and chills. Please pre-register at 604-592-6956. Thursday, October 27, 6:30pm-8:30pm. 1 session \$5 (13yrs+).

Heritage Family Day: Haunted Farm

A shadowy barn, creaky floorboards, rustling trees – visit our haunted farm if you dare! This safe and fun family drop-in shares old-time All Hallow's Eve traditions, crafts and spooky

treats. Please pre-register at 604-592-6956.

Saturday, October 29, 12noon-3:00pm. All ages, Free.

AT SURREY MUSEUM

17710-56A AVENUE
SURREY, BC
INFO 604-592-6956
WWW.SURREY.CA/HERITAGE
TWITTER: @ASURREYMUSEUM
FACEBOOK: HERITAGESURREYBC

ABOUT THE SURREY MUSEUM

Explore our interactive Kids Gallery, try your hand at fibre arts in the Textile Centre, register your children for programs that blend play with history and science.

Hours: Tuesdays-Fridays, 9:30am-5:30pm; Saturdays, 10am-5pm; Sundays, 12noon-5pm.
Admission sponsored by Friends Society.

EXHIBITIONS

Kids Gallery at the Surrey Museum

Fresh hands-on activities explore farming past and present from a kid's perspective, as pint-sized foodies find out where their food comes from (hint—it's not the supermarket). Opens October 1, 1-4pm with puppets, food & fun!

HALLOWEEN PROGRAMS & EVENTS

Kids Can Sew: Spooky Sewing

Create creepy creatures, ghostly getups, or a classic treat bag as you learn hand and machine sewing skills. Supply fee \$10. Must pre-register at 604-592-6956. Wednesday, October 5, 4:00pm-6:00pm. 3 sessions \$39.75 (8-12yrs).

Pro-D Camp: Spies and Superheroes

Design your own Halloween superhero costume and hear the stories of a mysterious Surrey spy from WW1. Must pre-register at 604-592-6956.

Friday, October 21, 9:00am-3:00pm. 1 session \$30.50 (7-10yrs).

Historical Cemetery Tour

Explore 130-year old Surrey Centre Cemetery and Christ Church Anglican Churchyard with author Warren Sommer as he reveals the fascinating stories that lie beneath the headstones. Must pre-register at 604-592-6956. Saturday, October 22, 2:00pm-3:30pm OR 7:00pm-8:30pm. 1 session \$20 (12yrs+).

Pumpkin Power

Design your own take-home Jack O' Lantern, go on a spooky scavenger hunt in the exhibit galleries, and compete for best costume Saturday, October 29, 11:30am-2:00pm. All ages, Free.

FREE EVENTS

Discovery Saturday: Latin Fiesta

Discover the sounds, tastes and rich culture of Latin America through lively performances, crafts and traditional snacks. Saturday, October 15, 1:00pm-4:00pm. All ages, by donation.

PRE-REGISTERED PROGRAMS

Traditional Rug Hooking

Our instructor shares her passion and all the techniques you need to create a small sampler to take home. Supply fee \$85. Must pre-register at 604-592-6956. Saturday, October 1, 10:00am-4:00pm. 1 session \$38.75 (16yrs+).

Craft It With Wool

Small hands master new skills as kids try weaving and felting, find out where cloth comes from, and make a woolly sheep to take home. Must pre-register at 604-592-6956. Wednesday, October 5, 10:00am-11:30am. 1 session \$11.75 (3-5yrs).

Tots Celebrate: Thanksgiving

Kids will be thankful for fall games, cookies to

decorate, and their own turkey to take home as they explore a Canadian Thanksgiving. Must pre-register at 604-592-6956. Friday, October 7, 10:30am-12noon. 1 session \$11.70 (3-5yrs).

Masks: Alternate Identities

Make a disguise with plaster bandages, paint and bling as you learn about masks from the past and from other lands. Must pre-register at 604-592-6956. Saturday, October 22, 2:00pm-4:00pm. 1 session \$15.60 (8-10yrs).

Kids Can Sew: Doll Clothes

Want to give your American Girl doll a cool new wardrobe? Start with this class that gives kids the skills to make their own clothes for an 18-inch doll. Supply fee \$10. Must pre-register at 604-592-6956. Wednesday, October 26, 3:30pm-6:00pm. 3 sessions \$49.50 (8-12yrs).

Free Memoir Info Session

Get an overview of the memoir writing process in this free session, because your life has been a unique adventure. Must pre-register at 604-592-6956. Thursday, October 27, 6:30pm-8:30pm (16yrs+).

AT SURREY ARCHIVES

17671 – 56 AVENUE
SURREY, BC
INFO 604-502-6459
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Surrey in the Forties

Join us as we delve into the rip-roaring 1940s Surrey-style. Retro photos, local recollections and '40s news rags bring this decade of war, victory and development to life. Please pre-register at 604-502-6459. Saturday, October 8, 11:00am-12noon. 1 Session \$11 (16yrs+).



Announcing the UBC School of Music 2016-2017 Concert Season

Vancouver ~ The **UBC School of Music** announces the 2016-2017 season of performances and special events by our ensembles, faculty, and guest artists. The following are selected highlights:

The **UBC Symphony Orchestra** and **UBC Choirs** will celebrate the 20th anniversary of the opening concert of the Chan Centre with a very special performance on April 8, 2017 to honour and thank the Chan Centre and Chan family for supporting student performance and excellence at UBC. A *Song of Joys* by composer and UBC faculty member **Stephen Chatman** will be featured along with Mozart's final masterpiece *Requiem Mass in D minor*. Chatman wrote *A Song of Joys*, with words from Walt Whitman's *Leaves of Grass* as a companion piece to Beethoven's *Symphony No. 9*. It was this symphony, with its iconic "Ode to Joy", that was performed by UBC music students in the spring of 1997 as the gala opening concert of the Chan Centre.

Internationally-renowned composer **John Corigliano** will be in residence at UBC in November. The **Corigliano Festival** will culminate November 19 with a spectacular evening at the Chan Centre featuring performances of his music by the **UBC Symphonic Wind Ensemble**, **UBC Choirs** and **UBC Symphony Orchestra** with violin soloist and faculty member **David Gillham**. Works include *Fern Hill*, *The Red Violin: Chaconne for Violin and Orchestra*, and *Symphony No. 3: Circus Maximus*. The festival and residency will also include a talk and discussion with excerpts of Corigliano's opera *The Ghosts of Versailles* performed by the **UBC Opera Ensemble**. All events in the Corigliano Festival are part of the Master Mind Master Class Series presented in partnership with Alumni UBC.

The **UBC Opera Ensemble** presents three fully staged productions:

November 3-6 Menotti *The Consul* at the Old Auditorium
February 2-5 Tchaikovsky *Eugene Onegin* at the Chan Centre
June 22-25 Strauss *Ariadne auf Naxos* at the Old Auditorium
For more information about each production, visit music.ubc.ca/opera.

Music on the Point: Concerts with Personality featuring faculty artists and guests:

October 21 Brahms chamber music with **David Gillham violin**, **Eric Wilson cello**, and **Chiharu Iinuma piano**
November 25 In Praise of Bach! **Miranda Wong piano**
January 20 **Archytas Quartet** with quartets by Bartók and Beethoven
Dale Barltrop & David Gillham violins, **David Harding viola**, **Ariel Barnes cello**
March 3 **Oskar Morawetz Centennial** Celebrating his life in music
The **Music on the Point** series is presented in partnership with UTown@UBC.

The School's ever-popular **Wednesday Noon Hour** series begins September 21. Highlights include: **Microcosmos Quartet** with works by Dutilleux and Bartok (Sept 29); A late '60s blue note modal bag with the **Steve Kaldestad Quartet** (Oct 12); "Sanglots" Chansons of Love and Loss with **Patrick Raftery tenor** and **Terence Dawson piano** (Jan 25) and Bach's *Musical Offering* with the **PBO Chamber Players** (Feb 8).



THE UNIVERSITY OF BRITISH COLUMBIA



Upcycling chopsticks into functional pieces of art

by FLORENCE HWANG

Felix Böck wants to give used chopsticks a second life. He founded a company named ChopValue that takes used chopsticks and turns them into woodwork items such as coasters, tables and shelves.

When Böck was six, he carved hiking sticks for tourists in the Alps. Since then, he has been closely connected to wood. He worked as an apprentice at a traditional high-end cabinet workshop in southern Germany before he pursued his wood engineering degree.

Generating a second lifecycle

According to his website for ChopValue, more than 2,000 restaurants are using disposable chopsticks for less than an hour. The site says that Vancouver sends over 100,000 disposable chopsticks to the landfill every day. The young start-up was started in May 2016.

“Be part of the innovative zero waste society and help generate a second life cycle,” says the website.

In 2013, Böck received a Bachelor’s of Engineering in Wood Technology & Industrial Engineering from the University of Applied Sciences in Rosenheim, Germany. He continued his studies on natural fibre composite materials for BASF SE, Ludwigshafen. Now, aside from being



▲ What’s been used becomes new again.

a partner in ChopValue, Böck is currently a doctoral student at the University of British Columbia (UBC). He is working on technologies to process “bamboo culms into strands, particles

and fibres for the development of bamboo-wood hybrid elements” according to his LinkedIn profile. Böck chose to study with UBC because of a research collaboration in a project called

Structural Bamboo Products with UBC, Massachusetts Institute of Technology in Boston and the University of Cambridge in the UK.

“Knowing UBC as a campus and Vancouver as an amazing place to live from my semester abroad as an international student in 2011, it was a fairly easy choice when I was offered to join the team to eventually work on my PhD,” says Böck.

He met Katrina Prescott, who would become a partner in ChopValue, through Upcycling Vancouver, an initiative that looks for ways to repurpose wooden materials. ChopValue could help ChopSwap, a community campaign that helps turn local restaurants and their customers into zero-waste heroes.

“We quickly realized that ChopValue can help ChopSwap to finish the story of Katrina’s campaign in which she swaps disposable chopsticks with reusable ones,” says Böck.

They keep in touch about the events ChopSwap is involved with, including local farmer’s markets and festivals, so that ChopValue can provide bins.

Böck is happy they met and that they were able to add some valuable pieces to each other’s initiatives.

Interest growing in ChopValue

Ever since he has gotten coverage from UBC, there has been mounting interest in his project.

Their showcase at the Prototype Design Stage through this year’s Interior Design Show (IDS) West in Vancouver (September 22 - 25) helped Böck network for his company’s future growth, including making important contacts for potential projects and wholesalers who are interested in larger volumes for distribution.

“We are considering travelling to IDS Toronto in January and Vancouver Buildex in February. We hope to be represented as a local Vancouver business as well in next year’s Vancouver Home show,” says Böck.

ChopValue’s vision is to expand their collection program locally by the end of the year. They’re also aiming to create a franchise model for partners to implement in other major cities who also love Asian cuisine, not only for recycling, but to improve their environmental footprint.

“Doing my PhD and remaining working in the same field is still an unbelievable journey for me – I felt that an opportunity like ChopValue is something that provides me the balance of academic papers and office with hands-on, practical product development and final product application with local impact,” says Böck. ✍

For more information, please visit www.chopvalue.ca or look up Chopvalue on www.kickstarter.com.

► “Writers Fest” from page 1

Her discovery was remarkable: over a 30,000-year timespan, just 32 distinct types of geometric signs appear across the entire European continent.

These patterns suggest that a system of graphic communication, a defining human characteristic, may have existed earlier than previously believed.



Photo by Dillon von Petzinger

▲ Paleoanthropologist Genevieve von Petzinger.

Von Petzinger’s research has taken her places that most people will never be able to visit. She hopes, however, that she does not remain the only one studying these geometric markings.

“We’re going to open source all the data so that anybody anywhere in the world will be able to take a look,” Von Petzinger adds.

Storytelling from the street level

For Anosh Irani, bestselling Indian-Canadian novelist and

award-winning playwright, his passion for stories began in childhood.

“My dad is an exceptional storyteller. With ancient cultures like India, the storytelling tradition is very rich,” says Irani.

His latest novel, *The Parcel*, draws from his experience growing up opposite Bombay’s Kamathipura red-light district, grappling with the haunting disconnection between his life and those existing amongst the dilapidated laneways of brothels nearby.

“We’re like two parallel lines that would never intersect, and I think that as human beings, the lines should intersect. Someone has to make the effort to try and understand,” he says.

Shortlisted for the Governor-General’s Literary Award and a finalist for the Rogers Writers’

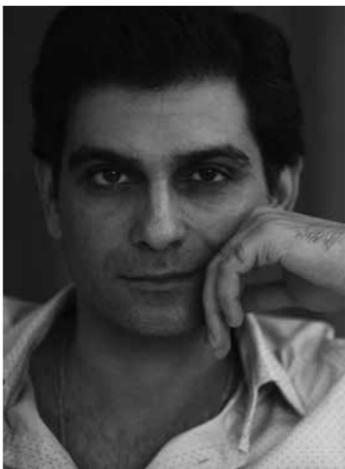


Photo by Nirral Shah

▲ Anosh Irani, award-winning Indian-Canadian novelist and playwright.

Trust Fiction Prize, *The Parcel* is a poignant story of a eunuch and retired prostitute, Madhu, who is tasked to prepare a trafficked Nepalese girl for the sex trade.

Through extensive research and interviews with sex workers, Irani’s newest work of fiction, in its depictions of violence, drugs, poverty and the “hijra” (transgender) community, reflects harrowing realities of the denigrated community in Bombay’s notorious sex industry.

Witnessing new developments changing Kamathipura’s landscape during his visits to Bombay in recent years, Irani felt prompted to develop a character whose distorting and dissolving body mirrored the community around her.

But he adds that living in Vancouver gives him the distance and perspective required to maintain graceful and dignified narratives.

“You write about the things that make you uncomfortable, and it’s always a challenge. I don’t want the reader to feel comfortable,” Irani explains.

The hyphen is not just punctuation

“I wasn’t good at English,” says Fred Wah, former Canadian Parliamentary Poet Laureate and author of seventeen books of poetry, including winner of the 1985 Governor General’s Award *Waiting for Saskatchewan*.

He laughs in acknowledging that he became an English professor.

“My father was Chinese and his English wasn’t that great. It was OK. But I never really trusted colonial grammar or British grammar. I like the way poetry can break the rules.”

Wah’s newest publication, *Scree*, is a collection of his poetry from the 1960s to 1980s. While his earliest work focused on landscapes, Wah is perhaps most celebrated for his later

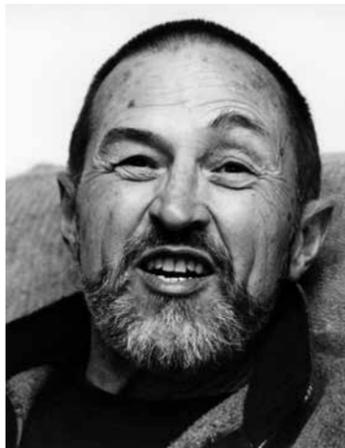


Photo by George Bowering

▲ Fred Wah, Chinese-Canadian poet laureate.

contemplations on cultural identity and racial hybridity, writing that first piqued his interest amidst the late 70s Japanese-Canadian redress movement.

Growing up in the 50s in Nelson, B.C., Wah recalls that “race” was a term used only for legal documentation. Even so, filling in the race question perplexed him: his mother was Swedish

and his father was a Chinese-Scots-Irishman raised in China. Due to the Chinese Exclusion Act, Wah did not even meet a Chinese woman until his teens.

“During the 90s, I was interested in meeting other people who were mixed up,” he says. “Of course, hybridity is not just with race. It’s sexuality and also diasporas – caught between two cultures, two places. How to describe or how to confront the dynamics of what I call a hyphenated space, of being in between, is metaphysically something I am very interested in.”

Recently, Wah has returned to nature-centric writing in a collaborative art project on the Columbia River with Emily Carr University students. But hyphenation still informs his thinking about places like the river.

“We have to consider our spaces as not necessarily defined or given by their own materiality but perhaps also as spiritual spaces, spaces that involve imagination,” he says.

Besides writing, public readings remain central to his practice as a poet.

He explains, “Paradoxically, writing isn’t a solitary event. It is solitary in the sense that a person sits down and pours their guts out, but it’s always a language that is intended to be shared with an audience.” ✍

For more information, please visit www.writersfest.bc.ca.

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A Filipino photographer's quest for light

by JOSEPH LOPEZ

He calls himself The Light Chaser.

"I call myself the light chaser because I chase the lights in landscapes – sunsets, sunrises, any source of light elements," says Frannz Morzo, Vancouver-based landscape photographer.

New kid on the block

Together with his parents and siblings, Morzo immigrated to Canada from the Philippines when he was 15 years old. Morzo's creative roots can be traced back to his music, which started as early as high school when he became a member of the music band at Killarney Secondary. He used to be an aspiring recording artist, singer and composer and later on did many video productions.

"Then I discovered the camera. I enjoyed taking pictures and videos of my family. Photography became a hobby," says Morzo.

Morzo found playing with the camera settings – shutter speed, aperture, the challenges of natural lighting – intensely fascinating. About three years ago, he met the late John Corvera, one of the prime movers of the BC Squared Lenses Photography Club. Corvera, who soon became a mentor, taught Morzo about basic night photography. From then on, Morzo began learning as much as possible to improve his craft.

"I learn a lot from other photographers, who eventually become my buddies no matter their back-



▲ Landscape photographer Frannz Morzo in his gallery on Granville Island, Vancouver.

ground, age or race," says Morzo. "In photography, there are no language or cultural boundaries. We have a common bond – the excitement of catching what your eyes see permanently in an image."

Getting his footing

By attending photography seminars, Morzo has now become a colleague of roving photogra-

pher and Canon Philippines Ambassador Edwin Martinez. This led Morzo to join photo safaris all over the U.S. and Canada.

The beauty of nature has always been a fascination for Morzo, who has developed what he deems his own style in landscape photography: straight descriptive, meaning a straightforward style in which the land-

scape or nature shot he takes shows its most natural and real image, with the vivid and saturated side effects still on the believable side.

"What you see is what you get and it's close to reality," says Morzo.

Morzo has works on the city of Vancouver, but mainly seeks out wilderness locations, from

the coastal beauty of the Wild West Coast to the rugged interior parks in B.C., to the grand vistas of the Canadian Rockies.

He is particularly proud of his Canmore Mountain shot taken in Canmore, Alberta. To chase the best light, Morzo said he was in the lake an hour before sunrise.

"Hard work, perseverance, timing, available natural light and weather are critical elements when it comes to landscape photography. All the elements should come together," says Morzo. "Photography is not for lazy people."

Morzo thinks that to be good at any craft one has to enjoy it and first start pursuing it as a hobby. He says the motivation to continue will come naturally, as people discover their passion.

Switching roles

Morzo says it is now his turn to coach, and became a member of Samahan ng Litratista in B.C., an informal multicultural group (Samahan) of mostly Filipino photographers (Litratista).

Morzo recently went on a trip to Iceland on a photo safari with the Samahan, and next on his bucket list is the Patagonia on the Argentinian side.

Morzo says, "You really don't have to go far. Every square inch in this world can have an appeal. You just have to discover it and it helps to chase the best light." ✍

For more information, please visit www.frannzmorzo.com.

Polish film festival has roots in history

by JANMIE GUNAWARDENA

Film has always been used as a mean of expression. In Polish culture, the medium serves as a window to the past as well as a means to explore contemporary life in Poland.

Vancouver Polish Film Festival (VPPF) returns (Oct. 21–23) with a selection of ten unique films. Co-presented by Simon Fraser University's Woodward's Cultural Programs, it will be held at the SFU Goldcorp Centre for the Arts in Downtown Vancouver.

In previous years, VPPF has screened *Warsaw 44*, a film about the Warsaw uprising, and *Black Thursday*, which details the brutal suppression of the workers' protests in 1970. *Colonel Kuklinski*, the tale of a communist soldier in the Polish Army – who worked with the Central Intelligence Agency (CIA) and warned the United States of America against the introduction of martial law in Poland in 1981 – has also been featured.

"Many Polish film productions refer to events of national history, especially the tragic moments during the Second World War and to the time of Solidarity, when martial law was introduced in 1981," says Victoria Kowalski, marketing coordinator of this year's VPPF.

Dramas and documentaries highlight festival

During its three day run, the festival will show a variety of unique films to entice, inspire and invoke emotions from audiences.

"The festival will begin with a documentary, which will also be the film's North American premiere, *Jarocin. Rock for Freedom*. The documentary shows the history of the most famous rock festival of the 80s in Eastern Europe. To this day, this festival continues annually. This year, Vancouver's D.O.A. took part in the festival," says Kowalski.

Blindness, which will also be screened on the same day, tells

the true story of the female Polish police officer and interrogator – also known as the Bloody Luna (a name given to her by her victims) – during World War II and her transformations in the 60s, says Kowalski. The music for *Blindness* was written by Vancouver film composer Shane Harvey, who will also be attending its screening.

Alternatively, VPPF will be showing *Chemo* on its second night. Inspired by Magdalena

Prokopowicz, *Chemo* is an emotional romantic film about Lena, a cancer patient, and Benek, a depressed photographer. The movie tackles love at first sight, courage, and the struggle of illness. Prokopowicz, who died in 2012, was the founder of Rak 'n' Roll Foundation, and one of the first Polish people to openly speak about cancer and her journey with it.

"[It's] an excellent role for Agnieszka Zulewska, who will be our guest at this year's festival," says Kowalski.

Growing interest in Polish productions

Although Vancouver is said to have over thirty thousand Canadians with Polish origins, those that come out for cultural events such as VPPF are significantly less. Regardless, Kowalski explains the festival has repeat spectators attending every year and watching every film.

"From year to year, the number of spectators has been increasing. All the films have English subtitles and the event is conducted in two languages – English and Polish. We have seen many spectators of non-Polish background, who have heard about Poland and want to see European cinema," says Kowalski.

While being a relatively new festival, the VPPF has opened itself to members of all cultures and communities aiming to celebrate Polish culture and cinema. ✍

For more information, please visit www.vppf.ca.



▲ Scene from Jarocin. Rock for Freedom.



▲ Scene from Blindness.



▲ Scene from Chemo.

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



surrey
art gallery
engaging
contemporary art

Still life in all shapes and sizes

Artists' Talk & Opening Reception: September 17, 6:30–9:30pm

Kick off the fall with a fabulous art party. Still life—one of the most popular genres of art—takes over the Surrey Art Gallery this fall with five still life-inspired exhibitions and projects filling the galleries and halls. You'll get to see people's relationships with objects around their home and studio and glimpse the sometimes odd yet intriguing treasures people collect.

Mimetic Workshop: Studio Still Lives of Fiona Ackerman and Kelly Lycan September 17–December 4

The artist's studio—a space frequently depicted with a career's worth of painted canvases, numerous paintbrush-filled tin pots or carved sculptures in progress—is said to have been disappearing in the past few decades. No longer needing to make work in a studio or with their own hands, many artists prefer instead to make their art exclusively from their portable computing devices or in office environments and cafés, and often contracting manufacturers to complete the work. Yet, the artist studio endures both for artists who make art and also as a subject in popular films, books, and visual art. Fueled by the large archive of photographic documentation and feature films of modern artists (such as Matisse, Picasso, Pollock) at work in their studio, the last thirty years have seen a dramatic increase in visual art made about the artist's studio. Painter Fiona Ackerman and sculptor/photographer Kelly Lycan are two Canadian artists who explore the space and symbolism of the studio in their image and object making. While the power of their art relies on a tension between the real material objects or spaces and imagined ones, their images also strike at the very nature of creativity and creation itself.

Small Stages: Still Life from the Permanent Collection September 17–December 4

Paintings of bowls of fruit, flowers, and objects on a table top are imagery commonly associated with classic still life art, but what about a photograph of books with miniature llamas on them, or a chandelier sculpture of kitchen and garden utensils? Drawn from the Gallery's permanent collection, the artworks in this show depict carefully arranged—and sometimes unusual—scenes that reflect on and expand the still life genre. This exhibition features a range of still life compositions, from traditional to contemporary, including works by Sarindar Dhaliwal, Gu Xiong, Carole Itter, Alex McLeod, and Joe Plaskett. There's painting, sculpture, photography, and prints to explore—something for everyone!

Memento Mori: A Juried Exhibition of Contemporary Still Lives Until November 13

The Arts Council of Surrey presents this juried exhibition of artworks by local artists that explore contemporary ideas about the still life genre. The exhibition consists of numerous paintings, drawings, prints, and photographs that consider the meanings and symbolism of still life imagery in the 21st century.

April Hickox: Variations Primaries Until February 26, 2017

April Hickox's grid of monochromatic video animations alludes to the history of still life, the limits of the archive, and the material traces of artistic education. The artist takes a vast array of art school props, used for many years in drawing and painting classes, and reorganizes them into whimsical and, at times, absurd new groupings. With these stop-motion compositions, Hickox investigates the manner in which "art" is determined, how it gains value in our society, and what are its otherwise invisible aspects.

Jay Bundy Johnson: Being still (life) shows us who we are Until January 10, 2017

Concurrent with these exhibits, Jay Bundy Johnson: Being still (life) shows us who we are is being presented in the Surrey Art Gallery's TechLab. This sound installation consists of electronic objects and mechanical devices—including toys, speakers, VCRs, microchips, and magnets—that have been manufactured over the past half century. The artist dismantles these objects and reassembles them in an array of sculptural compositions inspired by still life painting. By pressing buttons, the visitor interacts with the resulting 3D wall mural of circuit boards, motors, gears, speaker cones, lightbulbs, and wires to create fleeting soundscapes of things past.

Surrey Art Gallery is located at 13750-88 Avenue, Surrey, BC, Canada. 604-501-5566 | surrey.ca/artgallery
HOURS: Tues-Thur 9am-9pm | Fri 9am-5pm | Sat 10am-5pm | Sun 12-5pm | Closed Mondays and holidays.

Art exhibit examines the links between cultures

by DAVID LEWIS

The Richmond Art Gallery is hosting an art exhibition this month, featuring works tackling issues of cultural conflation and mixed identities. Many of the works by Vancouver-based artists Diyan Achjadi and Shawn Hunt have never been shown before on the West Coast.

"While very different in the way they look, their work shares features in terms of their respective histories," says gallery curator Nan Capogna.

The histories explored by these artists are hotly contested ones, with the exhibition concentrating on the interplay that occurs when two cultures crash into each other. Diyan Achjadi specializes in printmaking and animation, recalling the experience of Dutch colonialism in Indonesia through cultural artifacts ranging from textile designs to medieval bestiaries. Meanwhile, Shawn Hunt replicates European art history using aboriginal forms, recalling the aggressive assimilation policies of the Canadian government and church.

"It will be interesting to see what happens when our two practices come together. I will be just as interested as anyone else to see what kind of conversations the two bodies of work will have," says Hunt.

Cultural migrations

For both artists, ideas of cultural conflation and interplay resonate on a personal level.

"I grew up in a mixed-cultural context that was primarily Indonesian, with English-Canadian influences. I moved quite a bit because of my father's work – we relocated every 2-3 years until I

tional Indonesian textiles. This gives Achjadi a direct link to textile traditions such as batik, from which she draws a great deal of influence while layering it with her own modern aesthetic.

"At the heart of much of my work is an attempt to better understand Indonesia and my relationship to it. The longer I am away from Indonesia, the more compelled I seem to be to delve deeper into its history and its context. While I start from this very specific place, I hope to make work that can address larger questions that relate to more than just my own history," Achjadi says.

Bridging the gap

Shawn Hunt's work asks big questions about long history. Like Achjadi, he works in a variety of crafts, from jewellery to painting to woodcarving.

"It keeps me fresh," says Hunt, "and the work I do in one medium often informs the others. It's interesting for me to try and do something new that has never been done before. It's also interesting to try and deal with these mediums' sometimes problematic histories as they relate to my world today. It makes for a challenge either way."

The exhibition will be showing a variety of Hunt's sculptures, pieces that appropriate iconic imagery from European art history and reintegrate them into a First Nations context.

"He is turning the tables and creating what looks like European artwork, but that is definitely First Nations," Capogna says.

Much of this melding of worlds taking place in Hunt's art reflects his mixed-race background as the son of a Heiltsuk father and Scottish Canadian mother. The oppositions and complementarities between Hunt's two ances-



▲ Shawn Hunt, *Odalisque*, 2014, red cedar, yellow cedar, horsehair 50 x 41 x 21 in.

was 17 and I moved to New York to go to art school," says Achjadi.

Achjadi now works mainly in drawing and printmaking, favouring labor-intensive processes to make art that merges the past with the present. She accomplishes this by employing a combination of traditional and contemporary printmaking techniques coupled with themes drawn from both sides of the Pacific.

"I like how fictional [situations] can draw attention to real situations, offer critical ways of thinking about them, and pose questions about the world," Achjadi says.

Much of her work deals with the contradictions inherent in coming from a mixed background. Her mother, born in Ottawa, has been an Indonesian citizen for more than three decades and is an expert in tradi-

tries and their contentious histories are a central component of his work.

"When I got older, I realized that what I thought was a disadvantage was in fact an advantage," says Hunt. "It put me in the powerful position of being a bridge between these two cultures."

Points of connection

Capogna believes the exhibit will be relevant to people from a number of different backgrounds, especially mixed-raced.

"There are many people who have mixed backgrounds. So I think people will relate to that very easily, what it's like to have parents from two different cultures and how that influences you." ✎

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

see

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New music for Chinese instruments: Redefining public perceptions through performance

by CURTIS SEUFERT

The Vancouver Chinese Music Ensemble will perform a public reading at the Chinese Cultural Centre Museum on Oct. 15. Facilitated by Alan Lau and directed by Jirong Huang, the performance will feature pieces from four Canadian composers commissioned for the event, which will be followed by a discussion on the pieces themselves and on perceptions of Chinese music and instrumentation as a whole.

Founder and director of the Vancouver Chinese Music Ensemble, Jirong Huang is tasked with directing the selection of the ideas and stories the ensemble shares by way of its performances throughout the year. Whether it's working with compositions from

focus of this event is to inform the public about the potential of the Chinese music and instruments. Lau, the facilitator of the event, will lead discussions with the audience about various topics concerning the pieces themselves, as well as perceptions of Chinese music and instrumentation.

While the show is meant to be a provocative and entertaining performance, Lau says that creating a dialogue between pieces where the audience can ask and give feedback about what they've heard is central to the event.

"A 'secondary goal' would be to make people think about what exactly Chinese music is, what makes Chinese music Chinese, and how is it different from or similar to music from other cultures," says Lau.



Photo by David Cooper

▲ Jirong Huang (centre) and Vancouver Chinese Music Ensemble members.

different countries or different genres, there's always the goal of experimentation and intercultural collaboration.

The public reading of pieces commissioned for the event is no exception. But even with a director and an ensemble experienced in performances and public readings, the event is not without its obstacles. From negotiating Western tuning with the tuning of some Chinese instrumentation to running the musicians through the piece itself, taking on contemporary compositions can pose challenges and restrictions to both Huang and the ensemble.

"Many composers do not have extensive experience in writing for Chinese instruments," says Huang. "The result may not always be 'idiomatic' for Chinese instruments. The composers may also have certain ideas or concepts about their music which the musicians are not aware of."

Due to the complexity of some compositions, the ensemble has had some rehearsal for a live audience, but, in addition to not having performed the pieces live, Huang notes that there are different approaches towards a public reading and a typical performance.

"I think, in an ideal sense a reading session provides the opportunity for musicians to 'try out' a new piece," says Huang. "At the same time, [it] allows the composer to interact with the musicians to explore various possibilities with the music, as part of a mutual learning process."

Public perception of Chinese music and instruments

Huang says that the other main

According to Lau, the misconceptions about Chinese music and instrumentation are a thing of the past. He believes that people may think differently about Chinese instruments and music by listening to the instruments in a contemporary setting and by having an open conversation about what they hear.

"In particular, we would like to challenge the notion that Chinese (or any traditional or classical) music is 'old fashioned' and 'boring,'" he says.

Lau also hopes to take the conversation a step further during the discussion, touching on the various musical influences in Chinese music and music written for Chinese instrumentation.

"There is the question of preservation versus innovation: while we are presenting some very exciting and sophisticated new music written for Chinese instruments, it is also true that Westernization and pop music are displacing the niche of many unique traditions and genres both in China and around the world," says Lau. "How can we strike a balance between the two?"

This is a question that will be discussed in the context of performing contemporary and experimental music for what may otherwise be seen as purely 'traditional' Chinese instrumentation, a perception that Lau and Huang hope to alter. ✉

For more information on the VCME and the event, visit www.vancouverchinesemusic.ca.

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Cultural Calendar

October 11–25, 2016

by SIMON YEE

I hope everyone had a great Thanksgiving! There is indeed much to be thankful for in this diverse city, with plenty of events, festivals, conferences, talks, shows and exhibits happening this month. Plus, Halloween is coming soon, so why not check out some of the city's costume shops and wear your favourite cosplay outfit to the mid-October Halloween Parade in the downtown core?

Warrior Spirit, the Bravery and Honour of Japanese Canadian soldiers in the First World War

Oct. 8–Jan. 15

Nikkei National Museum and Cultural Centre, Burnaby
www.centre.nikkeiplace.org

The Nikkei Museum is hosting Warrior Spirit, an exhibit dedicated to honouring the Japanese Canadian Volunteer Corps soldiers who fought alongside the Canadian Expeditionary Force during the First World War. Despite not having the right to vote in Canada, these soldiers fought in some of Canada's major battles



▲ Sgt Masumi Mitsui and Masajiro Shishido of the 10th Battalion in uniform before departure 1916.

including Vimy Ridge and Passchendaele. The exhibit will be open until January of next year, and will host several events in November, including a Zenno-suke Inouye theatrical re-enactment and the Remembrance Day ceremony.

Baskerville: A Sherlock Holmes Mystery

Oct. 12–22

Surrey Arts Centre
www.surrey.ca

The game's afoot at the Surrey Arts Centre with this comical adaptation of Sir Arthur Conan Doyle's *The Hound of the Baskervilles* featuring 221B Baker Street's most famous fictional resident, Sherlock Holmes. Join the Arts Club Theatre as they follow Holmes and Dr. Watson while they try to unravel the mystery of the hounds threatening the Baskerville family. For tickets and more information, please visit their website.

Third Annual Vancouver Halloween Parade & Expo

Oct. 13–16

(Oct. 16 Parade at 11 a.m.)
On and around Granville St.,
Downtown Vancouver
www.vanhalloween.com

This multi-day family friendly Halloween Expo in downtown Vancouver starts on Oct. 13 and culminates with a cosplay parade on Oct. 16. Bring out your favourite cosplay costume and watch or participate in the Halloween Parade. This is a family friendly parade, so no gory costumes allowed. There will be dance and musical performances at the Tom Lee Music Hall on the first two days, expo exhibits at Robson Square on the last two days, and the parade on Sunday morning.



▲ Girl in costume at Vancouver Halloween Parade & Expo.

El Twanguero & Paul Pigat

Oct. 15, 8 p.m.

BlueShore Financial Centre for
the Performing Arts at Capilano
University, North Vancouver
www.capilanou.ca

Join Canadian guitarist and singer/songwriter Paul Pigat and Spanish guitarist Diego 'El Twanguero' García for a night of rocking out at the BlueShore on Oct. 15. Meeting their 'guitar twin' in Mexico in 2013, Pigat and García have created music together that complements each other's playing styles. Mashing up the musical stylings of flamenco, tango, jazz, ragtime and more, they hope to infuse the concert hall with energy and sheer musical talent. Please visit the Capilano University website for tickets and further information.

Apple Festival 2016

Oct. 15–16

UBC Botanical Gardens,
University of British Columbia
www.botanicalgarden.ubc.ca

This festival returns to the UBC Botanical Gardens for the 25th time to celebrate one of British Columbia's most valuable edible



▲ Apple festival at UBC.

horticulture crops: the apple! With about 75% of B.C.'s orchard lands dedicated to apple trees, there are plenty of apple varieties grown right here in our province. At the festival, sample some of these apples at the Tasting Tent, watch cider-pressing and grafting demonstrations, and purchase some fresh, made in B.C. apple pies.

Mechanical Wonders: Imagining the Future

Oct. 7–Nov. 12

CityScape Community Art Space,
North Vancouver
www.nvartscouncil.ca

The North Vancouver Community Arts Council has brought together five artists with a wide array of art styles to bring the future to life. This exhibition unites traditional and digital technology, as well as the genres of sci-fi, fantasy, comic, and steam punk, to create an imaginative and speculative display of multi-media art. It will also feature an opening reception on Oct. 6, and demo by 3D "bot" artist Lynne Taylor Fahnestalk on Nov. 5.

Music on Main presents Andréa Tyniec

Oct. 18, 8 p.m.

CBC Studio 700, Vancouver
www.musiconmain.ca

Music on Main has presented over 250 concerts featuring over 700 musicians of various styles, enriching the musical scene in Vancouver for the past ten years. This year's 2016/17 season opens with Toronto-based violinist Andréa Tyniec, who will demonstrate her versatile repertoire that ranges from classical baroque to contemporary music. For more information and future performances, please check out their website.

Sunshine Coast Art Crawl

Oct. 21–23, 10 a.m.–5 p.m.

Various venues along the
Sunshine Coast Highway,
Sunshine Coast
www.sunshinecoastartcrawl.com

Explore the vibrant arts and cultural scene along the Sunshine Coast this mid-October. With 130 venues between Langdale and Earls Cove, there is plenty to see and do. Meet with artists, watch art demonstrations and check out the many watercolour paintings, carvings, jewelry, pottery, sculptures, ceramics, acrylics and more. On Friday night, join the coastal community for live music and food. For specific locations, please refer to their website.

The Scots in Asia

Oct. 22, 2–5 p.m.

SFU Harbour Centre,
Vancouver
www.sfu.ca

The Scots have been visiting East Asia since the days of the British East India Company. But as private merchants began setting up operations, the Scots used social clubs and associations to maintain their trade network in East Asia. Join British historian and humanities professor Tanja Bueltmann as she presents a lecture examining the history of Scottish presence in Asia from 1820s to the present day.

Autism Speaks Canada Walk: Vancouver 2016

Oct. 23, 8:30 a.m.–12 p.m.

Pacific Autism Family Centre,
Richmond
www.autismspeaks.ca

The Autism Speaks Canada Walk is dedicated to support services, research, advocacy and awareness of autism spectrum disorder, one of the most common developmental conditions in the world. The walk will occur in Richmond on Oct. 23 in order to raise funds to help improve the lives of those affected with this condition. For further information about the walk and ways to donate and contribute, please visit their website.



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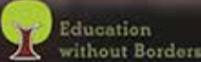
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Ovoidism

Commissioned by the Vancouver Art Gallery (VAG), *Ovoidism* is a 2016 work located at the former site of Vancouver's old bus depot, west of the Canadian Forces Beatty Street Drill Hall and east of the former Vancouver Post Office. This is the area where the VAG hopes to relocate. The Coast Salish Dancers in this photo are celebrating the opening of *Ovoidism* on September 22, 2016.

The ovoid, a classic form in Northwest Coast Aboriginal art, is a central component in artist Lawrence Paul Yuxweluptun's work. Displayed in various sizes, his colourful ovoids grace various entrances of the current parking lot with several arranged in the parking lot itself. They are painted in the primary colours we often see employed in Northwest Coast art: black, red, blue, green, yellow, orange. The ovoid shape can represent heads, eyes, joints, wings, tails or fins. In *Ovoidism*, Yuxweluptun has chosen to isolate the ovoid shape by placing it alone or overlapping with others but not directly suggesting a particular representation of a face or body part. He feels his isolated ovoids allow him to exercise freedom from the formal criteria in which native art is judged and also serve as a way to invade Western modernism.

A huge theme of Yuxweluptun's is the unceded territory of the Coast Salish peoples. His current show at the Museum of Anthropology (MOA) is titled: *Unceded Territories*. Of Coast Salish/Okanagan background, he is a modern day warrior using his art to powerfully express the historical and current injustices to his people, be it land rights, environmental disasters, or racist attitudes. He describes his paintings as Visionism, a neo-surrealistic vision rooted in ancient Coast Salish knowledge.

His trees, rivers and mountains are animated with spirit beings painted in vivid colours. Many of his figures are almost skeletal, and robotic appearing



when their joints are formed by traditional ovoid forms. It lends an eerie and powerful aspect to these beings. His paintings also depict and satirize politicians and corporate leaders using human figures with heads shaped by Aboriginal forms. Yuxweluptun sees them as environmental terrorists despoiling the land and suffocating the Aboriginal way of life; all of this occurring on territory that has never been ceded, i.e., land that was never surrendered, relinquished or handed over in any way by Aboriginal people, which is in fact most of BC. This has great impli-

cations for issues like pipelines and tanker traffic when passing through unceded territory, especially with little or no consultation with Aboriginal people.

Perhaps most poignant of his work at MOA is an installation entitled: *Residential School Dirty Laundry*. It is composed of underwear briefs in the shape of a cross. There is blood at the places where the nails on the cross would have been. It speaks to the sacrifice and sexual exploitation of native children in residential schools.

Considering all of the above, the ovoid forms at the site of *Ovoidism*, may serve as eyes or

observers on this unceded territory. From the 1880s to 1943, the site served as a sports ground, a place for rallies and the drilling ground for the Beatty Street Drill Hall. During this time it was known as Cambie Grounds and later Larwill Park after the owner of a shack who helped store sports equipment for the players. After 1943, it served as a bus depot till 1993. It has basically served as a parking lot since 1993 with the exceptional use as a temporary venue for the 2010 Olympics. Cars were set on fire there during the 2011 Stanley Cup riot. The city has now des-

ignated two thirds of the lot for the new VAG, the rest set aside for development.

The ovoids are a way for Yuxweluptun to muse on the past, present and future happenings at the site and to remind us all that this is the unceded territory of the Coast Salish people.

Unceded Territories is at MOA until Oct. 16. *Ovoidism* is on display till September, 2017.

Please view *The Source* website for more pictures.

DON RICHARDSON

Recipe by Jen dela Luna



Kugelis (baked potato pudding)

With Thanksgiving here and the holidays just around the corner, it's just about time to start thinking about the perfect dishes to bring to a gathering. This hearty, starchy, bacon-y dish is the perfect side to turkey or a roast ham (think of it as your potato and stuffing hybrid dish). Alternatively, it can be enjoyed on its own. It's the perfect comfort food dish to partake in on a cold, rainy evening, and it's one of the most well known dishes of Lithuania.

Once you've mastered this easy recipe, you can personalize it by changing the fillings. Add sautéed mushrooms, use thyme & oregano instead of marjoram, use pancetta or sausage instead of bacon... the sky's the limit! Enjoy this rib-sticking dish this holiday season - I know I will.

Serves 4 as a main, 8 as a side

Ingredients

- 6 rashers of bacon, diced
- 1 shallot, minced
- 3 russet potatoes, grated
- 3 eggs
- 2 sprigs marjoram, chopped fine
- 1/3 cup half & half cream
- salt and freshly cracked black pepper

Method

1. Preheat your oven to 350°F.
2. In a large skillet, cook the bacon and shallot together, rendering out the fat and stirring occasionally, until the bacon is crisp and golden.
3. While the bacon is cooking, peel and grate the russet potatoes. Squeeze out the excess liquid so the final product is not waterlogged.
4. When the bacon is done cooking, take it off the heat

and add in the marjoram, followed by the shredded potato.

5. Stir the eggs and cream in, mixing thoroughly, and season with salt and freshly cracked black pepper.
6. Place the potato mixture in a casserole, making sure it is no thicker than 1 to 1 1/2 inches thick.
7. Cook in the oven for approximately 1 hour and 15 minutes, or until cooked through and crisp, golden brown on top.
8. Serve on its own or as a side dish, with a dollop of sour cream on top and some lingonberry jam or applesauce to cut the richness.
9. Leftovers can be served the next day for breakfast, sliced and pan-fried like potato pancakes.