

Repair cafés:  
a growing trend  
world-wide  
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# The Source

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1999

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## Verbatim

### Exploring cultures within a culture

by MASHA RADEMAKERS

During a long flight I opened my eyes and peeked out of the airplane window. There it was, a green stretch of mountainous land, surrounded by sea and arctic, seemingly wild and pure. I was on my way to Vancouver, the city where people talk in elevators, where yoga pants are for everyday use and where you can find a bear in your backyard.

My immigration to Canada happened in the blink of an eye. I was on holiday in Vietnam, met a Persian-Canadian guy, and before I knew it, I found myself immigrating to Vancouver. In my first few months, I had to deal with double culture shock. A huge cultural exchange took place in my head and with the people around me. Surprised by the high buildings and big cars, by the beautiful mountain views and by the socialness of the people, I took my first steps into Canadian society.

At the same time, I was surrounded by many Persian immigrants who had partly kept their own ways while living in Vancouver. Shyly, I made my first Persian dance moves, ate some kebabs, became vegetarian and started yoga. My culture became an undefined mix of Dutch, Persian and Canadian customs, and just like a lot of other Canadians, I started to identify myself as a “global” citizen. Everyone seemed to be an immigrant in Canada, and soon I found myself celebrating the Persian, Chinese and Canadian new years with my friends from all over the world.

In sociological terms, this kind of society is called a cultural mosaic. This is a society where various ethnicities, all with their own cultural customs and celebrations, live together and form a homog-

See “Verbatim” page 7

Photo courtesy of Chinatown History Windows



## Peeking into Chinatown's past

by JAKE MCGRAIL

2017 is not just a special anniversary for Canada as a nation, but also for the Chinese Canadian community. While it is the 150th birthday for Canada, it is also the 70th anniversary of Chinese Canadians being granted full citizenship and the right to vote.

To acknowledge this milestone, and to celebrate the history of the Chinese community in Vancouver, the Chinatown History Windows project was created to educate passersby and

showcase the bright history of Chinatown.

### Uncovered connection

Catherine Clement, who is half-Chinese, has fond memories of visiting Chinatown as a six year old, joining her grandmother on trips to mahjong games followed by stops at the local meat shops to pick up a barbecue duck. However, as she grew up she stopped going and, until recently, had nothing to do with the neighbourhood. That changed seven years ago when she was introduced to the Chinese Canadian Military Museum, which cele-

brates the service of Chinese Canadian soldiers in our country's military and their impact on civil rights in Canada. For Clement, it was the first time that she was exposed to the history of discrimination against Chinese Canadians.

“I had no idea of the discrimination that my own community had suffered,” says Clement. “I didn't know really how recently they didn't have full citizenship and the right to vote. A whole world emerged for me, a whole part of my history.”

The reason that learning about these issues was so shock-

ing to Clement was simply because no one talked about it in her family.

“I think it was maybe a pride issue,” says Clement. “No one wanted to be reminded that they were treated that way.”

Fast forward to today, and Clement is now the curator of the Chinese Canadian Military Museum. As someone who has always loved history she has become fascinated by the stories of Chinatown and the experiences of those who have lived there.

“I've heard so many amazing stories,” says Clement. “It made

See “Chinatown” page 11

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Chinese brush strokes pick up elements of the natural world  
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# Cultural Spotlight

## Vesak: A festival of new beginnings

by MASHA RADEMAKERS

**Buddhists all over the world are celebrating the Vesak festival this month, in which they commemorate the Buddha's birth and passing into Nirvana. Vancouver's Tisdall Park will be the stage of the third BC Vesak Festival on May 28, organized by a joint committee of representatives from 50 Buddhist temples across the world.**

Surrey-based Buddhist Vihara Society is one of the participating groups.

"Vesak is a very important day for us," says resident monk Ven. Kumbalgoda Siriniwasa Thero. "We celebrate the birth of Buddha, and at the same time his enlightenment, by performing devotional songs and special ritual offerings."

### Family origins

Siriniwasa was born into a Buddhist family and became a monk when he was only nine-years-old. He is now one of the two leading resident monks of the Buddhist Vihara Society. The monks are the center figures of the community.

fits the aims of its founder Tsen-gdok Rinpoche.

"The founder of the B.C. celebration wants to bring the whole Buddhist community together at Vesak," says Gigi Ng, organizer of the festival.

All traditions pay respect to Buddha in different ways. Although there is no hierarchy between Buddhist temples, they mostly work independently.

"But on this day, the various groups make a collective effort because they all share the same goals of contributing to society by spreading the teaching of Buddha and the associated lifestyle," says Ng.

The festival has been a success since it was first launched in 2015, with approximately 10,000 people in attendance the first year, and has been increasing each year.

"A festival of this size takes a lot of planning, organizing and hard work. Although the idea was conceived a long time ago, it wasn't until recently before all the necessary elements could come together," says Ng.

Hundreds of local monks and nuns in Vancouver will par-

ticipate in the different rituals. Buddha bathing is the key ceremony of the festival, where water is poured over the statue of a young enlightened Buddha to thank him for coming into this world. The festival, which is family-friendly, will have a meditation area, a Dharma conference area and many cultural performances such as Tibetan Buddhist dancing.

"For cultural lovers, this is a great opportunity to experience all kinds of Buddhist schools and culture," says Ng. "Vesak promotes peace and harmony and encourages people to provide charity to the less fortunate among us."

For the third year in a row, a big part of the charity will be donated to the Vancouver General Hospital and the Children's Hospital.

"Vesak has a long history commemorating the birth, passing away and the enlightenment of Gautama Buddha. Different tra-

ditions pay respect to the Buddha, in different ways, but Vesak always promotes world peace and for everyone to take direct action and contribute to the society," says Ng. "It has been a long tradition in Vesak history that individuals are encouraged to care about the poor and the unfortunate."

The Buddhist committee tries to achieve long-term charitable projects, like arrangements to provide meditation workshops to police forces to help them decrease stress levels. This is part of the bigger aim of Buddhism, namely contributing to society.

"Vesak is not just a religious day for Buddhists, but it is also a celebration for non-Buddhists by encouraging everyone to make a personal contribution to improve society," says Ng. ✍

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



▲ Monks praying before Buddha bathing.

"We started 25 years ago with 32 families, and now 500 families belong to our Buddhist society. So besides performing devotional activities, I also have an important role as a family counselor," he says.

Officially, Vesak is set to be celebrated this year on May 10, the full moon of the ancient lunar month of Vesakha.

"In countries like Sri Lanka, Malaysia and Indonesia this day is a holiday; but here in Canada, people are working during the weekdays and so we organize it on a Saturday," says Siriniwasa.

### Rituals of enlightenment

The special title of the festival, One Buddha, Many Traditions,



### THE SOURCE NEWSPAPER

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# Learning Through the Arts (LTTA): a refuge for refugees

by THERESA K. HOWELL

**Maher Bahloul, University of British Columbia (UBC)'s visiting linguistics professor from The American University of Sharjah, Dubai, has constructed a Learning Through the Arts (LTTA) proposal for refugees.**

The concept of Bahloul's proposal *Meaningful Integration of Syrian Refugees: Targeting the Artists* is based on several factors, including the recent arrival of Syrian Refugees in Canada and the country's experience in arts-based education.

## The reel beginnings

Over 10 years ago, Bahloul never expected he would be teaching English – or any other language – through an arts-based approach. However, when he took his daughters to a summer workshop in Salt Lake City, Utah, U.S.A., something caught his attention. During the workshop, Steve Anderson, film produc-

tion instructor from SCERA, a non-profit family-oriented arts organization, asked Bahloul to assist him in some scenes. Immediately afterwards, Bahloul recognized marked changes in the students' behaviour.

"Their posture changed and they spoke more confidently," says Bahloul.

When he went back to Europe, Bahloul decided to open a language school in Paris.

"I called up Anderson and asked if he would be interested in teaching some film courses."

Anderson agreed, and subsequently, Bahloul witnessed these new students grasping language concepts more readily. He realized this program had merits beyond regular language courses, which sparked his passion for LTTA in regards to teaching language.

Amal Bahloul, his daughter and co-founder of the *Lights, Camera, Learn* project, has also been inspired to teach language acquisition through LTTA in Tunisia. The recent graduate from Pepperdine University in Malibu, CA, says that film used as tool for education creates a powerful conduit for learning. This model is discussed in professor Bahloul 2012 publication *Lights, Camera, Action and The Brain: The Use of Film in Education*, co-edited with Carolyn Graham.

## Newcomers in mind

It has been just over a year since 25,000 Syrian refugees were brought to Canada and Bahloul says the B.C. settlement agencies currently grappling with how to accommodate the surge

in client needs caught his attention while he was busy doing his academic research.

"Syrians are renowned for their artists," he says in regards to his experience living in the Middle East.

Bahloul's proposal looks at how schools and community centres

while assisting with social and financial integration. Bahloul feels this approach benefits the community as well as the newcomers.

## A local perspective

Diana Jeffries, a Literacy and Language Coordinator at DIVERSECITY, a Surrey-based non-profit set-

Jeffries says her students find it less demanding to explore aspects of their new life in Canada through art. Both Bahloul and Jeffries agree that having an environment of relaxed engagement, symbiotic to art-based learning, enables participants to reconnect and move forward.

“When you enjoy a lecture, an exercise, that joy plays a major role in learning an aspect of language.”

*Maher Bahloul, linguistics professor*

can facilitate the integration of the Syrian refugees by interning the artists locally. A highlight of the proposal's objective is to create a meaningful space for Syrian refugee artists. Within this space, the goal is to identify them and make use of their artistic talents

lement organization, and a PIRS' Language Instructor for Refugee Women, is also involved with learning and teaching through the arts.

"Creating art allows for the exploration of identity as well as elementary kinetics," she says.

With his expertise in language coupled with his interest in the arts, Bahloul sees how the current Canadian refugee integration process could be propelled forward with the LTTA approach. He feels that both Canadians and Syrian refugees could benefit from the proposal and that with a foundation of empowerment, the project has the potential to help the immigrant population move confidently forward with a smoother integration. Bahloul says that this positive process of learning and teaching through art creates momentum instead of being stuck in a situational limbo.

"When you enjoy a lecture, an exercise, that joy plays a major role in learning an aspect of language. So, learning through joy – learning through entertainment – becomes a powerful tool," says Bahloul.

For more info on current projects please visit:  
[www.lightscameralearn.org](http://www.lightscameralearn.org)  
[www.newhorizoncenter.com](http://www.newhorizoncenter.com)



Photo courtesy of Amal Bahloul

▲ Maher and Amal Bahloul.



Photo by Moises Barba

▲ Students at École Mahjoub Elementary School, Tunis, Tunisia.

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# A little bit of Vienna in Vancouver

by MAXIM ADSHEAD

**A touch of Vienna social housing is coming to the Museum of Vancouver. Starting May 17, the Vancouver Viennese artist collective Urban Subjects are collaborating with Austrian curators Wolfgang Förster and William Menkin to install a new two-month long exhibit at the MOV. *The Vienna Model: Housing in the 21st Century* will present a glimpse into the Vienna's groundbreaking approach to social housing and hopes to inspire discussion around Vancouver's ongoing housing situation.**

"Vancouver housing has reached a critical point," says Jeff Derksen, a member of the artist collective the Urban Subjects.

According to the newest survey by Canada Mortgage and Housing Corporation, Metropolitan Vancouver's vacancy rate for purpose-built rentals has fallen to 0.7%. Renters and homeowners alike are finding it increasingly difficult to locate suitable housing in the city that was recently ranked the 3rd most unaffordable in the world. The Museum of Vancouver's new show *The Vienna Model: Housing in the 21st Century* touches upon a subject relevant to Vancouver, as the traveling exhibit aims to share innovative housing solutions from the Austrian capital of Vienna.

Vienna and Vancouver have been respectively ranked 2nd and 3rd in the Economist Intelligence Units Global Livability ranking.

"Vancouver has a lot to learn from Vienna, the livability in Vancouver comes from its relationship to nature, whereas in Vienna it comes from its relationship to stability and home," says Derksen.

According to Förster and Menkin, Vienna has achieved extraordinary progress with regard to social housing; today about 60% of the population lives in municipality built, owned or managed housing. Vienna's Municipal Department owns more than 22,000

apartments – over one-quarter of the city's total housing stock according to the governmental studies in 2015.

The exhibit's curators trust in "equitable housing rather than

um of Vancouver, the travelling exhibit will have already visited several major cities including New York, Istanbul, Hong Kong and Berlin.

"The Vienna model had quite

hope to incorporate local art installations into the exhibit.

## The collective

Comprised of Derksen, along with Sabine Bitter and Helmut Weber,

**“The livability in Vancouver comes from its relationship to nature, whereas in Vienna it comes from its relationship to stability and home.**

*Jeff Derksen, member of artist collective Urban Subjects.*

an unattainable system determined by marketable conditions" and believe the city's model could have a real and positive impact on the future of Vancouver housing development.

Prior to its arrival at the Muse-

a public effect in New York, provoking dialogue that influenced New York social housing policy," says Derksen, who helped curate the exhibit at the Austrian Cultural Forum in New York City. "The exhibition form itself even has a history, developed from Viennese public exhibitions in the 1930s, used to transfer general information to the people of Vienna, creating a visual language to keep its citizens informed."

The exhibit contains a combination of texts, images, and video materials that help illustrate the eight principles of Viennese housing: social mix; development of new urban areas; diversity and integration; civic participation; environmental and climate protection; urban redevelopment; suburban development; usage and design of public spaces; and the role of art in housing construction. It is this final trait, the role of art in housing construction, that Urban Subjects emphasizes. They

Urban Subjects has been providing courses, events and exhibits on urban issues for over a decade. After meeting at an artist residency in Banff, AB in 1998, they moved to Vancouver to "join the debate on whose imagination gets to shape a city," says Derksen.

The Vienna Model exhibit is only the latest of a long history of confronting urban issues through art; it was a central idea to collective's formation.

"The idea of artistic research, art as a social function, as not just informative, but critical and optimistic, ignites the fundamental questions of social justice and society," says Derksen.

Urban Subjects hope the exhibit will not only provide information for its audience, but that it will also spark a widespread dialogue between Vienna and Vancouver, and inspire Vancouverites to help take part in shaping the city. ✂

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



▲ Vancouver real estate prices continue to skyrocket into unprecedented levels.

## Vancouver's heritage shaped by many faces

by SUSAN HANCOCK

**The public lecture series *Shaping Vancouver 2017: Reshaping Conversations on Heritage* delves into the diverse cultures that shape our experience of place in Vancouver.**

"It's these diverse cultures that influence the growth of Vancouver," says Bill Yuen, one of the talk organizers and the manager for Heritage Vancouver Society. "Our heritage is shaped by living communities, cultural practices, and how these cultural practices shape place."

Yuen explains there are many aspects of Vancouver's heritage, other than Anglo-Colonial architecture, which should have historical prominence in the city. These in-

clude the long histories of Indigenous People and their traditional territories across B.C., as well as the migration of settlers from places like India, China and France who have all made enduring contributions.

The upcoming talk *Undefined Heritage – Diversity, Inclusivity and Understanding* brings different voices to the forefront to celebrate Vancouver's diverse cultural heritage on May 11 at Djavad Mowafaghian World Art Centre, Goldcorp Centre for the Arts.

### Jewish contribution

Michael Schwartz, director of community engagement for the Jewish Museum and Archives of BC, looks forward to sharing how the Jewish merchants arrived in Vancouver in 1858 as part of the Gold Rush era. B.C.

Synagogues and schools today provide evidence of a thriving Jewish community and, according to Schwartz, it's their deep-rooted belief in social justice that continues to shape Vancouver.

"The Jewish community rallies behind a sense of social justice that makes our city, our country, and our world a better and more just place," says Schwartz.

Past atrocities endured by the Jewish community make them deeply committed to advocating for other people who are prosecuted for their beliefs. They frequently work with international communities to help endangered families immigrate to Canada. Closer to home, the Jewish community is recognized for its charity efforts. In the late 1970s, the National Council of Jewish Women organized the first portable truck used for hearing tests, which visited over 90 schools across the province.

"The Council presented the first bus to the Health Department in 1984 and the second in 1986 for the symbolic price of one dollar a piece," says Schwartz.

### Historic recognition

Yuen suggests many culturally significant spaces around the city still lack historical recognition.

"For many ethnic groups, many of the places where they experience rituals are not considered architecturally significant, yet these places are part of their cultural heritage," he says.

Maurice Guibord, president of the Société historique francophone de la Colombie-Britannique and a founding member of the Heritage Vancouver Society, will represent French-speaking Vancouverites during the panel discussion. Guibord recalls a French community that was once centred near Saint-Sacrement Church on Heather Street, near West 16th Avenue. The village disappeared as families inter-spersed across the city. Today, there is little historical prominence given to the remaining church and school. Yet, the francophone culture flourishes because the community maintained a strong connection to their French language.

"As francophones, we live a very rich life in Vancouver," says Guibord. "We don't find it necessary to connect to a heritage building in order to reinforce our culture."

For Schwartz, the talk is an opportunity to hear other points of view and share ideas with different community groups.

"I believe that differences make us stronger people," says Schwartz. "Being able to live with differences at home allows us to better empathize with people around the world. The world is vulnerable and precarious so we need to build empathy to have any hope of improving it." ✂

For more information please visit: [www.sfu.ca/sfuwoodwards/events/events1/2017-2018-Spring/ShapingVancouver20171.html](http://www.sfu.ca/sfuwoodwards/events/events1/2017-2018-Spring/ShapingVancouver20171.html)

### Erratum

In "Book Unlaunch: The Muslimah who Fell to Earth" (Vol 17 No 8), the names of Mehroona Ghani and Asmina Kassam were spelled incorrectly. Also, the photo of Azmina Kassam was taken by Melissa Roach. *The Source* apologizes for the errors.

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▲ Members of National Council of Jewish Women testing the hearing ability of young BC children.



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*MOSAIC is a multilingual non-profit organization dedicated to addressing issues that affect immigrants and refugees in the course of their settlement and integration into Canadian society.*



Photo courtesy of Cat Mills

# Documentary shines light on repair cafés

by JANMIE GUNAWARDENA

**FIXED!** is a short documentary that was inspired by the rise of ‘repair cafés’ in local communities around the world. The movement initially began in Amsterdam, Netherlands, and quickly became a phenomenon. At a repair café, volunteers gather to fix broken items from the public for free. These items include electronics, small appliances, jewelry, clothing – just about anything. Volunteers also only use whatever tools they have available on site to fix these items.

*FIXED!* will be presented at the DOXA Documentary Film Festival taking place in downtown Vancouver May 4–14.

The documentary focuses on a repair café in Toronto, Canada. Through a “day in the life” style film, viewers get to meet the volunteer fixers and the members of the community who come to the cafés with their broken items. The film features a vibrating hairbrush and a singing, robotic turtle. What makes *FIXED!* different from other environmental films is that it takes a rather light-hearted perspective on the solution-based, growing movement.

It was directed by Vancouver native and Toronto-based filmmaker Cat Mills, and produced by Vancouver-based filmmaker Joella Cabalu.

“When we talk about the state of the environment and sustainability, it is easy for people to get depressed and feel hopeless,” says Mills. “The repair café movement is an empowering way to get involved and make a difference, and the film is a fun and entertaining way to learn more about the movement.”

### Inspired by community

The community building aspect of repair cafés was what first caught Mills’ attention.

“I was really drawn to the repair café movement because it builds community, teaches people how to fix things and diverts objects from the landfills,” she says.

For Mills it is incredibly important that such a simple thing has the power to change the way people think about sustainability. She notes that few members of her generation are able to fix broken items by themselves, and says this has been an enlightening experience for her. Mills learnt new skills and became far more careful about the items she bought, opting for things that are well built and likely to last for a long time.

The process of creating *FIXED!* also allowed Mills to explore the

importance of community and how much is gained when people help others.

“We are social creatures and as much as we enjoy time to ourselves, we still need one another. It is part of being human. It feels good to help other people,” she says.

The film inspired her to interact with others more often and to offer help when needed.

### Two messages

*FIXED!* stresses the importance of keeping belongings alive and to move beyond seeing things as temporary and disposable.

“More than 50 tons of household waste are thrown out every second, globally – how much of this stuff can be given a second life through repair?” asks Mills.

The second message of the documentary is the importance of caring for each other. At repair cafés, if you want an item fixed, then it is done by a volunteer – a stranger.

“Community is a really important thing for us to have, and it is often compromised by long work hours, hectic schedules and time spent in front of computer and phone screens. It’s important to connect with humanity, and a repair café is a great place to go for that,” says Mills.



Photo courtesy of Cat Mills

▲ Documentary filmmaker Cat Mills.

Ultimately, the goal of *FIXED!* is to encourage the viewer to join the movement and think about making sustainable and environmentally-friendly purchases. Mills emphasizes that the documentary is also about venturing into one’s community and saying “Hi!” to neighbours and creating connections. ✉

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

## VANCOUVER EARLY YEARS REFUGEE PROGRAM

*For refugee women and their young children*

*“When the parent-child relationship is positive, children develop a sense of security, explore with confidence, and learn to communicate effectively.”*

Lori Roggman



The Vancouver Early Years Refugee Program supports refugee parents to have fun with their children and learn about their development. Parents will get information and support about parenting and have access to community resources and services related to their concerns and settlement process.

The program provides a structured home based program linked to a Refugee Strong Start program. Home Visitors will work with parents to actively identify and plan activities for their young children. The focus will be on the parent’s role in providing affection, responding to the child’s cues, encouraging and teaching.

This program accepts refugee families with young children who may not be eligible for IRCC funded programs.

For more information and to register, please contact Ana at 604-298-5888  
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# Looking for identity through history

by NAOMI TSE

**Deconstructing Diaspora: Institute of Asian Art Inaugural Symposium will be taking place at the Vancouver Art Gallery May 18–19. As part of the Marking Place Speaker Series, artist Jin-me Yoon will be giving a talk traversing the 26 years of her practice, exploring ideas of diaspora, nationalism, migration and displacement.**

Yoon is a visual arts professor at Simon Fraser University (SFU)'s School for the Contemporary Arts (SCA). As a child, she made many collages with catalogues and magazines but never thought she would become an artist. After receiving a Bachelor of Psychology from UBC, she went on to pursue a Bachelor of Fine Arts from Emily Carr University, and then a Masters of Fine Arts from Concordia University.

"Looking back, at the time it didn't really make sense, but it was more of an intuition that it was a good way for me to make sense of the world," says Yoon.

1968 had a huge impact on Yoon as a child. Yoon says that since Canada had already experienced a wave of immigration from China and Japan, and as a new immigrant, Yoon felt that she inadvertently inherited the East Asian history of Vancouver and had different identities imposed on her. Physically speaking, others perceived her culture as what her body emanated and at the time, she felt most people were largely unfamiliar with Korea as a country, so she was often mistaken as Chinese or Japanese.

"When I say cultural identity, I'm Korean, but I also had to become in a larger sense "Asian" once I came here," says Yoon.

Other topics Yoon delves into are the perception of who is Canadian and who is not, and how we as a society still operate in terms of nationalism.

## Making sense of history through art

Yoon is also interested in depicting Canada's relationships throughout history with various parties. She references



▲ Jin-me Yoon, *Souvenirs of the Self* (Postcard Series), 1991, postcards, SFU Art Collection. Gift of the Artist, 2015.



▲ Jin-me Yoon, artist and Professor of Visual Art at the School for the Contemporary Arts at SFU.

Yoon works with photograph and video as her mediums to express her ideas about the perception of self and others, and then re-thinking these relations along the lines of inclusion on a national and global scale.

"I think my work really traces my movement through ideas about place, history, the body and questions of identity in visual form," says Yoon. "I see the main goal of art as being able to bring something into the world that we haven't experienced yet."

## Dealing with a new identity

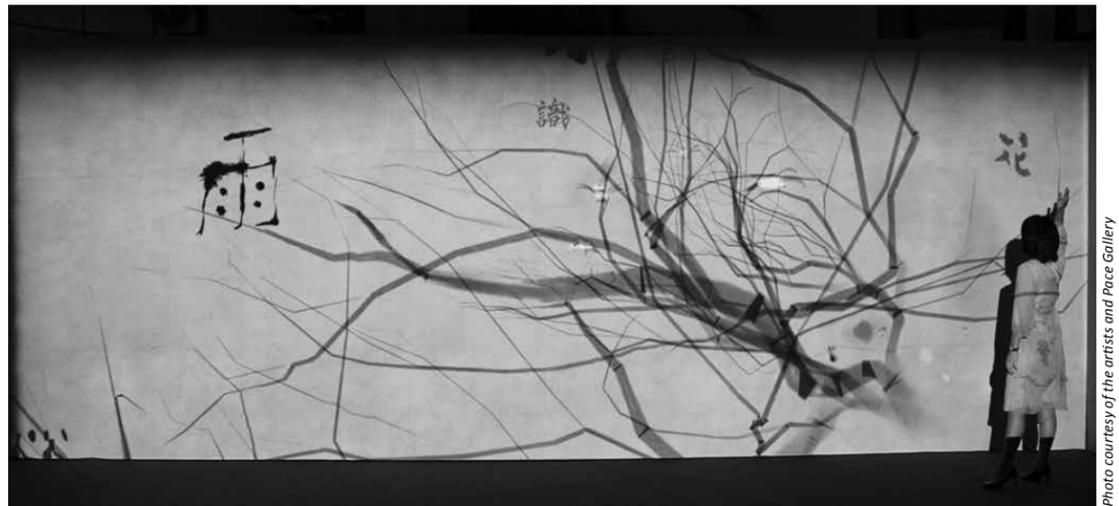
Immigrating to Vancouver from Korea with her family in

Canada's history with the First Nations people, trade relations with the Europeans and the Chinese and global migration due to war, romantic relations and tourism. She strives to give a presence to all these things through her work. However, Yoon does not consider herself a political artist.

"I'm hoping that that I can share my views through my work as an artist, and art allows me to express the intensity of the way I feel about these things," says Yoon.

Yoon's artist talk will be lecture-style with a Q&A period at the end. She will be re-orienting ideas around diaspora, connections with Indigenous people and other communities both locally and globally. Also in celebration of Canada's 150th birthday, she will be calling attention to our relationship to the nation and our future direction as a nation. Starting with one of her early works—her postcard project titled *Souvenirs of the Self*, created in Banff National Park—Yoon will guide the audience through her 26 years of practice as an artist and end with a discussion of her current work, *Long View*, created at Pacific Rim National Park Reserve. ✎

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



▲ What a Loving, and Beautiful World, 2011, interactive digital installation calligraphy by Sisyu, sound by Hideaki Takahashi.

# Traces of Words: Art and Calligraphy from Asia

by MARIAM BALDEH

**An upcoming exhibit at the UBC Museum of Anthropology (MOA) explores the significance of written and spoken word across diverse cultures in Asia.**

*Traces of Words: Art and Calligraphy from Asia*, which runs May 11–Oct. 9, encompasses a variety of written forms reinterpreted into visual art and includes works ranging from the ancient Sumerian cuneiform inscriptions – the earliest known form of writing – to digital media works illustrating the progression of written language. It also showcases Qu'ranic manuscripts, Afghan graffiti art, Southeast Asian palm leaf manuscripts, Tibetan scripts, and Chinese calligraphy, to name a few.

"All creatures leave traces of themselves as they move through life, but words, whether spoken, written, imagined, or visualized, are traces unique to humans," says Fuyubi Nakamura, PhD, the Asia curator for MOA leading the exhibition. "Some words disappear, while others remain only in memory or leave physical traces as writing or text."

These traces form the theme of the exhibition, she says.

Fuyubi has been conducting research on Japanese calligraphy for almost 20 years. Calligraphy, she says, has a special significance in Chinese and Japanese culture. In order to show their status, important political figures had to practice calligraphy.

"In the past, Chinese officials had to take exams to become a government official and calligraphy was one of the things they had to learn," explains Fuyubi. "So the understanding of calligraphy is crucial to understanding those cultures, particularly those from East Asia."

## A long collaboration

The exhibit will feature works from six international artists:

Thai artist Phaptawan Suwanakudt, Afghani graffiti artist Shamsia Hassani, Japanese calligraphers Kimura Tsubasa and Yugami Hisao, Tibetan mixed-media creator Nortse, and an interdisciplinary group of digital technologists known as team-Lab from Tokyo.

stands English, has finally realized her desire to showcase his work.

"In his case, he is still based in Tibet," Fuyubi says. "Politically, it's not so easy for him to travel outside of Tibet right now [but] the great thing is his artwork can travel and speak for him so I

“All creatures leave traces of themselves as they move through life, but words, whether spoken, written, imagined, or visualized, are traces unique to humans.

Fuyubi Nakamura, Asia curator for MOA

As an anthropologist, Fuyubi says her interest is not just in the artworks but in the artists who create the pieces. She has been working with the two Japanese calligraphers for almost 20 years because of her research. She met the Tibetan artist Nortse in Tibet in 2010, and through a common friend who under-

was really keen to have this particular work."

## Understanding calligraphy

The exhibit also features a calligraphy piece by Dr. Sun Yat-Sen, also known as the Father of Modern China, and after whom the classical Chinese garden in Chinatown is named.

"Lots of people when they think of Asian calligraphy, wouldn't understand what's written so they can think it's very difficult to approach or understand," says Fuyubi. "[But] calligraphy can be enjoyed in different ways."

In the same way that one can enjoy music with lyrics in a foreign language, one can enjoy the calligraphy pieces without having to understand what is written, she says.

"That's not always what's most important to [these] contemporary artworks," says Fuyubi. "It's more about enjoying the different ink brushes for example [and] tracing the movement of the brushes."

## Written cultures

Fuyubi has held two similar exhibits in the past: the first in Australia in 2010 and the second in Argentina in 2011. The Asian collection at MOA, she says, is the largest but has never been given enough space for a showcase so this new exhibit provides an opportunity to highlight the Asian collection.

"I hope [people] will learn there are so many different ways to express language or written script," Fuyubi says. "I want people to understand why written cultures are so important to many societies in Asia." ✎

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



Photo by Kylla Bailey

▲ Fuyubi Nakamura.



▲ Kimura Tsubasa, *Outline*, 2007, sumi ink on faille fabric, 117 cm x 700 cm.

# Celebrating Tagore's confluence of cultures

by GORDON GAMLIN

**The Vancouver Tagore Society is hosting its 3rd annual spring festival at Surrey City Hall on Saturday May 20 to pay tribute to Bengali Nobel laureate Rabindranath Tagore.**

The festival includes dance, music and poetry and will feature many different multicultural performances. Some of the performances include Carnatic vocal music by Lakshmi Menon with Sayenden, Anujan and Sukumaran, a sitar recital by Mohamed Assani, and a special presentation on Bengali poet Kazi Nazrul Islam featuring Arno Kamolika.

Tagore (1861–1941) was a polymath renaissance thinker who revitalized Bengali literature and music. From an early age, he championed humanism and social justice for which he was revered in his lifetime and celebrated around the world. As a testimony to his enduring legacy, his compositions remain the national anthems of India, Bangladesh, and Sri Lanka.

"The festival celebrates diversity through the works inspired by the vision of Rabindranath Tagore who was the first non-European Nobel laureate. He was a myriad-minded man, a poet, musician and philosopher whose ideas remain equally relevant today. Tagore was a person who was very important for these concepts of diversity and intercultural

harmony," artistic coordinator Arno Kamolika explains.

## Nature and culture

One of Tagore's key concepts explores our relationship with nature beyond physical aspects to include emotional and spiritual connections. Seasonal change is a good example: "We are celebrating spring by hosting this multicultural event. Tagore is the most famous cultural icon of South Asia. For over a century his poems and



▲ Bharatanatyam dancer.

songs have been inspiring us to discover the amazing connection between nature and our innermost feelings," says media coordinator Sazid Hasan.

Another core concept of Tagore is the confluence of cultures, which emphasizes the collaborative aspects of the human condition.



▲ Carnatic music group Lakshmi Menon and Sayenden Supramaniyam.

"Tagore denounced petty nationalism and instead promoted internationalism. He vigorously advocated for a confluence of cultures and believed that the coming together of different cultures could result in an exchange of the best they had to offer," says founding secretary Duke Ashrafuzzaman.

Tagore's lyrical compositions are rooted in Bengali folk traditions and therefore lend themselves easily to reinterpretations through dance. Thus the celebration will include different South Asian dance styles such as Bharatanatyam, dances based on Kathak, and Bengali folk dances.

"The dances are inspired by Tagore's songs and explore the meaning of his work as found in the relationship between humanity and nature, for example," says Kamolika.

One hundred years later, the words still ring true.

Tagore's messages often have the simplicity of genius as they resonate with unexpected relevance a century later.

"Civilization must be judged and prized, not by the amount of power it has developed, but by how much it has evolved and given expression to, by its laws and institutions, the love of humanity," (from

*Sādhanā: The Realization of Life*, Tagore 1916).

## An enduring message

Our interrelation with nature at the confluence of cultures is a notion worth exploring at any time and place and a great reason to celebrate spring.

"That's Tagore's gift. He not only describes nature but also emotions as they are influenced by the seasons. He shows how this shapes the feelings of all human beings as he explores an important universal theme," says Ashrafuzzaman. ✍

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

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### ► "Verbatim" from page 1

enous culture. The Canadian mosaic seems to work out, while in Europe, this kind of society became highly controversial in the eyes of some people, especially after the refugee crisis. Even in the Netherlands, a country famous for its tolerance towards minorities, the nationalist voices took over and hardened the attitude towards immigrants.

How could Canada let its people blend together in such a controlled way? It can mostly be attributed to a stricter immigration policy. It seems that you must be either wealthy, smart or a refugee to come into Canada, without too much paperwork, while in the Netherlands everyone can just walk in. Moroccans and Turks were even encouraged in the eighties to come to Holland to fill up the lower paid, low-status jobs. The difference between Canadian and Dutch immigrants is that the Canadian ones are of a higher class, including cosmopolitan businessmen, doctors

and engineers, while the Dutch immigrants are people from the lower economic classes, working hard to improve their place in society.

Although I am not a fan of strict immigration policies that only gain access to the ones who pay, it does help create a more homogenous culture in which everyone already comes from a more cosmopolitan background. And because almost everyone is an immigrant, people tolerate each other's customs and celebrations. In Canada, it is accepted that people have days off during important cultural or religious celebrations. In the Netherlands, this would nowadays evoke controversy, because it is believed that people should integrate into the "Dutch" culture, whatever that culture is. People don't accept each other's "otherness" anymore. This is growing into a dangerous segregation between the minority and majority population, which is definitely something we should prevent.

Undoubtedly, Canada has its own problematic societal histo-

ry. In a gondola, at 300 metres above sea level, somebody told me, "Canada is a country without history. A clean sheet. Built up from scratch." Right away this statement seemed terribly wrong to me, especially amidst all the natural beauty that we found ourselves in. This idea totally ignored the existence of the original inhabitants of Canada, as if they had never been there. It made me think. How inclusive is this Canadian mosaic, when one group of people is still standing beside it?

I am honoured to be able to live in Canada and share the Vancouver city lights with so many different people. Thousands of human beings in the same city, reading a book, loving, fighting, laughing, living. All these units on top of each other. All these emotions in one apartment building. It is fascinating. If we could see the energy, there would be colourful radiances dancing above the building, lighting up the Vancouver sky. ✍



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# Public Notice



National Energy Board Office national de l'énergie

**NOVA Gas Transmission Ltd.  
TOWERBIRCH EXPANSION PROJECT  
(Groundbirch Mainline Loop and Tower Lake Section)  
Notice of Proposed Detailed Route  
Pursuant to Section 34(1)(b) of the National Energy Board Act**

**IN THE MATTER OF** the *National Energy Board Act (the Act)* and the regulations made thereunder;

**IN THE MATTER OF** the Certificate of Public Convenience and Necessity GC-127 approving the general route of the Towerbirch Expansion Project (Groundbirch Mainline Loop and Tower Lake Section), a proposed expansion of the existing NGTL System to meet existing and incremental firm service contracts for the receipt of sweet natural gas on the NGTL System as well as supply forecast requirements. The Project components are located in northwestern Alberta and northeastern British Columbia, consisting of two pipeline segments:

- Groundbirch Mainline Loop – 55 km of new 914 mm nominal pipe size (NPS 36) sweet natural gas looping NGTL's existing Groundbirch Mainline from the existing Gordondale Receipt Meter Station in SE 12-79-12 W6M and terminates at a proposed valve site in NE 27-78-17 W6M.
- Tower Lake Section – 32 km of new 762 mm nominal pipe size (NPS 30) sweet natural gas pipeline connecting to the proposed Groundbirch Mainline Loop in NE 27-78-17 W6M and extending north to tie into the proposed Dawson Creek North and Dawson Creek North No. 2 Receipt Meter Stations, and then terminating at the proposed Tower Lake Receipt Meter Station in SW 7-81-17 W6M.

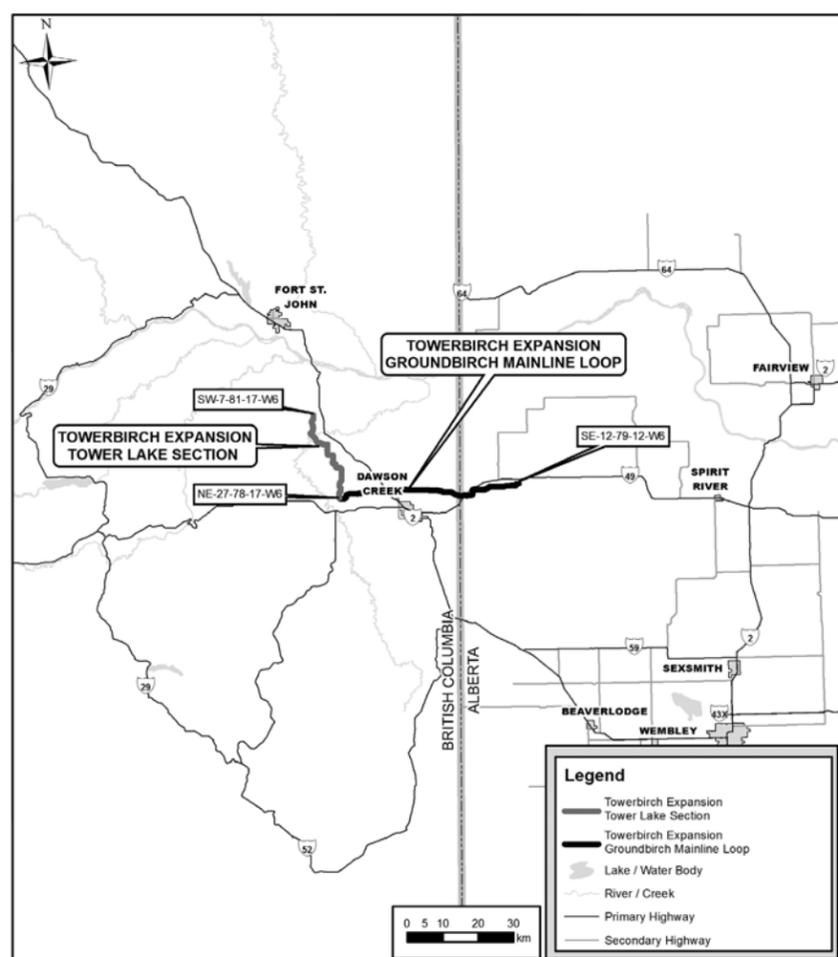
NGTL proposes that the detailed route for the Towerbirch Expansion Project is as shown on the map in this notice. This notice is being published to comply with the requirements of paragraph 34(1)(b) of the Act. The pipeline section routes are proposed to cross those lands noted in those lands noted in the accompanying tables.

If you anticipate that your lands may be adversely affected by the proposed detailed route of the Towerbirch Expansion Project, you may oppose the proposed detailed route by filing a written statement of opposition with the Board within 30 days following the publication of this notice. Any such statement must set out both the nature of your interest in those lands and the grounds for your opposition to the detailed route.

A copy of any such written statement of opposition must be sent to the following addresses:

**National Energy Board, Suite 210, 517 Tenth Avenue SW, Calgary, AB T2R 0A8**  
Attention: Sheri Young, Secretary; Toll Free Fax: 1-877-288-8803;  
Website: [www.neb-one.gc.ca](http://www.neb-one.gc.ca) Phone: 1-800-899-1265

**NOVA Gas Transmission Ltd., 450-1st Street SW, Calgary, AB T2P 5H1**  
Email: [steve\\_campbell@transcanada.com](mailto:steve_campbell@transcanada.com)  
Attention: Steve Campbell; Phone: 403-920-8441; Fax: 403-920-2486;



Where a written statement is filed with the Board within the 30 days of the publication of this notice, the Board shall forthwith order, subject to certain exceptions as noted below, that a public hearing be conducted within the area in which the lands to which the statement relates are situated with respect to any grounds of opposition set out in any such statement.

The Board is not required to give any notice, hold any hearing or take any other action with respect to any written statement of opposition filed with the Board and may at any time disregard any such written statement if the person who filed the statement files a notice of withdrawal, or it appears to the Board that the statement is frivolous, vexatious or is not made in good faith.

If the Board determines to hold a public hearing, the Board will fix a suitable time and place of the hearing and publish notice of the hearing in at least one issue of a publication, if any, in general circulation within the area in which the lands proposed to be acquired are situated. The Board will also send such notice to each person who files a written statement of opposition with the Board.

The Board or a person authorized by the Board may make such inspection of the lands proposed to be acquired for or affected by the Towerbirch Expansion Project construction as the Board deems necessary.

At the hearing, the Board will permit each person who filed a written statement to make representations and may allow any other interested person to make representations before it as the Board deems proper.

The Board will take into account all written statements and all representations made at the hearing to determine the best possible detailed route of the Towerbirch Expansion Project and the most appropriate methods and timing of constructing the Project. The Board may impose in any approval such terms and conditions as it considers proper. Where the Board has held a hearing in respect of any section or part of the Towerbirch Expansion Project and approved or refused to approve the plan, profile and book of reference respecting that section or part, it will forward a copy of its decision and reasons to the Minister and to each person who made representations to the Board at the hearing.

The Board may fix such amount as it deems reasonable in respect of the actual costs reasonably incurred by any person who makes representations to the Board at such a hearing and the amount so fixed will be paid forthwith to the person by NGTL.

The Board may approve a plan, profile and book of reference in respect of any section or part of a pipeline where no written statement under subsection 34(3) or (4) has been filed with the Board in respect of that section or part.

A copy of the plan, profile and book of reference for the detailed route for the Towerbirch Expansion Project is available to you for inspection at the following locations:

## CALGARY

**National Energy Board Library**  
2nd Floor, 517 Tenth Avenue SW,  
Calgary, AB T2R 0A8  
Toll-free telephone: 1-800-899-1265;  
[www.neb-one.gc.ca](http://www.neb-one.gc.ca)

## CHETWYND

**Chetwynd Public Library**  
5012 46th St.  
Chetwynd, BC V0C 1J0  
Telephone : 250-788-2559

## FORT ST. JOHN

**Fort St. John Public Library**  
10015 – 100th Avenue  
Fort St. John, BC V1J 1Y7  
Telephone : 250-785-3731

## BONANZA

**Bonanza Municipal Library**  
80104 Highway 719  
Bonanza, AB T0H 0K0  
Telephone : 780-353-3067

## NOVA Gas Transmission Ltd.

450 – 1st Street SW,  
Calgary, AB T2P 5H1  
Phone: 403-920-8441

## DAWSON CREEK

**Dawson Creek Public Library**  
1001 McKellar Ave  
Dawson Creek, BC V1G 3V7  
Telephone : 250-782-4661

## HUDSON'S HOPE

**Hudson's Hope Public Library**  
9905 Dudley Drive  
Hudson's Hope, BC V0C 1V0  
Telephone : 250-783-9414

## TAYLOR

**Wabasca Public Library**  
10008 104th Avenue  
Taylor, BC V0C 2K0  
Telephone : 250-789-9878

Please contact Steve Campbell or the National Energy Board offices at 1-800-899-1265 should you have any questions concerning this Notice, the Plans, Profiles and Books of Reference or the detailed route procedures.

Dated at **Calgary, Alberta** this 24 day of April, 2017.

NOVA Gas Transmission Ltd.

# Public Notice

## GROUND BIRCH MAINLINE LOOP

### LAND DESCRIPTION

SE 1/4 SEC-12 TWP-79 RGE-12 W6M  
 SW 1/4 SEC-12 TWP-79 RGE-12 W6M  
 NW 1/4 SEC-1 TWP-79 RGE-12 W6M  
 NE 1/4 SEC-2 TWP-79 RGE-12 W6M  
 NW 1/4 SEC-2 TWP-79 RGE-12 W6M  
 NE 1/4 SEC-3 TWP-79 RGE-12 W6M  
 NW 1/4 SEC-3 TWP-79 RGE-12 W6M  
 NE 1/4 SEC-4 TWP-79 RGE-12 W6M  
 NW 1/4 SEC-4 TWP-79 RGE-12 W6M  
 NE 1/4 SEC-5 TWP-79 RGE-12 W6M  
 NW 1/4 SEC-5 TWP-79 RGE-12 W6M  
 NE 1/4 SEC-6 TWP-79 RGE-12 W6M  
 SE 1/4 SEC-6 TWP-79 RGE-12 W6M  
 LOT 3 BLOCK 1 PLAN 0922634 WITHIN SW 1/4 SEC-6 TWP-79 RGE-12 W6M  
 SE 1/4 SEC-1 TWP-79 RGE-13 W6M  
 SW 1/4 SEC-1 TWP-79 RGE-13 W6M  
 LOT 1 BLOCK 1 PLAN 0625137 WITHIN SW 1/4 SEC-1 TWP-79 RGE-13 W6M  
 LOT 3 BLOCK 1 PLAN 132 2818 WITHIN SE 1/4 SEC-2 TWP-79 RGE-13 W6M  
 SE 1/4 SEC-2 TWP-79 RGE-13 W6M  
 LOT 1 PLAN 992 1082 WITHIN W 1/2 SEC-2 TWP-79 RGE-13 W6M  
 NW 1/4 SEC-34 TWP-78 RGE-13 W6M  
 LOT 1 PLAN 982 5474 WITHIN SE 1/4 SEC-3 TWP-79 RGE-13 W6M  
 SE 1/4 SEC-3 TWP-79 RGE-13 W6M  
 NE 1/4 SEC-33 TWP-78 RGE-13 W6M  
 SE 1/4 SEC-33 TWP-78 RGE-13 W6M  
 SW 1/4 SEC-33 TWP-78 RGE-13 W6M  
 LOT 1 BLOCK 1 PLAN 022 6324 WITHIN NW 1/4 SEC-28 TWP-78 RGE-13 W6M  
 NE 1/4 SEC-29 TWP-78 RGE-13 W6M  
 SE 1/4 SEC-32 TWP-78 RGE-13 W6M EXCEPT PLANS 4350JY, 9021112 AND 7621106  
 SW 1/4 SEC-32 TWP-78 RGE-13 W6M  
 NW 1/4 SEC-29 TWP-78 RGE-13 W6M  
 NE 1/4 SEC-30 TWP-78 RGE-13 W6M

### LAND DESCRIPTION

PART OF LEGAL SUBDIVISION 15 SEC-30 TWP-78 RGE-13 W6M LYING WEST OF BOUNDARY LINE BETWEEN AB AND BC  
 BED OF SERGEANT CREEK WITHIN NE 1/4 SEC-30 TWP-78 RGE-13 W6M  
 NW 1/4 SEC-30 TWP-78 RGE-13 W6M  
 SW 1/4 SEC-31 TWP-78 RGE-13 W6M  
 SE 1/4 SEC-36 TWP-78 RGE-14 W6M  
 LOT 2 PLAN PGP37498 SEC-25 AND 36 TWP-78 RGE-14 W6M  
 NW 1/4 SEC-36 TWP-78 RGE-14 W6M  
 NE 1/4 SEC-35 TWP-78 RGE-14 W6M  
 FRACT. NW 1/4 SEC-35 TWP-78 RGE-14 W6M  
 BED OF POUCE COUPE RIVER WITHIN NW 1/4 SEC-35 TWP-78 RGE-14 W6M  
 NE 1/4 SEC-34 TWP-78 RGE-14 W6M  
 NW 1/4 SEC-34 TWP-78 RGE-14 W6M  
 NE 1/4 SEC-33 TWP-78 RGE-14 W6M  
 NW 1/4 SEC-33 TWP-78 RGE-14 W6M  
 NE 1/4 SEC-32 TWP-78 RGE-14 W6M  
 NW 1/4 SEC-32 TWP-78 RGE-14 W6M EXCEPT PLAN H782  
 SE 1/4 SEC-5 TWP-79 RGE-14 W6M EXCEPT PLAN H782  
 SW 1/4 SEC-5 TWP-79 RGE-14 W6M  
 SE 1/4 SEC-6 TWP-79 RGE-14 W6M  
 SW 1/4 SEC-6 TWP-79 RGE-14 W6M  
 SE 1/4 SEC-1 TWP-79 RGE-15 W6M  
 BED OF MCQUEEN CREEK SE 1/4 SEC-1 TWP-79 RGE-15 W6M  
 SW 1/4 SEC-1 TWP-79 RGE-15 W6M  
 LOT 1 PLAN 33162 S 1/2 SEC-2 TWP-79 RGE-15 W6M  
 SE 1/4 SEC-3 TWP-79 RGE-15 W6M  
 SW 1/4 SEC-3 TWP-79 RGE-15 W6M  
 SE 1/4 SEC-4 TWP-79 RGE-15 W6M  
 SW 1/4 SEC-4 TWP-79 RGE-15 W6M  
 SE 1/4 SEC-5 TWP-79 RGE-15 W6M  
 SW 1/4 SEC-5 TWP-79 RGE-15 W6M  
 NE 1/4 SEC-31 TWP-78 RGE-15 W6M  
 PART OF THE NW 1/4 SEC-31 TWP-78 RGE-15 W6M LYING NORTH OF PLAN A938 AND EAST OF PLAN 13534, EXCEPT PLAN EPP13107

### LAND DESCRIPTION

LOT 2 PLAN EPP13107 NW 1/4 SEC-31 TWP-78 RGE-15 W6M  
 LOT C PLAN EPP64757 NW 1/4 SEC-31 TWP-78 RGE-15 W6M  
 BED OF UNNAMED CREEKS PLAN EPP64757 NW 1/4 SEC-31 TWP-78 RGE-15 W6M  
 LOT B PLAN EPP64757 NW 1/4 SEC-31 TWP-78 RGE-15 W6M  
 LOT 2, PLAN BCP37955  
 NE 1/4 SEC-36 TWP-78 RGE-16 W6M  
 SE 1/4 SEC-36 TWP-78 RGE-16 W6M  
 SW 1/4 SEC-36 TWP-78 RGE-16 W6M  
 SE 1/4 SEC-35 TWP-78 RGE-16 W6M  
 SW 1/4 SEC-35 TWP-78 RGE-16 W6M  
 SE 1/4 SEC-34 TWP-78 RGE-16 W6M  
 NE 1/4 SEC-34 TWP-78 RGE-16 W6M  
 NW 1/4 SEC-34 TWP-78 RGE-16 W6M EXCEPT PARCEL A (69860M) AND PLANS 13537 & 20544  
 LOT 1 PLAN 20544 NW 1/4 SEC-34 TWP-78 RGE-16 W6M  
 NE 1/4 SEC-33 TWP-78 RGE-16 W6M EXCEPT PARCEL A (G23728)  
 NW 1/4 SEC-33 TWP-78 RGE-16 W6M  
 SW 1/4 SEC-33 TWP-78 RGE-16 W6M  
 SE 1/4 SEC-32 TWP-78 RGE-16 W6M  
 SW 1/4 SEC-32 TWP-78 RGE-16 W6M  
 SE 1/4 SEC-31 TWP-78 RGE-16 W6M  
 W 1/2 SEC-31 TWP-78 RGE-16 W6M EXCEPT PLANS 34808 & EPP26331  
 SE 1/4 SEC-36 TWP-78 RGE-17 W6M  
 SW 1/4 SEC-36 TWP-78 RGE-17 W6M  
 S 1/2 SEC-35 TWP-78 RGE-17 W6M  
 NE 1/4 SEC-26 TWP-78 RGE-17 W6M  
 NW 1/4 SEC-26 TWP-78 RGE-17 W6M  
 NE 1/4 SEC-27 TWP-78 RGE-17 W6M

## TOWER LAKE SECTION

### LAND DESCRIPTION

NE 1/4 SEC-27 TWP-78 RGE-17 W6M  
 SE 1/4 SEC-34 TWP-78 RGE-17 W6M  
 NE 1/4 SEC-34 TWP-78 RGE-17 W6M  
 SE 1/4 SEC-2 TWP-79 RGE-17 W6M  
 NE 1/4 SEC-2 TWP-79 RGE-17 W6M  
 SE 1/4 SEC-11 TWP-79 RGE-17 W6M EXCEPT BLOCK A  
 BED OF COAL CREEK WITHIN SE 1/4 SEC-11 TWP-79 RGE-17 W6M  
 NE 1/4 SEC-11 TWP-79 RGE-17 W6M  
 SE 1/4 SEC-14 TWP-79 RGE-17 W6M  
 NE 1/4 SEC-14 TWP-79 RGE-17 W6M  
 SE 1/4 SEC-23 TWP-79 RGE-17 W6M  
 NE 1/4 SEC-23 TWP-79 RGE-17 W6M  
 BED OF COAL CREEK WITHIN NE 1/4 SEC-23 TWP-79 RGE-17 W6M  
 NW 1/4 SEC-23 TWP-79 RGE-17 W6M  
 NE 1/4 SEC-22 TWP-79 RGE-17 W6M

### LAND DESCRIPTION

SE 1/4 SEC-27 TWP-79 RGE-17 W6M  
 NE 1/4 SEC-27 TWP-79 RGE-17 W6M  
 NW 1/4 SEC-27 TWP-79 RGE-17 W6M  
 SW 1/4 SEC-34 TWP-79 RGE-17 W6M  
 NW 1/4 SEC-34 TWP-79 RGE-17 W6M  
 SW 1/4 SEC-3 TWP-80 RGE-17 W6M  
 S 1/2 SEC-4 TWP-80 RGE-17 W6M  
 NW 1/4 SEC-4 TWP-80 RGE-17 W6M  
 SW 1/4 SEC-9 TWP-80 RGE-17 W6M  
 NW 1/4 SEC-9 TWP-80 RGE-17 W6M  
 NE 1/4 SEC-8 TWP-80 RGE-17 W6M  
 SE 1/4 SEC-17 TWP-80 RGE-17 W6M  
 PARCEL A (S22838) SW 1/4 SEC-17 TWP-80 RGE-17 W6M  
 SEC.18 TWP-80 RGE-17 W6M  
 SW 1/4 SEC-19 TWP-80 RGE-17 W6M

### LAND DESCRIPTION

REM. SEC-24 TWP-80 RGE-18 W6M  
 NW 1/4 SEC-24 TWP-80 RGE-18 W6M  
 BLOCK A SEC-25 TWP-80 RGE-18 W6M  
 E 1/2 SEC-36 TWP-80 RGE-18 W6M EXCEPT:  
 FIRSTLY; PART SUBDIVIDED BY PLAN PGP40710  
 SECONDLY; PART DEDICATED ROAD ON PLAN BCP39170  
 DISTRICT LOT 2943 EXCEPT:  
 FIRSTLY; PART DEDICATED ROAD ON PLAN PGP45690  
 SECONDLY; PART DEDICATED ROAD ON PLAN BCP39169  
 THEORETICAL SEC-1 TWP-81 RGE-18 W6M  
 NW 1/4 SEC-6 TWP-81 RGE-17 W6M  
 SW 1/4 SEC-7 TWP-81 RGE-17 W6M



Photo by Michael Lee

## Different cultures, different brush styles

by ALISON CHIANG

**For artist Winifred Lee, painting has always been an interest but she didn't have the opportunity to pursue her dream in her native Taiwan.**

Lee, who moved to Canada in 1977 with the intention of providing a better education for her three sons, says there weren't many Chinese artists or painting clubs in Richmond at the time.

"I like Canada because the environment fits my style. In Taiwan, it's become very busy and noisy but here in Canada, it's very tranquil and peaceful and contributes to an environment that helps me paint what I want to paint," says Lee, 83.

Lee's *Ode to Nature* will be on display at the Dr Sun Yat Sen Gallery as part of Asian Month May 2–June 29.

Lee was approached by the Garden because they were looking for an artist who paints a lot of birds. Lee is one of these artists.

"The audience will see a lot of birds at this exhibition," says Lee.

She would like the audience to not only appreciate what they see but perhaps get a better understanding of how she feels about nature.

"I like the joy I get from nature and I want to share that with others, to express what nature means to me," says Lee.

### Chinese and Western Art, Gongbi and Xieyi

Cultural differences between Taiwan and Canada has influenced Lee's paintings – they've changed because of these differences.

"The technique in Chinese painting and western painting is different so the painting looks different but I'm influenced by western art. For example, the use of colour – there is more use of colour in my painting. A lot of traditional Chinese painting don't use as much colour...but in the last 30 years, there has been more colour in my painting," says Lee.

Lee explains the Chinese painting style emphasizes brush strokes rather than colour.

"In Chinese painting, there are only five primary colours: red, brown, yellow, indigo and orange...we don't use green. Any additions would be a mix of these colours," she says.

There are two primary styles in Chinese painting: Gongbi and Xieyi.

Gongbi is a style where there are more fine and detailed brush strokes. This style can only work on certain type of rice paper and silk paper.

"It takes a lot of time, very labour-intensive," she says.

In Xieyi where the character Xie means to write, to paint or draw and Yi means imagination, there is less detail and delicate brushstrokes but more imagination required.

"It is much faster than Gongbi but one can express more with less strokes. We usually use a type of rice paper where the water can flow nicely; imagine a brush with a lot of paper and the water runs...because of that, the painting has to be finished before the paper dries," explains Lee.

Although she doesn't prefer one over the other, there has been a noticeable difference.

"Because of my age, Xieyi is easier because Gongbi requires good eyesight and concentration. Having said that, Xieyi still requires a certain amount of technique," Lee says.

In *Ode to Nature*, the audience will see both Gongbi and Xieyi styles. Although she didn't have to paint anything new for the exhibition, Lee said choosing the



▲ Artist Winifred Lee.

roughly 20 pieces for a limited amount of wall space was the biggest challenge. Besides the paintings, Lee says the audience will also get an opportunity to view her painted fans stored inside a glass covered table.

"I didn't know about this event (Asian Month/ExplorAsian) so when the Garden approached me, I was very happy to be involved," says Lee. ☺

For more information:  
www.explorAsian.org  
www.winifredlee.net

# Cultural Calendar

May 9–30, 2017

by SIMON YEE

Well, it's already May! This month has Victoria Day, Mother's Day, African Cultural Week and Asian Heritage Month, among many others, which means there will be plenty of events and festivals to attend. Visit exhibits and roundtable discussions to stimulate your intellect, watch plays and musicals to excite your senses, and check out farmers markets and food carts to tickle your taste buds! Take a look below for some of the activities and events happening around town this month.

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## VanAfrica

May 11–12, 8 p.m.  
Roundhouse Performance  
Centre, Vancouver  
[www.caravanbc.com](http://www.caravanbc.com)

Caravan World Rhythms and Time Will Tell Artists will present VanAfrica, a collaboration between Vancouver's top African musicians and dancers in a musical journey across Africa. The performance will feature the traditional music and dance of more than six different ethnic groups and four different countries and will be led by a cast of some of Vancouver's most exciting practitioners of African performing arts, including special guest Ghanaian performer Awal Alhassan from Seattle. Check out Caravan's website for a list of performers, tickets and showtimes.

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## From Japan to Canada

May 11–June 8  
Port Moody Arts Centre  
[www.pomoarts.ca](http://www.pomoarts.ca)

The Port Moody Arts Centre invites you to their latest exhibit, *From Japan to Canada*, opening May 11. On display are paintings by three Japanese Canadian artists, Mitsuko Fujino, Yoshi Kamei and Ken Suzuki, showing their appreciation of both Canadian and Japanese culture. This show also includes an historical installation by Robert Shiozaki, as well

as cultural demonstrations by community groups. There will be an opening reception on May 11 with the artists in attendance and a Spring Festival on Saturday, May 27. For more information, please visit their website.

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## I Survived the Deletion

May 14, 2 p.m.  
Havana Theatre, Vancouver  
[www.bluedragonmedicine.com](http://www.bluedragonmedicine.com)

The Havana Theatre in East Vancouver will present a true story of defiance, heartbreak and spiritual awakening, written and performed by artist Janette Damsma. This musical monologue is laced with enchantment, satire and gothic undercurrents, as an artist searches for the meaning of life and conveys her personal journey of adopting the theories of Universal Law in order to break free from the grips of addictions, religious dogma and romantic obsessions. For tickets and further information, please visit the website.

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## Children of God

May 17–June 3  
York Theatre, Vancouver  
[www.thecultch.com](http://www.thecultch.com)

The Cultch will host *Children of God* at the York Theatre from May 17 to June 3. In this stirring musical performance, the children of an Oji-Cree family are sent to a residential school in Northern Ontario. This is a story of redemption: for a mother who was never let past the school's gate, and her kids, who never knew she came. The musical presents an exhilarating mix of ancient traditions and contemporary realities, celebrating resilience and the power of the Indigenous cultural spirit. Visit The Cultch's website for tickets and further information.

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## Comedy on Wheels

May 18–20, 8 p.m.  
Performance Works on Granville  
Island, Vancouver  
[www.realwheels.ca](http://www.realwheels.ca)



Photo by Matt Barnes

▲ Children of God at the York Theatre.

The award-winning theatre company Realwheels will present *Comedy on Wheels: Celebrating Canada's Birthday with Belly Laughs!* on May 18 to 20 at Performance Works on Granville Island. In celebration of Canada's 150th birthday, the performance will showcase members of the disability community in performances that capitalize on one of our greatest assets – the ability to use humour and storytelling to cope with life's challenges. For tickets and a list of performers, please visit their website.

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## Institute of Asian Art Inaugural Symposium

May 19, 10:30 a.m.–4 p.m.  
Vancouver Art Gallery  
[www.vanartgallery.bc.ca](http://www.vanartgallery.bc.ca)

The Vancouver Art Gallery will

host a symposium on Asian art on May 19. Featuring seven writers, artists and scholars from North America and Asia, this symposium looks at diaspora experiences, art practices in national and transnational contexts and the significance of art institutions in providing cross-cultural encounters that recognize and reflect their diasporic communities. Seating is first come, first served. Please visit the Vancouver Art Gallery's website for tickets and further information.

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## Giselle

May 19, 8 p.m.  
Vancouver Playhouse  
[www.coastalcityballet.com](http://www.coastalcityballet.com)

Coastal City Ballet will present the illustrious and beloved ballet *Giselle* on May 19 at the Vancou-

ver Playhouse. Since its Paris premiere in 1841, *Giselle* has become the epitome of ballet romanticism. The ballet tells the tale of a young peasant girl betrayed by a nobleman disguised as a commoner. Unable to withstand the prince's deception, Giselle dies of a broken heart only to join the ranks of the supernatural Wilis, restless spirits who have died before their wedding day. A haunting story of innocence and betrayal, and a timeless tale about the redemptive power of love, Irene Schneider's *Giselle* features some of ballet's most dramatic scenes and otherworldly images. For tickets and further information, please visit their website.

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## African Roots Ultimate Experience

May 21, 8 p.m.–12:30 a.m.  
The WISE Hall & Lounge,  
Vancouver  
[www.africafest.ca](http://www.africafest.ca)  
[www.vancouverafricanroots.eventbrite.ca](http://www.vancouverafricanroots.eventbrite.ca)

Experience your rhythm and enrich your senses at the African Roots Ultimate Experience, a part of the fifth annual African Cultural Week, held at the WISE Hall on May 21. The experience features contemporary dance, West African drumming and afternoon workshops, as well as food and drink. Please visit their websites for tickets and more information.

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## European Festival

May 27–28  
Swangard Stadium, Burnaby  
[www.europeanfestival.ca](http://www.europeanfestival.ca)

The mingling of the myriad European cultures returns to Burnaby's Swangard Stadium for the 20th time. Try a Ukrainian borscht, while listening to Spanish Flamenco and watching dueling European Medieval and Renaissance combatants. Don't forget to down a mug of European beer at the beer garden! Please visit their website for a complete list of participants and performers.

## ► "Chinatown" from page 1

me realize that there have been so many footsteps, lives and stories that have happened in these few spots, but they've vanished. Once many people could leave Chinatown they did, it's ironic that the very thing that was great for the community ended up undermining it."

## Bringing back to life

Hearing those stories made Clement want to bring back some of Chinatown's rich history, and that desire led to the creation of the Chinatown History Windows Project, which

has used storefront windows – mainly empty ones – to showcase a multitude of defining or beautiful moments throughout the history of Chinese Canadians in B.C.

"The idea was that there's all these empty windows," says Clement. "So let's use them to tell some of the stories that have happened here over the years."

That was last fall, and from there the project took off quickly; work on the murals started in January and the first ones were put up in March. As of now there are 11 murals installed in eight different locations, with another

ten to be put up by the end of May.

"Initially," says Clement, "the idea was to take historical photos, enlarge them and place them. But it couldn't just be a photo; there had to be a story. And because it can be so grey here, the last thing I thought would work was black and white photos."

The desire for both storytelling and a more lifelike appearance led to the decision to work with the photos. They were coloured, stylized and sometimes combined with other photos to not only create a more vivid environment but also to truly bring back to life some of Chinatown's past.

"It's all about being true to the time period," says Clement. "I tried to work with filters and effects until I got something both eye-catching and consistent to the time."

## Honouring the past

Each mural is accompanied by a story panel in both English and Chinese explaining the setting and significance of the images. The murals trace the history of Chinatown starting with the Chinese railway workers who wound up in Vancouver with no



Photo courtesy of Catherine Clement

▲ Catherine Clement.

money to return home, all the way to the bright neon lights and bustling restaurants of the 50s, 60s and 70s.

"There's so much history here," says Clement. "In the beginning, we were looking through archives, but recently people have been showing me remarkable photos in private collections. Some coming forward have not been seen before."

Some of the murals are of more well-known events or people, but there are also stories that Clement has come across

that she finds interesting or special.

"You have to ask yourself," says Clement, "what are the stories you want to tell? What works in a particular window? For example, a hairdressing salon gave us a window to use, and I happened to know the story of a Chinese woman who was a trailblazer. [She] ran a beauty salon years ago when women didn't usually do that sort of thing. Because that connects to the salon, we're putting it there."

The goal is to have the murals up until the end of the year, to commemorate both Canada's 150th anniversary as well as the 70th anniversary of Chinese Canadians gaining full citizenship. For Clement, the windows are for people to remember what has taken place in these few city blocks, and to honour what has happened in our past.

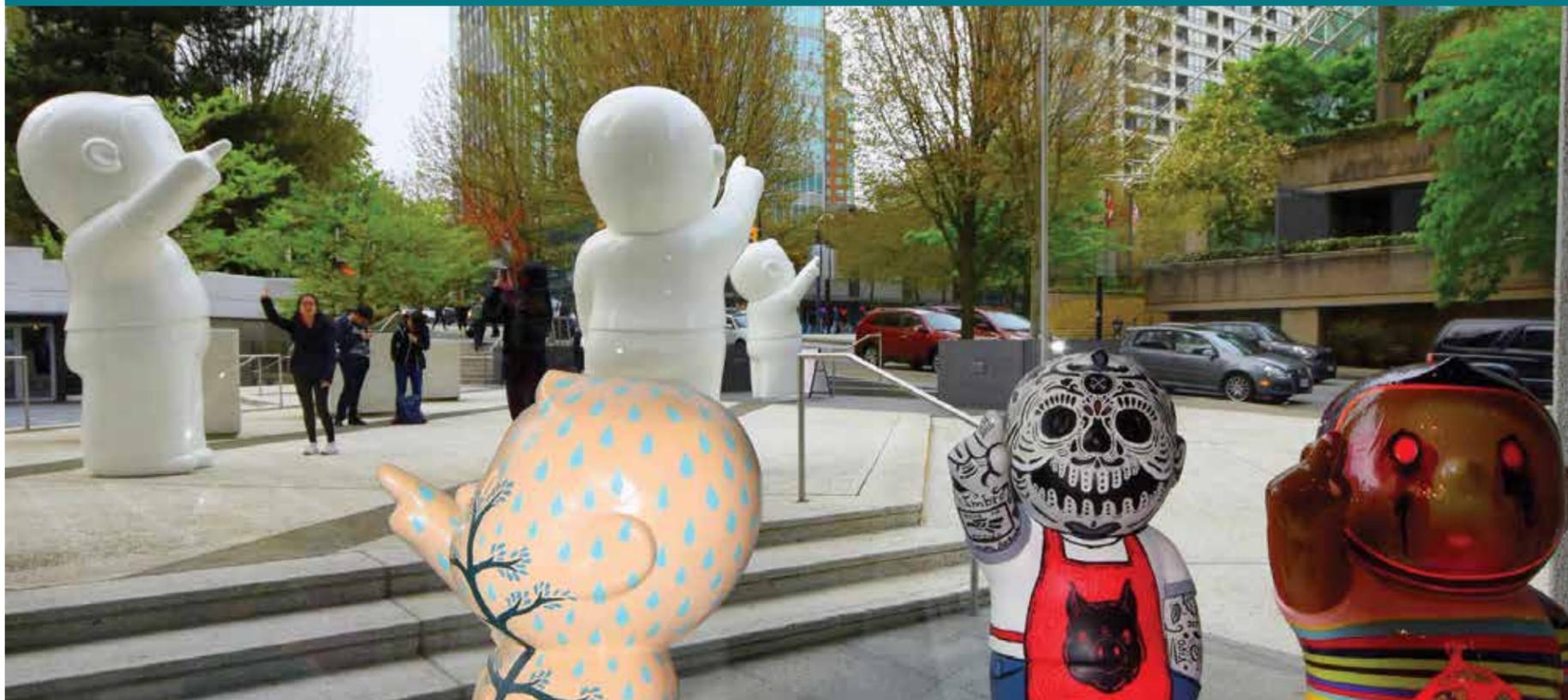
"This project was created to commemorate the people who were there before us, what they achieved and what they endured, both good and bad. I love history, and honouring those who came before us," she says. ☞

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



▲ Women on the Home Front in WWII at 227 E. Pender St.

Photo courtesy of Chinatown History Windows



## Tian Tian Xiang Shang – Blank Boy Canvas

This exhibit, on till May 21, is a must see in the lobby at Nelson Square – 808 Nelson St., just east of the Wall Centre. *Tian Tian Xiang Shang* is the collaborative creation of Hong Kong artist Danny Yung.

As a school boy in the 1950's, Yung explains how *Tian Tian Xiang Shang* (TTXS) was written in such enormous letters over the entire front wall of every primary school in China that it had a threatening effect on schoolchildren. The proverb TTXS “everyday looking up” or “make progress every day” was meant to motivate children. However, Yung felt the school system was rigid and had the effect of stifling creativity. His reaction was to begin drawing little boy caricatures and conceptual comics. Over the next 33 years, they evolved into an amorphous, three-dimensional all white figure of a little boy with his head looking up and finger pointing skywards. He

named this little boy, *Tian Tian* who became a platform to inspire. Outside in Nelson Square we see several 3 m versions of *Tian Tian*.

The Blank Boy Canvas aspect of the exhibit provides the blank white canvas of a 50 cm *Tian Tian* for selected artists “to freely express, create or alter the subject while exploring the theme of infinite possibilities while capturing the inquisitive and innocent nature of youth.” The 50 cm creations are by Vancouver, North American and Hong Kong artists. There is a group of 12 cm *Tian Tian* created by Vancouver, Japanese, and Hong Kong children. There are 1.6m Chinese Zodiac *Tian Tian* by Hong Kong artists. In the glass lobby window is a 9-frame comic by Danny Yung and Hong Kong artists.

The concept of the exhibition is to create a collaboration and dialogue between government, business and creative artists that will stimulate social change. In

the creation of some of the 50 cm *Tian Tian* here are a few of the varying messages which can be found either on small 10 cm by 10 cm cards which are free for the taking or in a free booklet with all the pertinent information about the exhibit and the artists.

North American artist – Jessica Volpe names her *Tian Tian*: *Henry Arthur*. He is under water in a threatening situation.

“Submerged to his forehead in water, a pessimist sees sinking. But an optimist sees the moment before coming to the surface, spit from the sea like a cork. Which view will persist and decide is determined by what lies beneath the surface. This narrative sides firmly with optimism, candy-coated to the point of near-complete dismantlement of all possible threat. Lions and sharks look on, but the ability to look up is the essence of the optimist. And of *Tian Tian*.”

Vancouver artist – Lyse Lemieux has not named her *Tian*

*Tian* but has transformed him into a girl.

“Standing tall, her eyes peering through a lensed mask, she points her strong pink finger upwards, determinedly. Her gender apparent and without apology, her grey hair is a symbol of the long and productive life that awaits her. This *Tian Tian* iteration will I hope continue to explore and expand the conversation around *Tian Tian* for children of all ages and gender.”

Hong Kong artist – Choi Kim Hung has also not named his *Tian Tian*. It is completely covered in long off white hair.

“This is the older *Tian Tian*. Not sure what he is looking for, or if he has got what he desires, all I know is he will not easily give up.”

Canadian artist - Emily Mae Rose names her *Tian Tian*: *Nature/Nurture* and decorates him in a forest and rainfall motif.

“I like thinking of the figure as an abstract canvas rather than an actual figure, and portraying

on that the idea of childhood innocence. In doing so, I used a forest in a rainstorm as a metaphor for growth and potential as it exists in children, who require nurturing in the same way the forest requires rainfall. With proper care, they thrive.”

All the many *Tian Tian* figures are as varied as the creativity of the artists and inspirational in surprising ways.

I came across this quote from physicist Stephen Hawking who was recently speaking at Oxford University. It's much in line with the concept of *Tian Tian*.

“Remember to look up at the stars and not down at your feet. Try to make sense of what you see, wonder about what makes the universe exist. Be curious. However difficult life may seem, there is always something you can do and succeed at. It matters that you don't just give up.”

DON RICHARDSON

Recipe by Jen dela Luna

## Buddha's Delight

Buddha's delight – also known as the world's ultimate veggie stir fry – is quite the adventure for the palate. Named as such because it is a vegetarian dish, Buddha's Delight is typically served on the first day of Chinese New Year as a part of the feast. It's absolute proof that a dish can stand out and be packed full of flavour and texture without any meat, garlic or onions (all three of which are not usually used in Buddhist cookery).

One thing to note is that while Buddha's Delight has many traditional ingredients – all with their own significance and meaning – it is just as possible to create your own (equally delicious!) version of it without hunting down too many uncommon ingredients. Though your neighbourhood Asian supermarket should easily have most, if not all of what you need, if you're making this on a regular basis for an easy weeknight meal, you can easily add in, substitute, or leave out items you don't have on

hand. I personally am not a fan of bean curd sticks or braised wheat gluten, though both are very common traditionally.

Rehydrating the mushrooms and fungus takes several hours, so if you're making this for dinner, it's best to start the soak before you leave for work – they'll be ready when you get home! Also make sure to rehydrate each of

the ingredients in separate bowls. No matter what you do, try and use fresh or frozen ingredients, but not canned – waterlogged canned veggies wreck the bright texture and colour this dish is supposed to have on your plate!

### Ingredients

- 3 slices fresh ginger
- 12–15 dried shiitake (black)



mushrooms, rehydrated in 4 cups of hot water (reserve the liquid)

- 1/3 cup dried wood ears, rehydrated
- ½ cup white fungus, rehydrated and hard base trimmed
- ½ cup ginkgo nuts, peeled and shelled
- 250 g bamboo shoots, sliced thin (get these frozen and already trimmed, then thinly slice lengthwise)
- 500 g baby bok choy
- 300 g carrots, sliced thin on the bias
- 300 g baby corn
- 300 g snow peas
- 2 cups fresh bean sprouts
- ¼ cup oyster sauce
- ¼ cup shaoxing rice wine
- ¼ cup low sodium soy sauce
- 1 tsp sugar

### Method

1. In a wok or large frying pan, over medium high heat, pour some vegetable oil followed by the ginger, letting it sauté

until golden and fragrant – make sure it doesn't burn.

2. Add the mushrooms, wood ears, white fungus, bamboo shoots, and ginkgo nuts and stir for 2–3 minutes.
3. Stir in the oyster sauce, rice wine, soy and sugar, followed by the bok choy, carrots and corn, and stir, simmering gently and reducing the heat to low
4. Pour in the reserved mushroom liquid and continue to simmer for about 10 minutes.
5. After bringing the heat back up to medium, mix in the snow peas and fresh bean sprouts, and add about ½ cup of water, stirring, and let it simmer until most of the liquid has evaporated (approximately 5–7 minutes).
6. Check the seasoning and adjust according to taste. Serve with steamed rice or Chinese vermicelli noodles (the latter of which you can stir directly into this dish) and enjoy hot!