



# The Source

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Photo courtesy of ISSoJBC

## Verbatim

### The sweet Canadian shock

by LAURA BOUZID

One summer afternoon on a Vancouver bus, my mother looked at me wide-eyed, “A lady in transportation asked me how my day was ... what do you think she wanted from me?” she asked, a little bit embarrassed. “Nothing,” I replied. “Except knowing how your day went, I suppose.”

I could only sympathize with her reaction. I remembered my first confrontation with the good spirit of Vancouver. It was a day that was in every way abnormal to me. In the morning a cashier asked me how I was, a waitress told me that she liked my bracelet, and then a stranger on public transit began to ask me how my day was going so far.

I too was in shock that day – I was wondering what’s going on with these people. I remember being knocked out by the cultural shock.

Such scenarios are pretty unusual for someone who has only known the region of Paris. I remember the Parisian everyday life: taking the subway, bus or RER daily, no smile, shouldering into the crowd, remaining rigid, dodging lewd looks, avoiding other people’s gaze, not talking to others, actively avoiding contact.

Vancouver was different, less aggrieved; it was impossible to run away or hide behind a mask of severity!

What struck me most when I arrived in Vancouver was not the English, not the street grids, the cannabis clinics, the green hair, the poor cheese or the length of the cafés, no! What struck me most was the spontaneous sympathy of most people.

In Vancouver, people say “Hello” and ask “How are you?” Of course, this “Hello, how are you today?” does not necessarily mean all the waiters in town desire to know for the smallest details of your life.

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## Adapting foreign degrees to local requirements

by BETTY SHEA

**Benjamin Franklin once said that ‘an investment in knowledge pays the best interest,’ and many studies show that higher education levels generally lead to higher incomes.**

But how much must be spent, in both time and money, before skills and training pay dividends? For new Canadians, the investment could be costly.

### Investing in knowledge

“Recertification is a bewildering,

lengthy and expensive project,” says Riva Rhythm, a recently landed Canadian retraining to become a teacher.

“Recertification is a bewildering, lengthy and expensive project.

*Riva Rhythm, a recently landed Canadian retraining to become a teacher.*

Before arriving in Canada, Rhythm taught college-level English for several years in India. Yet, to teach in BC’s kindergarten to grade 12 public education sector, a BC Ministry of Education teaching certificate

is required. One prerequisite for applying for the certificate is the completion of a teacher training program.

To recertify, Rhythm applied to the Professional Development Program at Simon Fraser University. It is an intensive, full-time program running over three semesters. Although she is eager to return to teaching,

she faces significant costs in tuition and in lost income from the interruption in her career.

“Once the initial hurdles [of

figuring out recertification requirements] are overcome, the economics come to the forefront,” says Rhythm. “If one enrolls in a one-year, full-time program, arranging the tuition fees

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# Polish festival celebrates fifth year

by FLORENCE HWANG

**Organizers hope people will learn more about Polish culture, history and modern day Poland at the Fifth Annual Polish Festival, taking place at Lynn Valley Village on Sept. 3.**

According to the 2011 Statistics Canada Census profile there are 17,460 people of Polish descent in British Columbia.

"The [Polish] community has so much to offer. We have a beautiful culture, which teaches values, shows beauty, shows you how to respect others, older parents, family. I discovered after living here for a couple of years that a lot of people remember only the old Poland – a lot of people did not know too much about our country," says Urszula Sulinska,

president of the Belweder North Shore Polish Association who was born in Warsaw, Poland.

## Cultural reminiscing

Sulinska came to Canada in 1987 when Poland was still under communist rule. In November of 1988, the Estonian Soviet Socialist Republic issued a declaration of sovereignty, which would eventually lead to other states making similar declarations of autonomy. After this revolution, Sulinska says travel to Poland became much easier.

Sulinska's family misses Poland and their culture. They had close-knit ties with the Polish community so they also missed their relatives and friends. They keep their culture alive by speaking Polish at home and by sending their daughter to Po-

land for vacations to help keep her connection with her heritage and culture.

"It is very important when you raise children that you have family around. We had different values and education. Friendships were valuable to us. The

"Poland is a country that is more than 1,000 years old, so the architecture in our cities is very different from Canadian cities," says Sulinska.

## A dream becomes reality

Sulinska also misses the Polish

puppet theatres and exhibitions. Every year we have a different one showing something related to Poland. Last year, it was about Polish modern architecture," says Sulinska.

There are folk dance group performers who wear tradition-

“There is something for everyone to see. We have good food, vendors showing their art.

*Urszula Sulinska, president of the Belweder North Shore Polish Association*

Western world values money too much," she says.

At the Polish festival, pictures of several cities will be featured, including Warsaw, Krakow, Gdansk and Wroclaw.

culture, movies and television programs, theatre and concerts. So in 1989 she started a Polish program on the Multicultural channel, which was Rogers Cable at the time, and began importing programs from Poland to air. Now, with the Internet, YouTube and hundreds of channels, people can access Polish content more easily, she notes.

As an association, the Belweder North Shore Polish Association organizes events, lectures, concerts and social meetings. Sulinska attended a few festivals regarding other cultures, such as Italian, Greek and Fusion in Surrey, and thought they should have one for the Polish community.

After meeting with the Polish Consul General, Sulinska and her friends asked him for the support and got it. The Association also secured other sources of income and found people who were interested in performing. In 2013, the first Polish Festival Vancouver debuted.

## Festival events

"We always have very interesting programs, which include a theatrical play for kids each year,

al costumes, as well as young singers and bands.

"There is something for everyone to see. We have good food, vendors showing their art. Our festival is get-



▲ Dancers at a previous Polish Festival in Vancouver.



▲ Polish traditional costumes.

ting more and more popular. The only limitation is money – with the grants we never know if we will get them this particular year, so it is difficult to plan or hire somebody professional to perform," says Sulinska. ✍

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



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2:00 - Official opening of the Polish Festival  
7:30 - Closing of the Polish Festival Vancouver

Eagle Song Dancers - Spakwus Slulum  
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Photo by Nicholas Wong

# An early education with an Italian twist

by JAKE MCGRAIL

September is right around the corner and the very young are heading to preschool, likely their first classroom setting. Some local preschools use the Reggio Emilia approach, which focuses less on teaching broadly to a large group and more on facilitating the learning of each individual child.

According to the Vancouver Reggio Consortium Society, the Reggio Emilia approach began in Italy, in the villages around the city of the same name, in the aftermath of the Second World War. It arose from the desire to have schools where children could develop the critical thinking and collaboration that would be essential in rebuilding and creating a better world. Since then, the Reggio Emilia philosophy has grown and reached Canada, with one example being Curiosity Corner Preschool on the grounds of Lord Kitchener Elementary.

### Self-directed learning

"The Reggio Emilia philosophy understands that each child has the right to be recognized as unique and to be in control of their own path," says Miranda Deis, the school's Facilitator. "It's our job as the adults in their lives to carefully and quietly observe, so we can understand their language and allow them to express it to the world."

The teaching approach at Curiosity Corner is different from most schools because Deis does not plan lessons in advance. She never knows exactly what will happen on any given day because those decisions are made by the students.

"I don't plan the curriculum," says Deis. "I listen closely to the children and wait to see what they are interested in doing. There are lots of things to explore, so I watch and observe, and from there I plan what I will facilitate."

Deis often acts as a guide for her students. If a child shows real interest in wheels or how things move, she will ask them and maybe the rest of the class what they know about this subject. This way Deis can evaluate what her pupils already know and from there what they might like to learn.

"I think a lot of success comes from giving children a free and engaging environ-

ment so they can explore whatever they want," she says.

### Development and growth

One of the main goals of Curiosity Corner is in the name: developing the sense of curiosity in young children. No one tells the students "we're going to do this now" and no one tells them "it's time to move on to something else now."

"Another part of the philosophy is that you don't compartmentalize things," says Deis. "We wait and see how long the children want to work on a project. Sometimes they might work on a project for months if they're still interested in it."

This approach might seem at odds with our standardized grade school curriculum, where teachers must hit on a list of points and sections over the year. But in Deis's opinion, the focus of learning should not be reaching a certain level, whether that be grades in school or some other measure.

"Sometimes, I think there is a fear that children won't meet 'expectations.' We have to trust the child, because being human means we all do things differently."

The Reggio Emilia approach acknowledges and embraces that, and the fact that there is not just a singular curriculum means that the students can develop their creativity freely,



▲ Miranda Deis.

while also gaining the self-confidence that comes with being listened to and being able to choose their own path.

"In my opinion, we don't want to teach children what to think, we want to teach them how to think. If we just tell them answers all the time, they don't have that sense of curiosity," says Deis. "Ultimately, what we want in this world is people who can think for themselves."

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

Photo courtesy of Miranda Deis

► “Retraining” from page 1

and making ends meet isn't an easy task.”

Rhythm is not alone in her struggles. Freda Fernandes, manager of the Career Paths for Immigrants Program at ISSoFBC, has worked with many high skilled immigrants during her 15+ years at ISSoFBC.

“Under our employment programs for high-skilled immigrants, we see clients who have been teachers, dentists or doctors,” she says. “When they come to Canada, they need to recertify and the process may be long and expensive.”

Fernandes and her team work on action plans with individual newcomers. One reason why a plan is useful is that it identifies gaps in skills and training that prevent successful employment in an immigrant's chosen profession.

“Some programs have training dollars to support immigrants with upgrading their skills, for short-term training and for re-credentialing,” says Fernandes.

If training is recognized as part of the action plan, and if funding is available within the program, money spent on courses could be refunded. Eligibility criteria vary greatly depending on individual circumstances, and Fernandes urges newcomers to contact an organization like ISSoFBC for advice and placement.

Rhythm's assessment of recertification is grim.

“An immigrant starts with a load of debt and then works to repay it all through the prime years of life,” she says. It is a daunting prospect that tests the firmest of resolutions.

### Investing beyond classroom learning

Employment data released by Stats Canada in January show that the higher the educational attainment, the more persis-

high ratings for their technical skills and overall job performance from BC tech employers, feedback revealed considerable room for improvement with respect to interpersonal skills, ramp up time, and cultural fit,” she says.

The report is sponsored by the Province of British Columbia's Ministry of Jobs, Tourism & Skills Training, the Information and Communications Technology Council and the Vancouver Economic Commission. The Career Paths program attempts to address this skills gap.

“We include cultural competencies and soft skills training,” says Fernandes.

The program matches newcomers with mentors as needed, a potentially critical step in building professional networks. Program participants also have opportunities to connect with employers through networking and hiring events. Soft skills education goes beyond seeking knowledge in a classroom. For newcomers, attending a networking event could be considered an investment in education.

“Networking and tapping into the hidden market can be a new concept for many newcomers,” says Fernandes. “It does take time to get comfortable with networking. We can help them get mentors in the industry and practice a little bit.”

ISSoFBC holds frequent networking events. The Career Paths program is just one part of a range of career services within ISSoFBC, but the program alone arranges up to two events per month. The format of the networking event varies. For example, some events are arranged around a panel of employers. Other events invite ISSoFBC program graduates to share their success stories.

“There are a lot of events that we post on our Facebook and

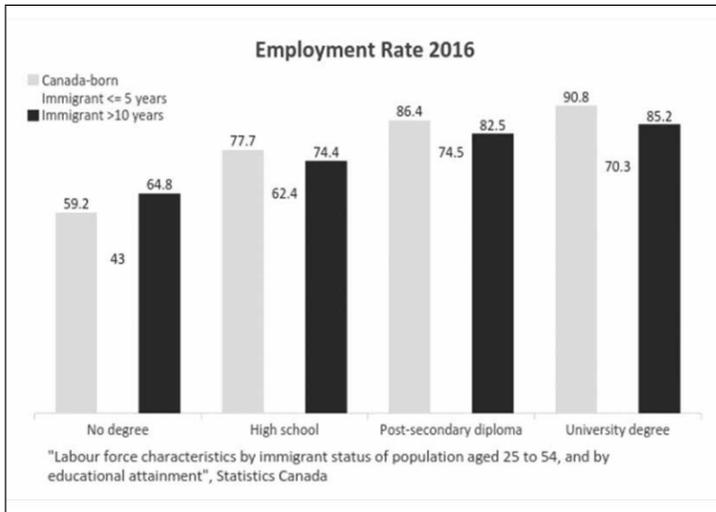


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tent the employment gap between immigrants and those born in Canada. There are several explanations. Higher skilled and specialized jobs require lengthier retraining periods where the employment gaps may take long to close.

Cultural and interpersonal skills also take time for new immigrants to acquire, and these skills are more valued in some professions than other. Networking could also play a larger role in highly skilled professions. Both building a professional network and cultivating good networking skills are lifelong pursuits where non-immigrant Canadians may have a significant head start.

Fernandes does not appear surprised by the Stats Canada data. She quotes the 2016 Tech-TalentBC report published by the BC Tech Association.

“While immigrants receive

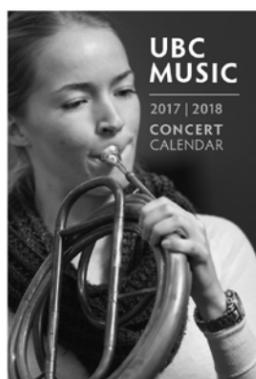
our website,” says Fernandes. “Some of them are open to the public to participate.”

### Education for the long run

For those who choose to invest in education, staying motivated may be the true challenge. Retraining for a profession could be a lonely process. Fernandes' advice is to seek help, establish a support structure and talk to others who have upgraded their skills and found career success. Rhythm's advice is to be mentally prepared for the commitment.

“Be ready to invest physically, financially and emotionally in your new home country and keep in mind that it will take more than time, energy and patience to get back to your profession,” she says. ☞

For more information on career services, [www.issbc.org](http://www.issbc.org).



### Celebrating Milestones, New Faces and Special Guests with the UBC School of Music 2017–2018 Concert Season

Vancouver - The **UBC School of Music** announces the 2017–2018 season of performances and special events by our ensembles, faculty, and guest artists. This year we are both celebrating past milestones and welcoming the future, including our new faculty member, distinguished clarinetist **Jose Franch-Ballester**.

#### 80 • 70 • 50 • 20

##### 80 Years

It's a big birthday year for UBC Music Professor Emeritus **Robert Silverman**. The School helps him mark this milestone with two performances: as concerto soloist with the **UBC Symphony Orchestra** on November 10, and as recital soloist in the **Wednesday Noon Hour** series on February 28, 2018. Looking to the future and the next generation of performers, we are delighted to announce the founding of **The Robert and Ellen Silverman Piano Concerto Competition at UBC**. The inaugural competition will be held in Roy Barnett Recital Hall on March 2, 2018.

##### 70 Years

In 1947, the first academic courses were offered in the new **Department of Music**. In the earliest years, celebrated Canadian violinist **Harry Adaskin** (first department head at UBC) and pianist **Frances Marr Adaskin** began giving concerts at noon on Wednesdays, a tradition that has evolved into the current concert series.

##### 50 Years

The Music Building opened in 1967. Our **Wednesday Noon Hour** series celebrates this anniversary throughout the year, starting with a special season launch concert on September 20. This concert features performances by **Terence Dawson piano**, **Eric Wilson, Laine Longton**, and **Oskar Falta cello**, accompanied by a chamber orchestra conducted by **Jonathan Girard**.

##### 20 Years

The **Chan Centre** is celebrating its 20th anniversary with their own special season of concerts. The School of Music is pleased to salute this magnificent hall and important anniversary all season, including a celebration concert: **20 Years of Opera at the Chan Centre** with the **UBC Opera Ensemble** on April 3rd.

### New Faces and Special Guests

New UBC School of Music faculty member and acclaimed Spanish-born clarinetist **Jose Franch-Ballester** will be featured as concerto soloist with **UBC Bands** on February 9, featured in the **Music on the Point** concert in a Mozart quintet with the **Borealis String Quartet** on October 20, and in a **Wednesday Noon Hour** concert with **Keith Hamel electronics** on January 31.

Special guest **UBC President Prof. Santa J. Ono** will join the **UBC Symphony Orchestra** as the narrator for Prokofiev's *Peter and the Wolf*, under the baton of conductor **Jonathan Girard** on December 2. The concert also includes works by Poulenc and Stravinsky.

On March 31, **UBC Choirs** and **UBC Symphony Orchestra** perform Bach's masterpiece *St John Passion*, conducted by **Graeme Langager** with guest **Derek Chester** as the Evangelist. This magnificent work is a fitting finale for a year that both honours the past and looks forward to the future.

A PDF of the entire season and up-to-date online event listings are available at [www.music.ubc.ca](http://www.music.ubc.ca).



# A gathering for good causes at Taiwan Fest

by VINH NGUYEN

**As the month of September approaches, Vancouver being the diversified city that it is, is offering wondrous cultural activities for Canadians to connect with their roots. For Taiwan Fest (Sept. 2-4) it is a special occasion to reconnect with the essence of Asian heritage.**

Eddy Kuo, executive assistant of Taiwan Fest, says the festival had, initially, a rather small focus.

“The concept originally started in Vancouver in 1990, under the title of music night of Taiwanese composers,” he says.

“Rather than people indulging in their own thing at the event, we’re trying to bring influence to each other.

*Eddy Kuo, executive assistant of Taiwan Fest*

Then, it became “Taiwanese cultural music festival”, showcasing cultural heritage and other aspects. Recently, Kuo says the music night rebranded itself into “Taiwan Fest” for a succinct description.

## Social good

Aside from cultural activities, Taiwan Fest also serves as a platform for charitable acts with the organization of the BeWithU project. The project has been running for 20 years. Charlie Wu, managing director of the project, explains the logistics behind this project.



Photo courtesy of BeWithU

▲ Project leads to acts of charity performed across the globe.

“Our organization is non-profit. This is an initiative to make everything charitable, but it’s not a charity,” says Wu. “We work with charities with causes. So by using our platform with Taiwan Fest or events like this, we are able to bring people together.”

Wu’s team has collaborated with a lot of sponsors and partners—and many causes—to take actions together.

“So the concept is really to [use] our event as a platform,” says Wu. “However, rather than people indulging in their own thing at the event, we’re trying to bring influence to each other. For example, [a] fan base can be called upon, using their love for

the artist and transfer their love to another cause. At the same time, sponsors [may] actually want to reach a particular demographic that matches the artist fan base.”

Wu adds it is finding the synergy in participating parties that brings success to the platform altogether.

“I think this world needs a lot more co-operations,” says Wu. “A lot of causes [do] their own thing, their own events – fund raise and recruit volunteers – so they had to do everything on their own. And the artists work on music or whatever to inspire their fan base.

“There’s gotta be a better way to channel that inspiration and passion beyond just the love of works of the artists. So channeling that [passion] into causes would be something really great.”

## A culture of compassion

Taiwan Fest plays an important role in bringing all the good causes together in one place. Wu reveals the mega band May Day, from Taiwan, will be taking part in the upcoming concert this November – to call upon their fans for the good causes. Wu stresses the role of compassion culture in Taiwanese culture today and how his team can incorporate it in the festival.

“People can enjoy music and films through, but we don’t wanna forget there are people in need in this world. And while we’re doing it, the programming leaves room for us to do social good for others,” he says.

BeWithU has recently nurtured various charities: a program that finds matches for people who are in need of bone marrow transplants; a program where one can collect second-hand shoes to send over to Kenya; a group of young people

who kick-started a project to make disposable sanitary pads for girls in Africa this year; and a program called “Proud to be hyphenated” in which Canadians are proud of their identities regardless of skin colour.

“There is so much going on in the world: discrimination [and] racism in our society. We want to reverse the trend, we want people to see everyone here in Canada as Canadians rather [than] looking at their skin colour – and then thinking they might be from another place,” says Wu. ☞

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



Photo courtesy of Trish Mandewo

# A SensaBus to make a difference to kids with autism

by YUSHENG CAI

**Trish Mandewo oozes sheer bliss when she recalls a conversation on her Facebook Messenger. A couple of years ago, the owner of the Vancouver Tumblebus got a message from the mother of an autistic girl.**

“Mama, look at the Tumblebus,” Mandewo says of what she’s told by the mom.

Over the years, the tender six-year-old could hardly say a word. “Tumblebus,” where her parents hosted a party for her, was one of the first few words she picked up.

Stories like that have touched Mandewo’s heart. According to her, Tumblebus, which is supposed to be a mobile gym for all kids, is particularly popular among autistic children.

“What happened is that many kids that have autism were coming to the bus,” says Mandewo.

Growing up in Zimbabwe, Mandewo was lucky to have attended school, where girls were assumed to end up as wives or prostitutes. Mandewo has been proving them wrong. As an RBC Top 25 Canadian Immigrant of 2017, she transformed her business, the Tumblebus into the non-profit SensaBus Society of B.C., which will be Canada’s first mobile sensory room for kids with autism. SensaBus will be in operation in September.

## A prickly journey

Mandewo feels for the parents of autistic children.

“That can be taken back to the first year when we were in operation, a mom [of an autistic boy] wanted to host a birthday party for her son, but she said to me, they were booking it not for

their child because their child wasn’t going to participate,” says Mandewo.

Left with mixed emotions, Mandewo, however, promised to fully refund the family if the boy wasn’t entertained.

“I told the mom to her face, ‘You know what, I guarantee you that your child is going to participate. Or I will give you a full refund,’” says Mandewo.

The parent laughed and said to her, “You are going to regret what you are saying.”

On the day of the birthday, the boy was sitting on the bench inside the bus, emotionless. As the minutes ticked away, the parents saw little hope for getting him involved.

“He wasn’t doing anything. The mom said, ‘We told you.’ I said, ‘No, give him time, give him time,’” says Mandewo.

Then all of a sudden, the boy stood up, his gaze fixed on a swing, and asked his mother, “Can you push me on that?”

“This particular story is very, very critical to me. Kids [with autism] were just finding a safe place on the bus. I think to myself, ‘Really, that’s something we can do,’” says Mandewo.

So she started collecting thoughts from parents of autistic children. The idea of SensaBus was therefore conceived.

“Parents of kids with autism are so stressed out. So we invited those who we had been working with and asked them, ‘How can we help you?’ They were saying, ‘You know, we wish that the bus would have more sensory equipment.’”

## 11,000 vs. 1

According to the Ministry of Children and Family Development, over 11,000 children and

youth in British Columbia have been identified with autism. Just south of the border, in the U.S., one in 68 children has autism, according to the U.S. Centre for Disease Control.

However, a sensory room, which helps autistic children calm down and develop skills with interventionists in the room, is a luxury in North America.

“When it comes to physical literacy, none of the gymnasiums do any special training for kids with autism, because it’s not a money maker. Instead it costs a lot of money. Then you go to the non-profits that are out there, nothing is done for physical changes,” says Mandewo. “In the Vancouver area or even in B.C., [a] sensory room is just a room with some balls for kids to punch to get their energy out. There’s no real sensory room.”



Photo courtesy of Trish Mandewo

▲ Trish Mandewo, founder of SensaBus.

Lack of access gets kids with autism “oversensitized,” says Mandewo.

“What they do is [punch] the wall. Some of them scream or begin hitting another child,” she says. “There’s still a long way to go.” ☞

For more information, please visit [www.sensabus.com](http://www.sensabus.com).

## ► “Verbatim” from page 1

Even if it’s fun to imagine, you couldn’t answer, “It’s not really going well at all, sit down here so we can talk about it!”

Such expressions are conventions of language, but they nevertheless participate in a general positive atmosphere. The form favours the content.

Because yes, people are courteous but also relaxed, confident and jovial, in other words they look happy. They are ecstatic about your outfit of the day, the beautiful weather, the beauty of nature. It is not uncommon to see people help each other, start a discussion on the train with a stranger, or say “thank you” to the bus driver.

Such things as these are science fiction for an inhabitant of Paris!

People’s eyes are different, less scrutinizing, less critical. The way men look at women,



▲ There is nothing like a friendly city.

even the way women look at other women is different, which explains why people have to freedom to sport short-shorts, green locks, tattoos and flip flop with socks!

Here, the eye does not imprison, it opens possibilities.

After more than a year in Vancouver, I find myself more relaxed. I find myself smiling more often at foreigners and holding discussions with strangers without being on the defensive. The form has served the content.

But let us not fall into utopia either. Integration is a process, not a complete detox, and I will always have tears in my eyes at the sight of sandals and socks enthusiasts! ☞

# Colouring the world, one cloth at a time

by JULIE HAUVILLE

**In Chinese, Maiwa means beautiful language or language of the arts. Maiwa is also the name of a foundation that operates around the world. A school of textiles loved by Vancouverites also bears the same name. It all began with a family's passion for cloth, time and colours in 1986.**

Earlier in her life, Charlotte Kwon worked for a printing company. Eventually, she became sick and was diagnosed with septicaemia stemming from the chemicals, heavy metals and lead in the inks used at her work. Realizing she couldn't keep living and working with those inks, she began to look for more natural and ecological alternatives to achieving colours. This led to her changing from paper to cloth and travelling around the world to learn recipes from dyers.

That's what she is hoping to avoid in Jaipur where she set up her sewing atelier.

"Different regions in India will wrap differently, but everything in how they present themselves to the world – their identity, their feeling that day – is all in the fabric," she explains. "It got my heart."

Her journey didn't stop in Asia. Joined by her husband and her children, Sophena and Alex, Kwon realized that there was room for more than a shop. The Maiwa Foundation was then created to help artisans fighting poverty in their rural villages through a better education and by promoting self-sufficiency. Maiwa invites textile artisans from the West to assist in workshops with local artisans and share their different culture and knowledge.

"Knowledge sharing between artisans has always been fundamental to the evolution of craft," says Kwon. "Today it

They couldn't find a local market that would economically sustain their work of excellence because markets were looking for cheap materials. So the foundation decided to help promote the work of these small villages on the world stage by collaborating with museums and galleries.

## Connecting cultures

Maiwa isn't only teaching in far-away countries.

"We try to create a connection between the maker in India and the wearer so they can come together to learn about each other and to learn about culture," Kwon tells *Kindcraft* magazine.

The natural dyes and the ancestral techniques caught the curiosity of the visitors who would see Kwon working in her studio on Granville Island.

"They'd want to know, 'Where do you get your dyes? Where are all these brushes from?'" she says.



▲ Sophena Kwon and the local artisans in Jaipur, India.



▲ No rush, the foundation is promoting a slow-paced work of excellence.



▲ Maiwa is hoping to help artisans reverse the loss of their traditional skills.

"I was learning from people as I could afford to travel," she says.

India was the country that changed her life and her way of seeing the art of textiles.

## The value of sharing

When people ask Kwon why she didn't stay to learn in Canada with the First Nations people, for example, the answer is simple.

"You know, there was something about India," she says.

She regrets that in the West, cloth producers are suppliers, not artisans.

"You don't know where it's from. You don't know who's done it. And that invisibility has turned artisans into labourers," says Kwon.

provides technical and business support but also a sense that the artisan is part of a much larger community. Younger craftspeople see a future for their art."

Maiwa organizes workshops in Ethiopia, Peru and Morocco with experts to reverse the loss of traditional skills and to assist the artisans get their confidence back and regain the height of their former reputation. People have been doing it for generations, if not centuries, but they were still not able to sell their work.

"It just stunned me that this work was so well developed, so exquisite, so deep from centuries of refining," she says.

Kwon finds people being more and more interested in natural fabrics and slow-placed clothes.

"I think because of the slow foods movement, people are much more likely to question the science behind the chemicals we put on our food and on the cloth of our garments and bedding – and ultimately what gets dumped in our water and on our earth," says Kwon. "We mostly get textile artisans and designers but also writers, anthropologists, travellers, film people. Anyone can come to our lectures and workshops." ✉

For more information, please visit [www.schooloftextiles.com](http://www.schooloftextiles.com).

A great opportunity for Vancouver area singers

## PACIFICA SINGERS

Meet our new conductor, Fiona Blackburn!  
Audition for the choir

### WELCOME FIONA BLACKBURN, CONDUCTOR



Pacifica Singers is a select vocal ensemble which exists as part of the Vancouver Chamber Choir organization. The ensemble will perform with Jon Washburn and the Vancouver Chamber Choir in three concerts this season and present two independent concerts with its new conductor, Fiona Blackburn.

Fiona's eclectic musical career has included performing as a classically-trained soloist and recording artist, teaching voice, adjudicating festivals, conducting choirs, and educating in classrooms. From UBC, she earned her Bachelor of Music in voice performance, Bachelor of Education in secondary music, and a Master of Music in Choral Conducting.

As a professional singer, Fiona sang with the Vancouver Chamber Choir for over a decade, performed with Vancouver Opera for five seasons, and has recorded two of her own highly-regarded Celtic-fusion CDs. For 17 years as Artistic Director, she has inspired young singers in the 120-voice British Columbia Girls Choir. Her aim is to create an environment in which all singers may explore their full vocal potential while singing literature that is rich in history and poetry, and significant as choral masterpieces.

Fiona is enthusiastic about the upcoming season with Pacifica Singers and looks forward to working with new and returning singers. "The two big works that Pacifica will sing with the Vancouver Chamber Choir at the Orpheum are Vivaldi's *Magnificat* and the incredible *Lux aeterna* of Morten Lauridsen," she said. "John William Trotter and Jon Washburn will be directing those. That leaves a lot of room for the Pacifica Singers and me to build our own, new 'Pacifica sound' and for us to work on repertoire that not only feels good to sing, but also provides a challenge for each singer to keep enhancing individual artistic and vocal skills."



"I am a believer in offering singers who wish to do solo or small ensemble work the opportunity to step forward. Nothing builds a choir faster and better than focusing on, and honouring, the talents of those within."

### AUDITION FOR PACIFICA SINGERS

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Tues, Sept 5 & Tues, Sept 12 (evenings)

Please contact Fiona for an appointment  
[fiona@fionablackburn.com](mailto:fiona@fionablackburn.com)

### ABOUT PACIFICA SINGERS

Pacifica Singers provides an ideal performance venue for experienced and motivated choral singers whose goal is to make music at a very high level. By providing direct exposure to the world of professional music making, it is an experience of great value for singers intending to make a career in music.

Current members live throughout the lower mainland, with many serving as conductors, music educators, and/or professional singers in their communities. Interested singers are welcome to audition for this year's choir on Sept 5 and Sept 12.

Most rehearsals are held on Tuesday evenings, with occasional weekend rehearsals and additional dress rehearsals as required.

### SPECIAL MESSAGE TO PACIFICA SINGERS ALUMNI

*It is exciting to continue in the footsteps of Pacifica Singers' previous directors. I would love to reconnect with alumni and welcome the opportunity to meet you to talk about singing together. If you are interested in returning to the choir, it would be fun to share some of the repertoire and new ideas with you. They just might pique your interest! Please email me at [fiona@fionablackburn.com](mailto:fiona@fionablackburn.com) and let's start working together.*

Musically yours,

*Fiona*

Pacifica Singers is an Associate Choir of the Vancouver Chamber Choir

Vancouver  
Chamber Choir  
JON WASHBURN, CONDUCTOR

1254 W 7th Ave, Vancouver, BC, Canada V6H 1B6  
604-738-6822

[info@vancouverchamberchoir.com](mailto:info@vancouverchamberchoir.com)  
[www.vancouverchamberchoir.com](http://www.vancouverchamberchoir.com)

# A system in transformation: Aileen Bahmanipour's Technical Problem

by MASHA RADEMAKERS

**Aileen Bahmanipour, a young visual artist with Persian origins, presents her work in the upcoming exhibition, *Technical Problem*, at the Vancouver grunt gallery from Sept. 8– Oct. 14.**

Known for her meticulous artwork and having once made paper from human hair for an exhibition in the Banff Centre for the Arts, Bahmanipour is displaying a mixture of past and present works. The exhibition will show a slight artistic transformation between works that were made while

the artist lived in Iran and paintings from the time after her immigration to Canada in 2014.

changed. Instead of working with paper, I started working with transparent material like acetate and used it as a demo-

to fit that order or they get repressed or forced to change in order to fit the order of the system," says Bahmanipour,

see the truth of a mechanical system.

"My dad was a Persian literature teacher and my mom worked in a medical lab. After school, I would go to my mom and see all the microscopes and blood samples. I was always amazed by it and now I use them in my paintings to see through a system. I cut the façade and penetrate into it," she says.

“The workings of systems and ideologies are the red thread of my work. A system or ideology tries to force things in a specific order...”

*Aileen Bahmanipour, a young visual artist*

Bahmanipour's immigration to Canada had a transformative influence on her work.

"I changed the ground of my works as soon as my ground

crat surface that shows everything," she says.

Inspired by her motherland, Iran, which is known in the West for its strict regime, she weaves Persian elements into her work and presents them in a way that subtly shows her criticism on the political system.

## Repression

The name of her grunt gallery exhibition, *Technical Problem*, refers to an error that can happen to the function of a system or ideology.

"The workings of systems and ideologies are the red thread of my work. A system or ideology tries to force things in a specific order, and I think this framing is a problem. Things and people have

who started to burn, fold and force the materials that she worked with, to see what it could not tolerate, to make the created system collapse. "My immigration made me daring enough to do all this with my work. It was a difficult period, but my acceptance at the Master of Fine Arts program at UBC really helped me to establish myself as an artist."

Her older works have many references to medical cross-sections in which pictures of bodies are illustrated in their maximum visibility. For example, if an animal is illustrated, you see its inside and outside body at the same time. Bahmanipour plays with that style as well and applies it in her illustrations as a way to cut through the skin of reality to

## Persian myths

The grunt exhibition will also display some of Bahmanipour's older paintings that are based on a famous Persian literary story from the Book of Kings written by Ferdowsi, which tells about a king who kisses the devil and as a result grows two snakes from his shoulders. According to the legend, the devil transforms into the body of a doctor and prescribes the king to behead the youth of Iran and feed their brains to his snakes.

"My interpretation of this story is that ideology can threaten societies and can kill the thinking power of an entire nation. In my paintings, I created a cycle that feeds itself by its own body and that doesn't need external input," says Bahmanipour. ✍

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



▲ Medusa, 2014.



▲ Sucking my tears, 2014.

Photos courtesy of Aileen Bahmanipour

## Need the skills to find a job? We can help!

Design a fantastic resume and cover letter, fine tune your interview techniques, learn valuable skills to succeed in the Canadian workplace, gain insight into the job market, access special services for skilled workers – all at NO COST. The Progressive Intercultural Community Services (PICS) Society, Vancouver Branch, has been helping immigrants and newcomers to Canada for over 14 years!

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

Past and current E.I. recipients are always welcome. Knowledgeable case managers are available to guide you through the process of reaching your career goals.

PICS Vancouver also offers one-on-one employment assistance, paid on-the-job work experience through our Wage Subsidy program, and a one-stop Career Centre with a broad range of job hunting resources. Funding for all programs is provided by the Ministry of Social Development, Employment and Labour Market Services Division.

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



## Postcard

# Montreal on my mind

On August 11, my friend and I arrived in Montreal on an overcast day. We were on an Eastern Canada road trip and Quebec was one of our major stops. The province is celebrating its 375th birthday. Like Canada's 150th birthday celebrations, Quebec is offering multiple free events in honour of the anniversary.

I have visited Montreal multiple times and there are certain qualities that keep me returning: the French culture's priority with regards to arts and culture plus its *joie de vivre* (love of life). From these past experiences, I expected to see larger than life artistically mastered installations within a heritage landscape.

## Day number one

On the first day into centre-ville via Pont Jacques Cartier (Jacques Cartier Bridge), I am not disappointed. As my friend drove, I ogled the playfully painted architectural structures of brick and mortar. Delicate paintings reminiscent of Monet's *Water Lilies* danced across condo walls as we found our way into Montreal's residential side streets.

Once we found parking, we proceeded to Laurier Metro station. We were purchasing two Culture Passports. These Culture Passport cards give 25per cent discounts off local venues such as McCord Museum, le Musée Des Beaux-Arts de Montréal and unlimited STM (Société de transport de Montréal) for 72 hours once

activated. They also have two alternative passports; one for 48 hours and another for 72 hours. However, these MTL Passeports are \$85 and \$99 which gives the user free admission to the previously mentioned venues plus an array of others plus the free STM transportation.

On our way to purchase these we came upon three different festival celebrations. The first one was a Graffiti Festival called UnderPressure. Walking along Rue Sainte Catherine between Rue Saint Denis and Boulevard Saint Laurent, we watched a variety of illustrators redesigning the facades of specific local structures with their graphic and mural artworks. Walking down a block we heard music within an open dance studio where we witnessed three

youths having a hip-hop dance-off. Walking down two more blocks to Saint Laurent was the entrance to Montreal's Pride festivities. This year, Fierté Montréal became Canada's National Pride Festival's inaugural opener for 2017. It ran from August 11–20. Rainbow-coloured balloon streamers zigzagged the boulevard for five blocks as if entering a community wedding reception. At the opposite end of Rue Sainte Catherine features the Quartier des spec-

over 100 shows each month for 2017.

## Day number two

Our mission was to see the historical projections titled *Cité Mémoire*. Before this we visited the current Jean Paul Gauthier exhibition *Love is Love* at the Musée Des Beaux Arts. The designer worked in collaboration with the gallery to create this show. It looks at Canada's stance regarding marriage and the LGBT community. Finishing our two-hour abridged gallery visit, we made our way down to old Montreal. Wandering around the almost four century old downtown core of Montreal, we found the Clock Tower Quay behind the Palais de justice de Montréal. This is where one of two main projections is to take place on the hour from dusk to 11p.m. each night. We were delighted to hear these projections will be ongoing until 2020.

## Final thoughts

From my first experience until now I still find myself saying "Je t'aime Montréal." Is it about hearing silky smooth French conversations between two friends along the numerous sidewalk cafes? Is it the endless splashes of colour painted across the urban architecture? Is it the rich and diverse culinary cuisine and people that thrive within these traditional landscapes? Yes, it is these things and so much more. ✍

THERESA K. HOWELL



▲ One of several street performers in Montreal.



▲ Dressing up the streets.

Photo by Theresa K. Howell

tacles, the city's cultural heart. It is the "most emotion in 1 km (squared)" says the quartierd-esspectacles.com web page. This year, the city is hosting 40 festivals, 80 cultural events, nine architectural façade projections, eight lively public spaces and

# Artists re-examine historical objects in new exhibition

by NAOMI TSE

**The Richmond Art Gallery will be presenting the Eternal Return exhibition, which centres on artifacts from the Richmond Museum's Migration Collection.**

Curated by Sunshine Frère, the exhibit will examine historical objects from a new perspective. The exhibition runs Sept. 10–Nov. 19.

## The cyclical nature of objects

According to Frère, the Migration Collection has over 2000 objects ranging from fossils to household items and collector's items. The collection reflects the history of the City of Richmond and the people who live there. Her idea for the exhibit was based on the idea of objects being reincarnated to develop a new life cycle.

"Objects can be rediscovered and looked at 100 years from now from a different perspective as time passes," says Frère. "The idea of the eternal return is something I visit a lot in my practice, this notion of how we repeat things in history."

Armed with this idea, Frère sought out five artists to contribute to the exhibit. As an artist, writer and curator, Frère's practice is based around media, sound and performance art so she gravitated towards other artists

who also practiced in these areas for the exhibit. The selected artists, Barb Choit, Kevin Day, Lucien Durey, Alanna Ho and Anchi Lin, were able to view the items from the Migration Collection online and choose one or more objects as the focal point for their work.

"They're not necessarily choosing a specific medium to express their ideas but using ideas and then finding a medium to express [these ideas] with," says Frère.

## Play and exploration

Alanna Ho is one of the artists featured in the exhibition. After receiving her BFA in Music Composition and Theory at the University of Victoria, she furthered her studies at the Simon Fraser University School of Art. In recent years she has incorporated social and community engagement in her practice.

"I was really interested in things that were not taught in school so I would research a bunch of artists online and self studied that way," says Ho, a Vancouver native.

For her installation, Ho was drawn to three objects in the collection: a set of German lithographs depicting some girls in a floral garden, an ancient Chinese cicada toy and some music scrolls for the toy piano. Ho will be incorporating these objects into a bright red playroom for visitors to explore. Her work titled After

My Garden Grows, allows visitors to experience the room in visual, aural and tactile ways.

"When I'm making the parts that go into the installation, I'm thinking of how I would make something that I would like to play with," she says. "What would I want to interact with if I were to enter a playroom?"

Ho says that some objects in the room may make visitors feel quite small.

"There's a lot of subtle sounds and movements to experience so if too many people experience it

web to reference a live chat room where users pay money to bid or give instructions to torture someone. Her work strives to balance the innocent inner child of the visitor with this darker concept.

In addition to the installation, Ho will also be doing a live performance titled Play Pattern No. 2. The performance is one of a series of 14 that are intended to raise awareness and protest on behalf of the 14 million girls who will be forced into child-bride marriages every year. After My Garden Grows references a film



Photo by Matthew Araratnam

▲ Artist Anchi Lin plays with a can sealer.



Photo courtesy of A Sealer

▲ Artist Alanna Ho in a video still from Play Pattern No. 1.

at the same time it may take away from the subtlety," she says.

## Hidden meaning

Despite how whimsical the playroom may sound, the red playroom also has another connotation. According to Ho, the term "red room" is used on the dark

documenting an initiative to give girls a plot of land to grow and sell their own food to gain financial freedom. Many of these girls do not get married until they are 18 or after their garden grows. ✂

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



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The Vancouver Chamber Choir is accepting applications for the position of Artistic Director. Founded in 1971 by conductor Jon Washburn, the 20-voice Vancouver Chamber Choir is one of Canada's outstanding professional vocal ensembles and has been praised for its diverse repertoire and performing excellence.

Interested candidates are asked to submit the following to [searchcommittee@vancouverchamberchoir.com](mailto:searchcommittee@vancouverchamberchoir.com):

- A résumé outlining education, conducting experience and vocal training,
- a selection of printed programs of previous performances,
- up to three audio recordings,
- and up to three high-resolution videos of professional quality demonstrating a diversity of repertoire.

DEADLINE: SEPTEMBER 30, 2017

Further details available at [www.vancouverchamberchoir.com/search](http://www.vancouverchamberchoir.com/search)

We thank all applicants for their interest and will confirm receipt of applications via email; however, further contact will be made only with those selected for the short list. Shortlisted applicants will be invited to conduct a full concert in the choir's 2018/19 season. The successful candidate will begin her/his tenure as Artistic Director Designate in the 2019/20 season.



Vancouver Chamber Choir

JON WASHBURN, CONDUCTOR

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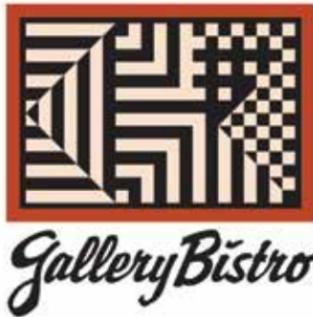
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## Bombay Black

by MARIAM BALDEH

In a Bombay apartment by the sea, a young woman dances seductively. In a dark corner of the room a blind man sits, watching her. This image, accompanied by the question *Why would a blind man pay to watch someone dance?* intrigued Indian-Canadian playwright Anosh Irani into writing *Bombay Black*.

The play, which runs Sept. 7–16 at the Vancity Culture Lab, is centered around three main characters: the blind man, Kamal; the sensual dancer, Apsara; and Apsara's strong-willed mother, Padma, who collects the money paid by the male clientele who watch Apsara dance. Apsara is the play's catalyst. She triggers the events of the past

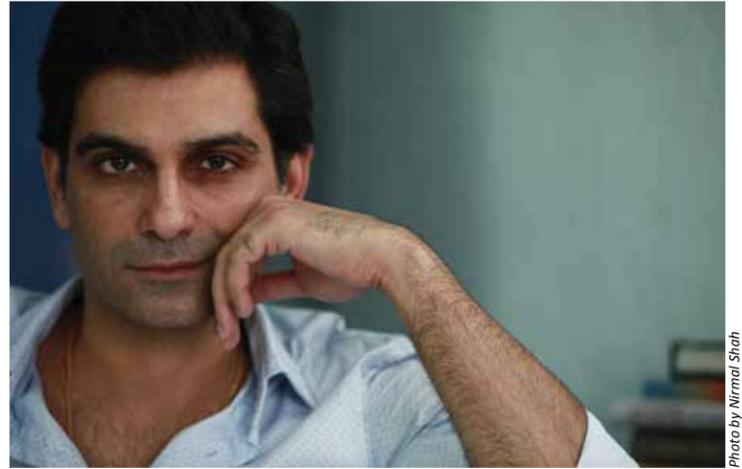
they still have hundreds and hundreds of men coming literally every night and throwing money at them in the hopes that they will spend more time with them," Irani says.

### Looking beyond the surface

Nimet Kanji, who plays the iron-willed mother, Padma, says that there are a lot of layers to explore in the play and all isn't as it seems on the surface.

"When first reading the play, [Padma] is a complex character and Anosh's language is really quite poetic so it's really about digging deep into the text to find this woman," says Kanji, who was born and raised in Nairobi, Kenya. "Slowly but surely, I have been digging and finding her."

Since its premiere in 2006, the play has been reproduced several times in Canada and India. It



▲ Anosh Irani, author of *Bombay Black*.

and she's the reason the blind man has come back to everyone's life in the present day.

### On the creative process

"I normally don't have a plan, I start with an image or a character and I just follow that image and see where it leads me," says Irani. "I don't really know what the story is until I've followed it for a while."

For about a year, he let the idea simmer because "thinking and daydreaming is also writing," he says. When he finally sat down to write the play, the first draft was finished in a couple of weeks. Coming up with a title for the play was another story.

"Normally, I get the title very quickly, [but this time] I struggled for a long time," says Irani. "I'd already written a couple of drafts for the play and I still didn't have a title that I was happy with."

A friend suggested the name *Bombay Black*, which is a variety of the hashish drug made in Bombay, because of the mythological and surreal aspects of the play.

In seeking to explore the balance between reality and fantasy, Irani says he aims for a kind of "emotional or spiritual truth" in the play. He also draws on a culture of bar dancing in Bombay that takes on a different form than the one in North America, he says. "In North America you have strippers, so they're topless, they strip. In Bombay they are bar dancers: they dance to Bollywood songs and it's a combination between what they call item songs and this dance called Mujra, which is a sensual dance form. Some of the girls are incredibly talented but the idea is that some of them work part-time as sex workers [and] some don't, some just dance. So there's a difference in the sense that they're clothed in India. They are never nude, but



▲ Nimet Kanji plays the part of the mother in the play *Bombay Black*.

was translated into Hindi for the Bombay and Delhi audiences.

"What was interesting there was that [when it was] translated into Hindi, it somehow made the play more rooted in reality, which was exactly what I wanted," says Irani.

This is, however, the first time that *Bombay Black* will be directed in Canada by a director of Indian descent: Mumbai-born Rohit Chokhani.

Kanji hopes the play will leave viewers shocked and with plenty of food for thought.

"I think there's lots of conversations that one can have after the show. Like was it destiny, was it environmental, was it tradition, was it culture? It brings all of that into question," she says.

In his work, Irani says he always aims to create a shift in consciousness.

"Literary work or theatre is not meant to be complacent, it's meant to create some sort of disturbance. It makes [viewers] go on a search, and that's what I'm hoping the play does." ✍

For more information, please visit [www.thecultch.com](http://www.thecultch.com).

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For All The World To See

# Cultural Calendar

August 29–September 12, 2017

by SIMON YEE

I hope everyone made amazing memories and had plenty of fun in the sun this summer! Although fall is just around the corner, there's still a little bit of sunshine left to enjoy. There are plenty of cultural festivals, film fests, art exhibits, roundtables and playgrounds to visit. Here are some cultural events happening around town to check out and mark down on your calendar. See you in autumn!

\*\*\*

## Gabriel Palatchi Trio

Sept. 1, 7 p.m.  
Blue Frog Studios, White Rock  
[www.bluefrogstudios.ca](http://www.bluefrogstudios.ca)

Blue Frog Studios will be bringing back the Gabriel Palatchi Trio for a video filming for a live concert DVD. Hailing from Buenos Aires, Argentina, Gabriel's music combines energy, passion, skill and a true love for music, resulting in a dynamic musical juggernaut. A representation of cultural influences, his music is an original blend of genres such as Latin jazz, tango, funk, Klezmer, gypsy, reggae, samba and electronic. Please visit the studio website for tickets and more information.

\*\*\*

## Richmond World Festival

Sept. 1–2  
Minoru Park & Richmond Cultural Centre Plaza, Richmond  
[www.richmondworldfestival.com](http://www.richmondworldfestival.com)

The Richmond World Festival returns to Minoru Park for the third time, showcasing the city's cultural diversity through food, music, sport, and art. Featuring performances from over 60 musicians, culinary cook-offs, media film and art galas, and sporting exhibitions, there will be something for everyone of all ages. Admission is free! For a complete listing of performers and events, please check out their website.

\*\*\*

## KonMari Method Workshop

Sept. 2, 1–5 p.m.  
Surrey  
[www.joyofless.ca](http://www.joyofless.ca)

The KonMari Method of home de-cluttering and organization has gained worldwide popularity for its effectiveness in simplifying homes and lives. Japanese author Marie Kondo described this method in her best-selling book *The Life-Changing Magic of Tidying Up*. This workshop will provide a hands-on demonstration and practice of KonMari techniques, as well as tools and guidance for staying motivated and on track. To reserve a space at the workshop, please visit their website.

\*\*\*

## Nikkei Matsuri

Sept. 2–3, 11 a.m.–7 p.m.  
Nikkei Museum and Cultural Centre, Burnaby  
[www.nikkeimatsuri.nikkeiplace.org](http://www.nikkeimatsuri.nikkeiplace.org)

This annual celebration of Japanese culture hosted by the Nikkei Cultural Centre returns to Burnaby for the fourth time, featuring food, performances, games and entertainment. Bring the kids to chow down on a Japadog, play ring toss and mini-golf, dress up in a yukata traditional dress, and listen to talented musical and dancing contenders vying for the Matsuri Star.

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Photo by Rebecca Bohl/ivitt

▲ Richmond World Festival: something for everyone.

## Serbian Days

Sept. 1–3  
Saint Sava Church, Vancouver  
[www.serbianday.com](http://www.serbianday.com)

Bring the kids to this family friendly event to partake in the celebration of all things Serbian at the 27th Serbian Days at Saint Sava Church. Learn about the heritage and folklore of Serbian culture, compete in a soccer tournament, enjoy grilled barbecued meats and listen to traditional trumpet and popular music. For a complete list of events and activities, please visit their website.

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## The Beautiful Brain: A celebration of art and neuroscience

Sept. 7, 3–5 p.m.  
Robert H. Lee Alumni Centre,  
University of British Columbia  
[www.centreforbrainhealth.ca](http://www.centreforbrainhealth.ca)

The Beautiful Brain: The Drawings of Santiago Ramón y Cajal features special guests Dr. Alfonso Araque, Dr. Larry Swanson, Dr. Claudia Krebs and performers with Arts Umbrella in an afternoon of visual arts, dance, and neuroscience. A Spanish pathologist, Cajal is known as the father of modern neuroscience and as well as an exceptional artist. Combining scientific and artistic skills, he produced drawings with exceptional scientific and aesthetic qualities. For more information, please check out their website.

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## Vancouver Fringe Festival

Sept. 7–17  
Various venues  
[www.vancouverfringe.com](http://www.vancouverfringe.com)

One of Vancouver's most beloved festivals returns to Granville Island to delight, entertain and inspire independent theatre goers of all ages. From the humorous to the intellectual, the tear-jerking to the naughty, there's something for everyone. On Sept. 6, the festival will have a two hour preview, featuring 40 Fringe artists presenting their reason why you should see their show. There will also be a celebratory opening party and a closing Fringe Awards Night honouring the best of the 11 day festival. For more information, please visit their website.

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## Belligerent Obscurantism in Brazil and the Political Relevance of Critical Studies

Sept. 8, 6–8 p.m.  
SFU Harbour Centre, Vancouver  
[www.sfu.ca/humanities-institute](http://www.sfu.ca/humanities-institute)

Join Brazilian pedagogical professor Newton Duarte at SFU Harbour Centre on Sept. 8 as he discusses the socio-political and economic climate in Brazil today. In the last few years Brazil has experienced the demonization of what are considered "leftist," "communist," or simply "red" ideas and attitudes. Duarte says the real aim is to confine Brazilian education within the limits of a neoliberal agenda and prevent the development of a critical and reflexive world-view inside the schools. In his talk, he will pas-

sionately argue for the development of our theoretical and critical abilities to overcome hegemonic pedagogies. Please visit SFU's website for more information.

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## Reading Flow: Lois Klassen

Sept. 8, 7–10 p.m.  
Yactac Gallery  
Red Gate Arts Society, Vancouver  
[www.redgate.at.org](http://www.redgate.at.org)  
[www.yactac.com](http://www.yactac.com)

Yactac's pop-up September exhibition at Red Gate Arts Society

introduces the latest chapbook in Vancouver-based artist Lois Klassen's current publication project, Reading the Migration Library. This wall-based work exhibition is an archive of multi-form publications, such as images, poetry, and narrative texts, that explore personal experiences with human migration and displacement. Designed for easy distribution and public circulation, other publications from Reading the Migration Library will be available for visitors to assemble and take away or to read online. For more information, please visit their website.

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## Exploring the Dynamics of Power in Environmental and Social Change Work

Sept. 12, 7–9 p.m.  
1 Athlete's Way, Olympic Village, Vancouver  
[www.inneractivist.com](http://www.inneractivist.com)

Join Inner Activist faculty member Camille Dumond on Sept. 12 as she discusses ways to understand and undermine hegemonic systems of oppression affecting marginalized groups in our society. She will show how we can use play, movement, and creative expression to reclaim collective and personal power and redefine what it means to be a citizen of this world. Please visit the website to RSVP and to learn more about Dumond and this event.

Presents the play by  
**LILIANA BARDIJEWSKA**

Translated and directed by  
**JULIA SIEDLANOWSKA**

Producer:  
Andre Gajos

Stage Manager:  
Bogumila Siedlanowska

Music Composition:  
Matthew Horrigan

**KING MATT THEATRE**  
A DIVISION OF THE VANCOUVER POLISH THEATRE

**THE GREEN WANDERER**

September 3rd 2017, at 1:00pm  
at the **POLISH FESTIVAL**  
Lynn Valley Village  
1255 Lynn Valley Road  
North Vancouver

Information at: 604 786 1709