Canada, who are you?

When I started to think about a working holiday visa, my main goal was to enjoy a new experience, discover a different culture and get to know life in another corner of the world. After weighing all the alternatives, I decided to burn my bridges and fly to Canada. I submitted my application and was lucky enough to get my work permit. Visa in hand, I only had to choose which city to live in. Of course, as a French speaker, I had heard a lot about Quebec, with its lilting accent that tickles the ears of European Francophones. But a main goal in leaving my native country was to improve my English and maybe, at last, achieve my dream of becoming bilingual. So I looked for the English-speaking cities on the map and chose a city that would give me access to nature without a car. Vancouver!

I read about this coastal city and learned that it welcomes many immigrants and has great cultural diversity, which enchanted me because I like colorful surroundings. But I had no idea of the extent.

I had been in Vancouver for four months when I faced a fact that left me puzzled. I knew nothing about Canada and had no Canadian friends. I lived in a condo, I had a job and I did volunteer work. I lived in Burnaby but had the impression of crossing Beijing to get to the supermarket. On my street I looked in vain for a good burger place, only to finally land in a sushi restaurant. Sometimes, on the bus, I was the only person without black hair.

Beware, I don’t want any misunderstanding! I adore Asian culture, philosophy and food. I have experienced memorable moments in China, I am a fan of Japan and I left part of the film. “In the end, [his father] has his say about why that was, but it was brave. Imagine being Shane’s dad and agreeing for us to come up with our cameras and have that reconnection captured on film. I just really take off my hat to him. He is amazing,” she says.

Unarmed Verses
Unarmed Verses is a documentary that shines a spotlight on low-income students, such as 12-year-old Francine, who are faced with vacating their happy to work on a film featuring the man and artist. Koyczan’s estranged father was willing to be a part of the film. Wood says that Koyczan’s father was willing to be a part of the film. “The film is about love and the power of love. If nothing else, people will come away, I’m hoping, really looking at their lives and their relationships and their family and just realizing how important it is to think about them and not just brush them aside in our busy lives,” says Wood, who is a longtime freelance filmmaker based in Vancouver. It is also a father-son story. "The film is about love and the power of love. If nothing else, people will come away, I’m hoping, really looking at their lives and their relationships and their family and just realizing how important it is to think about them and not just brush them aside in our busy lives," says Wood, who is a longtime freelance filmmaker based in Vancouver.
A walk in Maillardville

by VINH NGUYEN

As part of their Culture Days celebrations Mackin House & Fraser Mills Station will be offering a walking tour of historic Maillardville in Coquitlam on Oct. 1. Maillardville was settled by French-Canadian in the early 1900s.

“Coquitlam Heritage offers these walking tours so that members of the community can find out more about the history of their city,” says Stefani Klaric, program manager of Coquitlam Heritage at Mackin House. “We want to promote the past and honour it in an effort to help preserve it and encourage others to want to have it preserved as well.”

Workers in Quebec and Ontario were recruited, offered good wages and encouraged to bring their families to settle in the area.

“The men they were recruiting were offered good wages, ¼ acre of land at $150 to be paid back at 5¢ per week,” says Klaric. “They were encouraged to bring their families and settle in the area. They were even given the lumber to build their homes and were given land and lumber to build their Catholic church.”

Around 250 francophones arrived on September 27, 1909, 110 of them workmen, says Klaric, with another contingent joining the first year later in 1910.

Walking the neighbourhood

“We start the walking tour in Heritage Square, just outside of Mackin House, and relay the history of the Mill and the francophone settlers who arrived in 1909 and in 1910,” says Klaric. “We then head across the street to the site of the former City Hall that was built in 1920. It was torn down in the 1990s and City Hall is now on Guilford Way in Coquitlam.”

The tour continues along Bruette Avenue where pictures of what the street used to look like are shown.

“We [then] walk up Begin Street, then down Cartier Ave towards Laval Square where there is the Notre Dames de Lourdes Church. The walk focuses on certain homes along the way and we share information on some of the inhabitants,” says Klaric.

The talk includes information on the business owners along with anecdotal stories of the time.

“There is a story that the Pett family, who owned the Meat Market in Coquitlam, were one of the first known people in Coquitlam to get a neon sign. The story goes that when they turned the sign on, the neighbours became flustered, thought it was on fire and called for the fire brigade,” says Klaric.

The Maillardville Walking tour has been a part of the Coquitlam Heritage program for many years and is part of their school and educational program components. A self-help walking tour map that includes 17 historic houses throughout Maillardville is also available if visitors prefer to explore on their own.

For more information, please visit www.coquitlamheritage.ca
A gathering to spotlight Maya spirituality

By Yusheing Cai

Avexnim Cojti wants to raise awareness about Maya, a long-practiced spirituality before the Spanish colonizers came to Guatemala.

In Guatemala, a territory that had once nurtured Maya for thousands of years, many Guatemalans are devout Catholics. Yet Cojti represents one of the few who practice Maya.

"I'm not saying mine is better than theirs. All religions are good. The problem is that, as Indigenous people, we have been given this status of evil. There's a lot of stigma. Even, for example, my mom doesn't know that I'm living this spiritual life, and that I like to be a spiritual guide," says Cojti. "It's important to take this stigma off our spirituality. People need to know [this], so that they can appreciate it."

To this end, Maya Spiritual Rebirth: Towards Self-Determination of Sacred Sites and Cultural Heritage will be presented October 4, at Green College, UBC. Cojti will speak on the ways Maya peoples are struggling to have Guatemalan State recognition of their cultural rights and spiritual practices.

A stigmatized religion

Maya is something Cojti holds dear to her heart.

"In essence, Maya spirituality is about people's connection to the land, the time, and with the use of the calendar, it's pretty much an environmental spirituality, I would say. You are not worshiping idols. You are pretty much trying to get connection with nature," says Cojti, member of the Indigenous Maya peoples.

With a population of 60 per cent Maya peoples in Guatemala, however, only four per cent are Maya in spirituality.

"Before the conquest, we used to live in these cities where we have had our system of self religion. Then after the colonization, there was a huge evangelization process," says Cojti. "There's a Catholic and evangelical influence in a lot of Indigenous communities. Maybe 80 per cent or 90 per cent of the population are either Catholic or evangelical."

Yet the other side of that coin is that Maya has been stigmatized by even Maya peoples themselves.

"[Maya spirituality is taken as] something that's only practiced in witchcraft. When you want to have easy money, for example, or when you want to make somebody sick or want somebody to have a failure, that's when people think you would go to a Maya spiritual guide," says Cojti.

She ascribes this misunderstood legacy to "a way to control ideology."

"It has to do with the power. In the past, the Catholic church was tied with the state in order to colonize your people. The state had to use the religion to appease Indigenous communities."

And also, they had to justify the evil so they could stabilize those people."

Resonating with Vancouver’s First Nations

Cojti has long hoped to connect Maya with First Nations in Vancouver, where she learned more about her indigeneity.

"I came to study in Vancouver when I was 18. I actually got a scholarship to study Indigenous governance studies," says Cojti. She once experienced racism towards Vancouver’s Indigenous peoples, which moved her to work with First Nations communities.

"That's the only part of the rights that I try to fight for and protect, and that's when I got connected with my spirituality. Before, I used to be a really good Catholic," says Cojti with a bitter laugh. "For her, Maya spirituality bears more than a passing resemblance to that of First Nations."

"There's such a relationship between spiritual people of the First Nations in the Vancouver area with the Maya people. For example, you honor what surrounds you and the religion to our sacred beings," says Cojti. "The other one is our ancestors. We believe people who have passed away live with us, and this is something that we honor in our ceremonies."
Get ready for The Battle of Burnaby Mountain, Part II

Fate of Kinder Morgan’s tar sands export pipeline will be decided over the next six months

Three years ago this fall, Burnaby Mountain became a flashpoint in the cross-Canada battle against the Conservative government of Stephen Harper and its aggressive pro-pipeline agenda.

In late 2014, the Texas-based multinational Kinder Morgan began carrying out test drilling for its proposed Trans Mountain expansion project. This supposed “twinning” of an existing pipeline from northern Alberta to B.C.’s Pacific coast is in fact a huge new pipeline project that would massively increase the amount of tar sands bitumen being shipped to the West Coast for export.

The new pipeline was and is steadfastly opposed by Lower Mainland residents, local First Nations, as well as a broad coalition of environmentalists and concerned citizens across B.C. No surprise, then, that the 2014 exploratory work by Kinder Morgan was met with fierce resistance: a protest camp was established, daily demonstrations were held, and in the end over 100 people were arrested for civil disobedience challenging the company’s work.

Any day now, Kinder Morgan is set to again begin work in and around Burnaby Mountain: at their terminal on Burrard Inlet; at their tank farm near Simon Fraser University; and on the preparatory work for a tunnel through the mountain itself. As soon as the work begins, there are bound to be mobilizations of various kinds to try and stop or delay it.

So the stage is set for the sequel to the Battle for Burnaby Mountain. And even though Kinder Morgan won approval of various kinds to try and stop or delay it. So the stage is set for the sequel to the Battle for Burnaby Mountain. And even though Kinder Morgan won approval

In late 2016, the First Nations’ lawsuits aimed at stopping the pipeline. They also announced the hiring of veteran lawyer and former Supreme Court Justice Thomas Berger to advise the government on the matter. What’s more, they ordered that for now no work can take place on public land.

So Kinder Morgan can only move forward on their privately-held lands, which include their terminal and tank farm in Burnaby. This location – within Metro Vancouver with its large population and politicians at the municipal, provincial and federal levels who are fiercely opposed to the pipeline – is favourable terrain for the multifaceted movement aiming to stop the mega-project by any means necessary.

If and when shovels hit the ground in Burnaby, there will no doubt be actions on land and in the water to oppose the work. Thousands have signed pledges to conduct acts of nonviolent civil disobedience to stop the project. And local First Nations leaders, who have an unimpeachable moral case against Kinder Morgan as well as strong legal cases, have made it clear they will not back down.

If the pipeline barons in Texas insist on pushing forward with this pipeline, B.C. will likely see the largest mass arrests since the Clayoquot Sound protests in the early 1990s. Back then there was also a B.C. NDP government in power, but this time the provincial government has committed to backing the opposition to industry’s plans for the coast.

The mainstream media prefers to frame the Kinder Morgan dispute as a case of NDP-led provincial governments at loggerheads over an issue, especially since Rachel Notley’s Alberta NDP has doubled down on their push for the pipeline. But the fight against Kinder Morgan is far more than that, and its implications go to the very heart of the settler colonial project that is Canada and its history of dispossession and plunder of First Nations and their land.

B.C. is mostly unceded territory, and yet here in this post-Harper era of reconciliation we have a distant federal government trying to ram through a mega-project rejected by key Indigenous nations.

Part two of the Battle of Burnaby Mountain will no doubt be just as clear. This is a time to choose sides, if you haven’t already. It’s time to stand with First Nations, and with all those who want to defend our chances of maintaining a livable planet, against a hypocritical federal government and the fossil fuel profiteers they’re serving.
A Scotsman in China

by JAKE McGRAIL

On Sept. 28, at Simon Fraser University, Professor Marilyn Bowman will share the story of James Legge, a 19th century Scotsman who set off to China as a missionary and not for business. It would seem only ended up living there for nearly thirty years, but also translated the Chinese classics into English, allowing millions more people to learn and enjoy the rich culture of the region.

Born in the small town of Huntly, Scotland, James Legge was raised about as far away from the Far East, but that is what happened when he received a gift from a friend.

“A friend of his family had been a missionary to China,” says Bowman, a professor of psychology. “She had back a couple of Chinese books, and young James was fascinated by the very different paper and the strange markings that he couldn’t understand.”

Legge grew up to become a talented scholar, and after college he realized that he was fascinated with the Chinese language and culture. Wanting to learn more, he set out as a missionary, but for three years he worked on his translations, still working on his translations and much more.

He founded schools, congregations, started a seminary, says Bowman. “He helped create the modern public school system in Hong Kong and founded and was headmaster of a local college.”

After the Treaty of Nanking, Hong Kong soon became a thriving business centre, so many Chinese citizens poured onto the island from Canton to set up shop. This gave Legge the opportunity to both work as a missionary, but also to continue learning everything that he could from the local population.

“He understood that it was a two-way street,” says Bowman.

“Exchanging stories that filled the Chinese (VFP 03) a Carrier Plane for Chinese (VFP 04) means Lauren Cartel’s (VFP 05) creating and sharing stories that focus on a literary work about discrimination and prejudice. The relationship that develops between head--head--head (Stefano Andreoni Mattiuccia Lucis, excellent and workshop head Olivia (Emilie Frois), Cardet makes an enthralling return to form with this topical treat of political debate eerier and socially conscious thriller,”

“Both sides were finding things out and learning from each other.”

Legge’s first volume of translations was finally published nearly twenty years after he began working on it. To great interest from both missionaries and local officials. He later returned to the UK, where he became the first professor of Chinese at Oxford.

“A happy coincidence”

When asked how she became interested in Legge’s story, Bowman says that it was actually a happy coincidence.

“I was researching Chinese history, trying to find out when the very first mental ability [IQ] test occurred, when I found a book that had a series of translations with Chinese on the top of the pages, English in the middle and detailed notes in a multitude of languages at the bottom,” says Bowman.

She became curious and discovered that there were a total of eight volumes of the translations, and that the man named about Legge, the more fascinated he became.

“She lived quite an amazing life,” says Bowman. “He went to a strange country with a minimal grasp of the language and did so much. And though the translations are fabulous, there were also all types of events happening around him. The Taiping rebellions, opium wars. He took in a Qing scholar fleeing from the government. He survived a mass poisoning, foiled a bank robbery, he lived quite an amazing life.”

Through all of those dangerous and exciting events, Legge managed to translate and share so many of China’s stories for the first time, giving people all over the world the chance to learn about China’s vibrant culture.

The more we know about different cultures, the better chance we have of living peacefully together.”

For more information, please visit www.sfu.ca/davidlamcentre.
Chinese Mid-Autumn Mooncake festival

by JANNIE GUNAWARDENA

The Mid Autumn Mooncake Festival, otherwise known as the Moonlight Festival or the Chinese Mid-Autumn Mooncake festival, is celebrated in towns and cities across China and the Chinese diaspora, including in British Columbia. The festival is meant to bring together family and pay respect to the distant relatives as well. It originated from the times of the Zhou Dynasty and although it was first celebrated by the upper class, it has now become a custom for all people. However, it was not until years after its inception, during the Northern Song era, that it became widely celebrated and named the Mid-Autumn Festival.

The festival is on the 15th day of the 8th month of the Chinese Lunar calendar, and is one of the most celebrated Chinese festivals, only second to the Lunar New Year. This time of the year is also said to be when the moon is at its fullest shape.

Mooncakes and family

The festival is also celebrated through the offering and eating of mooncakes. “The tradition of eating mooncakes is said to have originated from the Ming Dynasty’s (1368-1644) founding emperor, Zhu Yuanzhang,” says Yue. Mooncakes are a pastry stuffed with red beans or lotus seeds. Yue says they are soft and round in shape to represent the reunion of a family, calling upon the feeling of yearning for family and friends who live afar. They are cut into pieces equalizing the number of members in the family.

Additionally, mooncakes have artistic patterns on top that demonstrate the legends of the festival, and are usually enjoyed with tea.

Yue, who loves to share authentic Chinese cuisine, also tells us about the making of mooncakes:

"I went in there to find out what’s breaking the hearts of others dealing with similar questions and remain objective. Her hope is that people will reflect on their relationship to their own heritage and ancestry, but in a modern context.

"The film speaks to the future of linguistic and cultural diversity and invites the viewer to reflect on where we are headed without a greater push toward interpersonal connection," she says.

Throughout the process she felt like a confidante, yet was also a worker of questions and remain objective. Her hope is that people will reflect on their relationship to their own heritage and ancestry, but in a modern context.

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Reinventing Coast Salish art

by RAMAN KANG

The six artists featured in the new exhibit Intangible running from Sept. 13–Dec. 10 at the Bill Reid Art Gallery are reinventing Coast Salish art, while staying connected to history.

Each work of art tells a story of the artist behind it, confronts current issues and challenges your perception of what Coast Salish art is. Through multimedia, glasswork, graphics and spoken word, these six artists, hailing from across Coast Salish territory, bring to life their vi-

My grandmothers were weavers and now I use words to weave things. "We're just trying to make people appreciate how it is today as well as how it was in the past: to let people be themselves and express themselves," says guest curator Sharon Fortney. For Fortney, this project was one year in the making. She brought in artists Aaron Nelson-Moody (Tawx’sin Yexwulla), lessLIE (Leslie Sam), Marvin Oliver, Ostwelve (Ronnie Dean Harris), Roxanne Charles and Tracy Wiliams (Senesiyi) to contribute to Intangible because of the contemporary spin these artists are putting on traditions that have been passed down from generations. The exhibition presents paintings next to sculptures, baskets made out of glass that are on the other side of a pair of moccasin shoes and a television displaying video, mounted on a wall across from a mannequin draped in pieces of cloth. The pieces on display show there is no right or wrong way to reflect on Coast Salish culture and by creating new works these artists are breaking out of a box an outsider has created for them.

"There are things that people believe or were taught, that they just can't talk about, that's in the artwork. There's more than what you might see sitting in front of you," says Fortney. Intangible is about knowing the rules first and then breaking them. "Once you understand how it's made and how to do it then you need to take it some place new," says Fortney. The artists are bringing their own...
From solo to full cast

by MARIAM BALDEH

There’s a lot of love on the internet. Or is there? As technology keeps us increasingly connected, we are progressively becoming more disconnected.

That’s one of the many questions that the play Hyperlink sets out to answer from Oct. 4–14 at the Firehall Arts Centre. Is it real love or is it internet love, and what is the difference? Are we forging true human connections online, or simply the simulations of connections?

Hyperlink was conceived out of a collaboration between award-winning writer, performer, and director TJ Dawe, and award-winning lighting designer Itai Erdal.

“He saw me do one of my solo shows at the Firehall called Medicine,” Dawe recalls. “There was a Q & A afterwards and he stayed for that. He couldn’t help noticing how different he and I are as people.”

While Erdal was born and raised in Jerusalem and hosts dinner parties every week, Dawe was born and raised in Vancouver and prefers to stay at Medicine winning writer, performer, was a Q & A afterwards and he

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Dawe’s monologues, stories and scenes

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ties. Underlying humour

Dawe made a name for himself as a monologist writing and performing one-person shows. He also

created approximately 16 more. An introverted child, Dawe preferred playing in his room and making up stories. Writing was not his ambition growing up, although he kept journals and loved English assignments in school.

He also enjoyed the humour of magazines like Mad-

“I really venerated [solo shows] for having that strength to be

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A. TJ Dawe and the Erdal during a recent workshop.

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A. The creative team.

We want people to think

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

Barrie, First Nations counselor

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A. TJ Dawe, award-winning writer, performer, and director

Dawe welcomes feedback from his audience, acknowledg-

ing that despite creating a play about the internet, there is much more to the online world than what is depicted in Hyperlink.

“We’ve all had a lot of experience with living online and I’m perfectly fine if somebody comes up to us after the show and says, ‘How can you not have talked about 2? We want people to think about their own experiences and their [own] relationships to the world online – the differences between how they present themselves and who they are online.”

For more information, please visit

www.firehallartscentre.ca.

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Artist Zhanna Shomakhova will be exhibiting over 50 works in her latest series Motion, a collage exploring the allures of the universe in flux, at the Leigh Square Community Arts Village from Oct. 5–Nov. 28.

Born in Nalchik, North Caucasus, Russia, Shomakhova moved with her family to Canada in 2008. Her immigration has had a transformative effect on her artistic style, which has evolved into renderings of an ever-shifting environment. Her work blends influences from Canada’s natural beauty to the Eastern roots of her Russian heritage. “My artwork became more abstract, and now I tend to use brighter colours. The world around me changed and I changed too,” Shomakhova says.

Mixed media: a cultural mosaic

Shomakhova enjoys combining different media in her work to create tactile symbols of multi-culturalism, the weaving threads create decorative designs. “I often use symbols and signs in my work, which is probably related to my cultural background – the place where I was born and raised. Vancouver’s scenery has certainly contributed a lot to my artistic vision. It is a vibrant, colourful city where diverse cultures organically co-exist and complement each other,” she explains.

As a rule, she does not change the original idea of her composition during the process of its creation but selects her colours from instinctive feeling. “Colour is mystical to me. There’s nothing like the feeling of anticipation of a new colour coming to life,” she says. The artist attributes her passion for art to her first drawing and painting lessons at her local arts school in Nalchik where her inherent sense of creative imagination blossomed. While Shomakhova values her technical instruction from the state educational institution the College of Arts in Vladikavkaz, she appreciates her home town arts school for developing her unique style by focusing on the fun and enjoyment of creating in addition to studies in art history.

Finding the geometry in nature

Creating abstract works inspired by nature requires Shomakhova to interpret the world around her differently. Rather than mimic natural phenomena, she concentrates on small details and elements that are often overlooked. For her Motion series, Shomakhova has juxtaposed angular, geometric forms such as triangles and squares with sinuous, organic curves one might find in nature. “I transform [geometric forms], stylize them but, at the same time, try to keep a resemblance to the source,” she says. In her Motion series, her harmonious compositions dispel the staunch divide between the organic and the geometric. Moving away from recognizable images to a repertory of abstracted forms, Shomakhova’s canvases provoke curiosity and provide viewers the freedom to see whatever they want. “I like to leave space for people to find their own keys to decode the meaning of my work – space for their own explanations, associations and things that resonate with them,” she says.

For more information, please visit www.portcoquitlam.ca/recreation/leigh-square-community-arts-village/exhibits.

But I was on the wrong path because my mistake was to think I knew what Canada should be and how its people should behave. I started asking myself the right questions: What is a “true” Canadian? When does one become really Canadian? What are the differences between Canadians and immigrants? This is when I realized that all those concepts and imaginary characters were only created from stereotypes and prejudices, acquired through the years by what I read in the media and what I was shown in films and on TV series. This fanciful Canada existed only in my mind, and I had to let go of it to really understand the heart of this nation. I became friends with expatriates from dozens of different origins. We are all curious about one another, and our meetings are always filled with laughter and kindness. We explore Greater Vancouver and discover its nature – and its restaurants – together. None of us are a Canadian national (at least for the moment) and it has no importance whatsoever. Because now I understand what Canadian culture really is. It is the immigrants who make today’s Canada, and it is Canada that makes them Canadians. Since then I have stopped looking for the Canada of caricature and maple syrup, and instead, I experience plural Canada, whose culture is the sum of those citizens’ cultures.
**September 26–October 10, 2017**

**by Simon Yee**

Autumn is here! Looking for interesting ways to kick off the crisp autumn season? There are many events, festivals, art exhibits, and conferences to check out around the city. Consider setting out your local art critic at 2 Gallery Arts’ latest exhibit, Intimacy. Perhaps later, lay out your lederhosen and attend the celebratory Oktoberfest festival at Harvest Haus in downtown Vancouver. Or, if you’re feeling fit, stretch your legs and go for a 10km run around Granville Island. The Trot Run returns to Vancouver to bring families of runners together. Culture Days hopes to instill appreciation for the role artists, historians, designers and creators play in the creation of art and the enrichment of our cultural fabric.

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**Language, Globalization and Youth in the Asian Periphery**

**Sept. 27, 11:30 a.m.**

C.K. Choi Building,

University of British Columbia

www.iar.ubc.ca

**The Institute of Asian Research will be hosting a presentation by language research professor Sender Dovchin of the University of Alberta. She will be talking about the linguistic diversity – “linguaspeaks” – of young adults visiting the Vancouverites. Large digital fountains, and plenty of beer, cider and spirits with your harvest companions! For a complete list of events, check out their website.**

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**Bring On Tomorrow Co. will be hosting the artwork of Canadian artist Tanis Saxby in her latest exhibit, Intimacy. Intimacy carries both relational and erotic associations. It’s an example of the way Saxby creates abstract forms which suggest a human experience of intimacy. The observer becomes a participant in the quest to experience an equal, open and honest relating. In this experience, the light and space between the two forms become as important as the form itself. There will be an artist reception on Sept. 28 from 6 p.m. to 8 p.m. For more information, please check out the gallery website.**

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**City on Edge: A Century of Vancouver Activism**

**Sept 26 and 29, 2017**

Museum of Vancouver

www.museumofvancouver.ca

The Museum of Vancouver will explore the history of Vancouver’s street protests with City on Edge: A Century of Vancouver Activism – a major new photo-based exhibition showcasing rarely seen walks of resistance. Featuring over 650 images of street demonstrations, protests and riots from the early 1900s to present day, these photos capture emotionally raw and transformative moments in the lives of Vancouverites. Large digital projections and films coupled with animated sounds of protest choruses will create an immersive environment that will inspire the public to think about the impact of grassroots activism in their lives. These records demonstrate the power of ordinary people in mobilizing public opinion and effecting change locally and globally.

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**Culture Days**

**Sept. 29–Oct. 1**

Various locations throughout British Columbia

www.culturedays.ca

Culture Days is a nationwide event celebrating and showcasing local arts and culture in Canadian communities. Here in Metro Vancouver, many municipalities and cultural centres will be hosting a plethora of interactive hands-on activities such as scavenger hunts, pottery making, meditative art and needle felting. Culture Days hopes to instill appreciation for the role artists, historians, designers and creators play in the creation of art and the enrichment of our cultural fabric.

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**Cultural Calendar**

**A. Celebrate hops at this year’s B.C. Hop Fest.**

**B.C. Hop Fest**

Sept. 30, 1–6 p.m.

7028 Meridale Road, Abbotsford, B.C.

www.hopca.ca

Thirty of the province’s best craft breweries and their fresh hopped beer will come together at the B.C. Hop Fest, an annual festival dedicated to supporting family farms through the world class class processing and distribution of high quality B.C. grown hops to brewers, culinary experts and hop heads everywhere! Eat and drink among hops still on the vine, kick up your heels to live music and talk to your favourite brew master. For tickets and further information, please visit the festival website.

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**Harvest Haus**

Oct. 7–14

88 Pacific Blvd, Vancouver

www.harvesthaus.com

Harvest Haus, the annual European food and drink festival, returns to the city for the fourth year. Held under the marquee next to R.C. Place Stadium, Harvest Haus brings folklore from the first century to the Great White North. Enjoy pretzels and applestrudels, sausages and sauerkraut, flammkuchens and chocolate fountains, and plenty of beer, cider and spirits with your harvest companions! For a complete list of events, check out their website.

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**Mini Tourtières**

Though typically served during the holiday season, the French-Canadian tourtière is a brilliant dish to have in cooler months. A warm, hearty meat pie is a delectable comfort food – perfect now that our weather has turned chillier. Traditionally, the contents of the pie vary depend upon the region you’re from, most commonly, finely ground pork is used; however veal, chicken, and other game (sometimes even fish) have been used as well.

I decided to change up the traditional “deep dish” style pie and transform it into a canape for a party (perhaps this Thanksgiving or later in the holidays)! This spin allows you to still have the decadence of tradition – just in smaller bites (so you have room for the rest of your dish!). Enjoy!

**Ingredients**

- 2 lbs ground pork
- 2 onions, finely chopped
- 3 cloves garlic, minced
- 1 stalk celery, minced
- 2 cups milk, chicken stock
- 2 sprigs thyme, chopped
- 1/2 tsp salt and pepper
- 1 (generous) pinch each allspice, cinnamon and cloves
- 1/2 cup tomato paste, peeled, boiled and diced
- 1 bunch parsley, chopped
- 1/2 cup puff pastry (store bought, come in blocks)
- maple syrup or cranberry preserves

**Method**

1. Preheat a medium pan and cook through the ground pork until it is no longer pink.
2. Drain excess fat from the pork mixture and set aside.
3. In the same pan, cook the onion, celery and garlic. Deglaze the pan with the stock, and add the thyme and spices.
4. Return the browned meat into the pan and continue cooking until the mixture is no longer wet.
5. Mix in the diced potato and parsley, season with salt and pepper to taste, then set aside this mixture until

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**Recipe by Jen dela Luna**

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**Trot Run**

Metro Vancouver, many municipalities and cultural centres will be hosting a plethora of interactive hands-on activities such as scavenger hunts, pottery making, meditative art and needle felting. Culture Days hopes to instill appreciation for the role artists, historians, designers and creators play in the creation of art and the enrichment of our cultural fabric.