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The Source

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Verbatim

Canada, who are you?

by MANON CLASTRIER

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 colourful 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

See "Verbatim" page 9

Documentarists hit home(s) at VIFF

by FLORENCE HWANG

This year's Vancouver International Film Festival features several documentaries that touch on subjects such as family relations, self-expression and preserving culture.

Here are three directors *The Source* spoke with about their films.

Shut Up and Say Something

As an admirer of spoken word artist Shane Koyczan's work, director Melanie Wood was

happy to work on a film featuring the man and artist.

Koyczan's longtime friend Stuart Gillies trusted Wood in telling Koyczan's story. The film explores the man and the artist and how his life affects his art.

"I think both Stuart and I realized that someone who was as articulate as Shane could really go a long way telling not just his personal story but a greater architectural story that we can all relate to," 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 became passionate about telling real stories when working in current affairs.

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. "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

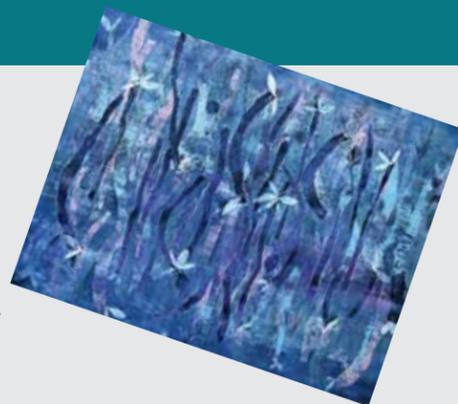
Unarmed Verses is a documentary that shines a spotlight on low-income students, such as 12-year-old Francine, who are faced with vacating their

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Cultural Spotlight



Photo courtesy of Coquitlam Heritage Society

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-Canadians 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

The tours are free and open to everyone.

Early settlers

“The French Canadians settled in the area in 1909 and 1910,” says Klaric. “They were employed at Fraser Mills and worked for the Canadian Western Lumber Company.”

“There were a lot of racial tensions taking place at the mill and throughout Canada at the time, and so they wanted to recruit more white workers as most of the workers at that time were South Asian and Asian,” says Klaric.

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 one a 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 Guildford Way in Coquitlam.”

The tour continues along Brunette 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



Photo courtesy of Coquitlam Heritage Society

▲ Walking tours in Maillardville.

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 payed 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



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A gathering to spotlight Maya spirituality

by YUSHENG 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 Re-birth: 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 environmentalist spirituality, I would say. You are not worshipping idols. You are pretty much trying to get connection with nature," says Cojti, member of the Indigenous Maya peoples.

ticed 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.

“It's important to take this stigma off our spirituality.

Avexnim Cojti, indigenous Maya

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



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▲ Maya spirituality is something Avexnim Cojti holds close to her heart.

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 prac-

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, when it comes 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." ☞

Photo courtesy of Avexnim Cojti



Left Bank



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 their 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

gust, the new environment minister and the new attorney general, George Heyman and David Eby, held a press conference at which they announced that the provincial government would be seeking intervenor status in 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 two 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 make these contradictions 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. ✊



Photo by Mark Klotz

▲ Protests against Kinder Morgan's Trans Mountain project started in 2014.

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 for its pipeline from Justin Trudeau, who broke a key election-campaign promise to B.C. residents by not ordering a redo of the pipeline's National Energy Board process, this time the terrain in many ways favours the anti-pipeline activists.

That's because, first and foremost, there is a new B.C. government in place. In July, an NDP-led government came to power with the support of the three Green Party MLAs. In Au-

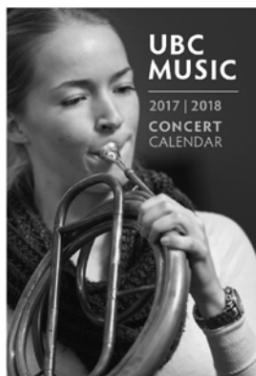


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Celebrating Milestones, New Faces and Special Guests with the UBC School of Music 2017-2018 Concert Season

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.

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 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 China as possible. It would seem unlikely that a young boy in the western reaches of Europe would become enamoured with the culture and language of 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. “He sent 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 mis-

sionary, but for three years he had to stay in Melaka, Malaysia, as China at the time was closed to foreigners. This, however, turned out to be a blessing in disguise as Legge decided to use that time to begin an extremely ambitious project. He recognized that if the Europeans who were arriving in the area had a grasp of the local stories, morals and philosophies, it would make communication easier.

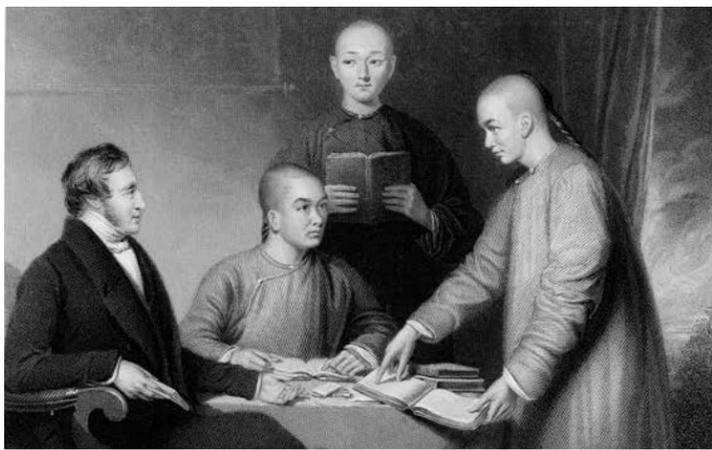
“He decided to translate all of the Chinese classics so that the missionaries who came out there could learn the local stories, traditions and culture,” says Bowman

Exotic exploits

Three years after he arrived in Asia, the Treaty of Nanking was signed, which ended the First Opium War between Britain and China and gave Hong Kong to Britain. Legge moved to the now-British controlled island, 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 oppor-



▲ Dr Legge and his three Chinese students.



Photo courtesy of Marilyn Bowman

▲ Marilyn Bowman, Professor Emerita, Department of Psychology, Simon Fraser University.

tunity 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.

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

Legge’s first volume of translations was finally published nearly 20 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 accident.

“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 third 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 the more she learned about Legge, the more fascinated she became.

“He 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 world is so interconnected,” says Bowman. “And I think that we all need to appreciate that cultures have different ways of thinking about things. 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.

Vancouver International Film Festival
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The Workshop
Laurent Cantet – France
TUE. OCT 10 9:00 PM PLAYHOUSE
FRI. OCT 13 12:30 PM SFU-GCA

Expanding on ideas that made his *The Class* (VIFF 08) a Cannes’ Palme d’Or winner, Laurent Cantet’s deft and captivating drama focuses on a literary workshop in depressed La Ciotat (near Marseille) and the push-pull relationship that develops between hot-headed—and possibly violent—student Antoine (Matthieu Lucci, excellent) and workshop head Olivia (Marina Fois). “Cantet makes an enthralling return to form with this topical fusion of political debate session and socially conscious thriller.”—*Variety*

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BPM (Beats Per Minute)
Robin Campillo – France
SAT. SEP 30 3:15 PM PLAYHOUSE
MON. OCT 2 6:15 PM PLAYHOUSE

A crowd favourite at Cannes this year, Robin Campillo’s fast-paced drama positively vibrates with energy, commitment and joie de vivre. As the AIDS crisis claims more and more lives in early 1990s Paris, the AIDS activist group ACT-UP begins a heated campaign to raise awareness and disrupt the blasé middle class. “Five stars! Compellingly combines elegy, tragedy, urgency and a defiant euphoria... This film has what its title implies: a heartbeat. It is full of cinematic life.”—*Guardian*



The Valley of the Wolves
Jean-Michel Bertrand – France
THU. OCT 5 6:30 PM SFU-GCA
SAT. OCT 7 11:15 AM INTL VILLAGE 10

Director Jean-Michel Bertrand (*Flirting with Heights*, VIFF 11) spent three years deep in the French Alps single-mindedly seeking out wolves in their natural habitat. Gradually, he managed to closely observe one wolf pack—and ended up being accepted by them... Full of sublime images of the titular mountain valley (which Bertrand refuses to reveal the location of), captured in all four seasons, and the spectacular flora and fauna that live there, this is a gorgeous adventure story worthy of Jack London.



Happy End
Michael Haneke – France/Austria/Germany
TUE. OCT 3 6:15 PM CENTRE FOR ARTS
THU. OCT 5 3:30 PM CENTRE FOR ARTS
SUN. OCT 8 6:15 PM CENTRE FOR ARTS

With Michael Haneke directing, you know the title of his latest work is nothing if not deeply ironic. As the Calais refugee crisis unfolds, the rich, disaffected Laurent family—including paterfamilias Georges (Jean-Louis Trintignant) and aunt Anne (Isabelle Huppert)—is sundered by the arrival of Anne’s 13-year-old niece (Fantine Harduin, superb)... “Distinguishes itself from much of [Haneke’s filmography] in the deployment of unexpectedly approachable dark wit and thriller-ish sensibility.”—*Sight & Sound*



A Season In France
Mahamat-Saleh Haroun – France
FRI. OCT 6 7:00 PM INTL VILLAGE 9
TUE. OCT 10 1:30 PM INTL VILLAGE 9

Having fled the civil war-ravaged Central African Republic for Paris, a respected teacher (Eriq Ebouaney) now barely fends for his family by peddling produce. While he finds a loving companion (Sandrine Bonnaire) who helps him confront his past traumas, French bureaucracy proves a harsher mistress, impeding his bid for asylum and chance at a new life. Mahamat-Saleh Haroun offers a compassionate and visceral account of the unenviable lot of illegal immigrants struggling to maintain a sense of dignity.



Ava
Léa Mysius – France
FRI. SEP 29 3:00 PM INTL VILLAGE 8
SUN. OCT 1 6:45 PM INTL VILLAGE 9

Soon to go blind, defiant 13-year-old Ava (Noée Abita) resolves to exploit her summer at the beach to its fullest. In debuting director Léa Mysius’ hands, this resolution takes us to some exciting places as Ava explores her sexuality and falls in with a beach-bum bad boy (Juan Cano)... “[The] startlingly assured, exquisitely shot *Ava* is a film that doesn’t simply explore the textural possibilities of 35mm film for the hell of it, it makes thematic use of them, to stunning, evocative effect.”—*Variety*



Dalida
Lisa Azuelos – France/Italy
SUN. OCT 1 3:45 PM INTL VILLAGE 9
WED. OCT 4 9:15 PM RIO

Paris-based singer/actress Dalida is given the biopic she deserves in Lisa Azuelos’ chronicle of the woman who galvanized the French music scene between the late 50s and the mid-80s. While selling 170 million records worldwide, she endured unbearable tragedy in her personal life and committed suicide in 1987. Newcomer Sveva Alviti in the lead “is not only a dead ringer for the dead star but also, just like the title character, a charismatic force of nature that’s impossible to ignore.”—*Hollywood Reporter*



Django
Étienne Comar – France
FRI. SEP 29 3:15 PM CENTRE FOR ARTS
THU. OCT 12 6:00 PM SFU-GCA

Writer Étienne Comar (*Of Gods and Men*) makes a daring directorial debut by confining this look at the life of legendary jazz guitarist Django Reinhardt (played marvellously by *A Prophet’s* Reda Kateb) to the soul-forging months during WWII when the musician had to make a choice: collaborate and go on a tour of Germany or face up to the facts and resist... Co-starring the great Cécile de France. “Kateb [gets] the chance to shine in... [this] handsomely made affair with one of the best scores imaginable.”—*Variety*

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

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Photo by fitz2008

Chinese Mid-Autumn Mooncake festival

by JANMIE GUNAWARDENA

The Mid Autumn Mooncake Festival and Chinese Dance Demonstration will be taking place on Oct. 4 at Mackin House in Coquitlam.

Jessica Yue, Chinese food stylist, dancer and traditional Chinese dance choreographer will perform as well as teach the audience traditional dances.

The two dances that will be performed at the Mid-Autumn festival are *Luminous Peach Blossom* and *Peacock Bamboo In The Moonlight*.

"[*Luminous Peach Blossom*] showcases radiant girls dressed in petal-shaped costumes dancing happily in youthful exuberance," says Yue.

This particular dance symbolizes branches of peach blossoms in full bloom while *Peacock Bamboo In The Moonlight* represents a flock of peacocks

dancing elegantly by a beautiful lake.

"This Dai dance brings you to a distant but beautiful peacock hometown," says Yue.



▲ Jessica Yue performs a traditional Chinese dance.

A dance instructor at community centres, churches and elementary schools across Vancouver since 1997, Yue recently became inspired to start telling stories through dance.

Jessica Dancing Studio, the studio Yue established in 2012, promotes interchanging culture by holding presentations, public seminars and workshops on Chinese dance. The studio's goals are to encourage healthy body images, create positive attitudes toward teamwork and education, and most importantly, the pursuit of excellence.

Yue says she wants to use the art of Chinese dance to display spirit and joy, as well as serenity and strength.

The Chinese mid-Autumn Mooncake festival

The Chinese Mid-Autumn Festival occurs to thank the moon and to honour the harvest. The

ancient Chinese people recognized the relationship between the moon, the changes of the seasons and agriculture.

The festival is meant to bring together family and pay respect to distant relatives as well. It originated from the times of the Zhou Dynasty and though 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 equalling 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 will also demonstrate how to bake mooncakes. ☞

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

► "VIFF" from page 1

cramped homes to make space for a high rise that they are economically barred from in North York. It follows Francine as she finds her voice by enrolling with her peers in a local arts workshop that focuses on poetry and music.

Charles Officer wanted to tell stories of the black youth in his film *Unarmed Verses*. Through a friend, he met the community that was off the beaten track. He spent a year and a half getting to know them before he started filming. It was there that he met the people who would be included in the film. He wanted to explore the concept of racism.

"I went in there to find out what's breaking the hearts of these young black kids in these communities that don't have much agency over things. That was the intention and it just

so happened that it was going through a revitalization [of a housing development]. I was looking for the characters first. What was happening in the community was just happening as I stepped into it," says Officer.

His film premiered at the Hot Docs festival in Toronto where it won the best Canadian documentary film.

When asked why he named his film *Unarmed Verses*, he explains the title was a play on the word "unarmed." He points to the Trayvon Martin shooting in which George Zimmerman was found not guilty.

"We often spend so much time focused on what's happening in the United States, but in this country we don't address the exact same things that are actually happening here. It doesn't matter that it's happened in another place. The fact that it's

actually a problem here where unarmed black youth are killed, there are no borders to that... These children don't grow up with guns in their hands and criminal minds, [but] the stigma attached to community is that they're not safe, that they need to be completely torn down to be worthy again. It's not true," he says.

Since the film's completion, there hasn't been any follow up with the residents of the redeveloped complex.

"So no one checks in to see if they're alive, if things worked out ok, if there are issues, so the saga continues," he says.

Keep Talking

In 2012 Chicago-based filmmaker Karen Weinberg went to teach a weeklong class in Alaska where she met young adult students working on preserving their language and culture.

She instantly became fascinated with the village of Kodiak and its people.

As an editor with a documentary focus, she felt it was time to direct her own film, *Keep Talking*.

In the film, four young women are fighting to reclaim and revitalize the Alutiiq language, which has less than 40 fluent speakers left. Women are very much at the centre of efforts to revitalize Alutiiq in Kodiak.

"Once I met this group and learned more about their language revitalization movement, I was hooked by the idea of helping to share their story of the Native Village of Afognak," Weinberg says.

She wanted to ensure that the community felt represented in the film so she held numerous feedback sessions with film subjects, elders, advisors and test groups.

Throughout the process she felt like a confidante, yet was able to ask uncomfortable 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.

She hopes indigenous communities struggling with language loss will see things they can relate to, so they don't feel alone in what can be a very lonely journey.

"I think it helps to see stories of others dealing with similar issues, especially when there are measurable successes and wins. We all need stories of hope," she says. ☞



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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 vision.

weavers and now I use words to weave things,” he says.

His work reflects why there is a need for constant creation and redefinition of what it means to be Coast Salish.

Reinventing Coast Salish art

All of the artists are “faithfully reproducing,” says Fortney. Instead of weaving baskets, Oliver sandblasts glass to etch art into art. Nelson-Moody uses traditional copper to create an original sculpture that tells a story of his grandfather. Charles uses her art to start a conversation about the silencing of Coast Salish women, food security and the fentanyl crisis happening in

“My grandmothers were weavers and now I use words to weave things.

Ostwelve (Ronnie Dean Harris), from Sto:lo Territory of BC

“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 Williams (Sesemiya) 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.

the city. From the use of fish skin leather by Williams to lessLIE’s reinvention of logos, the artists explore their individual connections to their culture and the world around 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 somewhere new,” says Fortney. The artists are bringing their own

The need for creation

“Definitions have put us in boxes, we’re more than that, we’re more than what our status cards say,” says Ostwelve (Ronnie Dean Harris), from Sto:lo Territory of BC (Fraser Valley). This is the first time he has used video



▲ Roxanne Charles demonstrates the silencing of Coast Salish women through her art.



▲ Marvin Oliver etches design into his glass work.



▲ Marvin Oliver reinvents basket weaving by making them with glass.

in an exhibition. In his piece, he visits places that are sacred to him, places where his grandparents took him, there he contemplates what it means to be Coast Salish and expresses that in the video. For Ostwelve, a large part of his culture has been erased, so he creates pieces that express what he knows about the culture at this point in time and space. He does so by using multimedia and spoken word to get his point across. “My grandmothers were

authenticity to their pieces instead of conforming to what outsiders see as being authentically Coast Salish. “We decide what Coast Salish art is,” says Ostwelve. ✎

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



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Lori Roggman



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For more information and to register, please contact Ana at 604-298-5888 amachado@pirs.bc.ca

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All photos by Raman Kang



Photo by Jordan Jenkins

▲ TJ Dawe and Itai Erdal during a recent workshop.

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 home and read.

"[*Medicine*] just blew me away and I thought, I want to work with this guy," Erdal adds.

It dawned on them in conversation that the internet is a part of everybody's life these days, but it is generally not talked about on stage. Four years later, the result of that chat is a collage of different moments, monologues, stories and scenes relating to the internet; how it is changing the way people interact, and the growing gulf be-

tween our real and online identities.

Underlying humour

Dawe made a name for himself as a monologist writing and performing 16 one-person shows. He also co-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*.

the one person on stage, and that they were able to change anything in time because there was nobody else that would be f-ing up," says Dawe. "You're not denying somebody a cue line if you had a little line and you messed up, it's just yourself, and you wrote the script so there's no writer that's gonna be slapping you on the wrist. I was really drawn to that. I loved the freedom that it offered."

With a project like *Hyperlink* that boasts an ensemble cast, different skill sets coalesce and

“ We want people to think about their own experiences and their [own] relationships to the world online.

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

To this day, even his darker and more somber-toned autobiographical works are laced with humour.

"Growing up I loved reading *Mad* magazine. I loved the way that was their ethos; that anything can be questioned, anything can be made fun of," Dawe says. "And just how alive it makes you feel to be caught up in a big belly laugh. It's a healing thing, I think it's something we all need. I think [with] belly laughs and orgasms on a regular basis we would all be a much happier world."

Creating solo work

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

complement each other in the interest of making the show better. The show is produced by the Elbow Theatre, a Vancouver-based theatre company started by Erdal in 2012.

A unique feature of the show will be a 45-second "instamission." "[Instamission is] an intermission that's specifically designed to get people on Instagram," says Dawe. The audience will get relief for not having been allowed to look at their phones and can post pictures on Instagram or check texts.

"We're really hoping that the play draws an audience that doesn't normally come to theatre because a lot of people don't necessarily think that theatre is relevant to them," says Dawe.

Dawe welcomes feedback from his audience, acknowledging 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 _?' 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.



Photo courtesy of Itai Erdal

▲ The creative team.

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Expressions of abstraction

by KIRA MCLEAN

Artist Zhanna Shomakhova will be exhibiting over 50 works in her latest series *Motion*, a collection 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 multiculturalism, the weaving threads of nature into balanced and patterned 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.

Her artwork draws upon the exceptional natural landscape of British Columbia. Whether it be a gust of wind rustling leaves, the rhythmic waves of the ocean or the elegance of falling snow, Shomakhova is reminded of nature's unpredictability and spontaneity.

"Every day we hear from mass media how the world changes for the worse. A lot of horrible things, like natural disasters and wars are happening every minute and I want my works to remind people how beautiful the world is around us," she says.

To express the rhythm and motion of the universe, Shomakhova relies heavily on texture and colour to create complex surfaces and depth in her paintings.

"The most important for me is the first stage when I use gesso to produce an effect of an old, scratched, threadbare surface. Then I use multiple layers of colour, until I achieve the effect I am looking for," says Shomakhova.



▲ Balance, acrylic on paper.

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 intuition 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



▲ Artist Zhanna Shomakhova.

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.

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► "Verbatim" from page 1

of my heart in Vietnam. And I am delighted to have access to all of that in Vancouver, which is rather difficult in my small country of Belgium.

But in my head I was thinking: "Is this really Canada?" I was wondering where the tall, strong Canadian man that hunts caribou in snowy forests and comes back home to eat poutine with his family was? Or, the polite to a fault Canadian woman who goes to see her favourite hockey team play and apologizes to the fans of the losing team? I am over-caricaturing, but you understand: it was those imaginary characters that I thought I would meet when I moved here. I had crossed the ocean to discover Canada and its culture, and I had the impression of having failed.



▲ The many faces of Canadians.

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 caribou and maple syrup, and instead, I experience plural Canada, whose culture is the sum of those citizens' cultures.

Translation by Louise Dawson



Cultural Calendar

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, plays and conferences to check out around the city. Consider letting out your inner art critic at Z Gallery Arts' latest exhibit, *Intimacy*. Perhaps later, lay out your lederhosen and attend the celebratory Oktoberfest festival Harvest Haus in downtown Vancouver. Or, if you're feeling fit, stretch your legs and go for a 10km run around Granville Island to support the Greater Vancouver Food Bank. Happy Thanksgiving everyone!

Language, Globalization and Youth in the Asian Periphery

Sept. 27, 12 - 1:30 p.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 Aizu, Japan. She will be talking about the linguistic diversity – “linguascapes” – of young adults in Mongolia's online and offline environments. She hopes to reconsider the role of varied cultural genres and linguistic resources in a globalized context, therefore considering the important interplay between language and globalization. Check out their website for more information.

13: The Musical

Sept. 28–Oct. 1 and Oct. 4–8
Waterfront Theatre, Vancouver
www.bringontomorrowco.com

Bring On Tomorrow Co. will present a hilarious and clever coming-of-age comedy, *13: The Musical*, at the Waterfront Theatre. Yanked from his New York City life after his parents' divorce, 12-year-old Evan Goldman has a lot going on: he's navigating the popularity pecking order at his new small-town school and planning his epic Bar Mitzvah – all the while trying to fix his family left in disarray since his parents'

break-up. The comedy hopes to be an uplifting reminder that true friendships can be found in unexpected places. Please visit the website for tickets, cast and showtimes.

Intimacy | Tanis Saxby

Sept. 28–Nov. 11
Z Gallery Arts, Vancouver
www.zgalleryarts.com/tanis

Z Gallery Arts 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 coupling. 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 - 8 p.m. For more information, please check out the gallery website.

City on Edge: A Century of Vancouver Activism

Sept. 28, 2017–Feb. 18, 2018
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 choirs 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.



▲ Celebrate hops at this year's B.C. Hop Fest.

Kate Evans: Threads

Sept. 29, 7:30 p.m.
Chan Centre for the
Performing Arts, University
of British Columbia
www.chancentre.com

The Chan Centre presents cartoonist, activist and author Kate Evans in *Threads* on Friday, Sept. 29, 2017. Revealing accounts of hope and hardship, Evans will recall her experiences at France's Calais refugee camp as told in her acclaimed 2017 graphic novel *Threads: From the Refugee Crisis*. With projected images from her book as the backdrop, and live musical accompaniment by Iranian-Canadian hand drummer Hamin Honari, Evans will share a compelling reading. The evening will conclude with a thought-provoking moderated panel discussion on the power of art, both as a response to crisis and a means to inspire political and social movements. Please visit the Chan Centre website for tickets and more information.

Culture Days

Sept. 29–Oct. 1
Various locations throughout
British Columbia
www.bc.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 interac-

tive 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.

B.C. Hop Fest

Sept. 30, 1–6 p.m.
1905 Cole Road, Abbotsford, B.C.
www.bchop.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 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.

Harvest Haus

Oct. 5–14
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 B.C. Place Stadium, Harvest Haus brings folklore from the first century to the Great White North. Enjoy pretzels and apfelstrudels, sausages and sauerkraut,

flamkuchens and chocolate fountains, and plenty of beer, cider and spirits with your harvest companion! For a complete list of events, check out their website.

22nd Annual Cranberry Festival

Oct. 7, 8 a.m.–5 p.m.
Fort Langley Community Hall
www.fortlangley.com/bia/cranfest

This Fort Langley tradition celebrating Thanksgiving returns to the Fraser Valley for the 22nd time. Celebrate the cranberry fruit harvest with plenty of food vendors, cooking demos, door prizes, live entertainment and family activities. Come early in the morning for the pancake breakfast, and make sure you bring home a bag of cranberries for your Thanksgiving feast!

Turkey Trot Run

Oct. 8 (Kids), Oct. 9 (Adults)
Granville Island & False Creek,
Vancouver
www.turkeytrotrun.ca

For the 20th time, the Turkey Trot Run returns to Vancouver to bring families of runners together in a spirit of Thanksgiving and community pride. There will be two races: a 1.1 km kids run at 11 a.m. on Sunday, October 8 and a 10 km run for everyone else 13+ at 8:30 a.m. on Monday, October 9. Be sure to celebrate with other participants after the run with food, entertainment and door prizes!

Recipe by Jen dela Luna

Mini Tourtières

Though typically served during the holiday season, the French-Canadian tourtière is a brilliant dish to have in cooler months in general. 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 (and sometimes even fish) have been used as well.

I decided to change up the traditional “deep dish” style pie and transform it into a canapé 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 dishes). Enjoy!

Ingredients

- 700 g ground pork
- 2 onions, finely chopped
- 3 cloves garlic, minced
- 1 stalk celery, minced
- 325 mL chicken stock
- 2 sprigs thyme, chopped
- salt and pepper
- 1 (generous) pinch each allspice, cinnamon and cloves
- 3 potatoes, peeled, boiled and diced
- 1 bunch parsley, chopped
- puff pastry (storebought, 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



room temperature or cool completely.

6. On a cool, floured surface, roll out the thawed pastry to 1/8-inch thick, being sure to work quickly.
7. Cut the pastry into 2-inch circles (or squares).
8. “Dock” the centre of the pastry with a fork to prevent rise, then place a heaping spoonful of tortiere filling in the middle. Make sure to keep a clear border of pastry around the filling.
9. Lightly brush with an egg-wash, then bake the pastries in an oven preheated to 375°F for approximately 35–40 minutes or until golden and the filling is cooked through.
10. Serve warm with a brush of maple syrup or a dollop of cranberry preserves overtop!