My experiences of growing up in Vancouver are different from most people’s. For one thing, I am a Vancouverite, born and raised here. Also, my family has lived here for four generations. However, my family is of Chinese descent. I found it bewildering, growing up in Vancouver. I always felt as if I didn’t quite fit in, which is silly, considering I am a fourth-generation Vancouverite. I think it’s because people assume I am new to the city than I actually am and that English could not possibly be the only language I speak. And I think it’s because people don’t know their history.

I grew up in a part of the city where the population was mostly of Chinese and European descent. I found that my appearance marked me as someone who would fit into certain categories, regardless of the truth. Perhaps it was where I was hanging out. People would assume I was ESL or that I spoke and understood Chinese (Cantonese).

It is strange to be regarded as a foreigner or a newcomer in the city you were born in and have lived in your whole life. It is strange when people automatically assume that your parents must not be from the city and that they must not speak English. It is strange when people hold so many false ideas about you based only on your appearance.

One thing I noticed growing up is that people like to be in their groups; they like to form cliques. Sometimes it was based on ethnicity, other times it was based on language. There is a comfort in being with people like you who suffer the same kind of prejudice as you do.

In the high school I went to there were clear demarcations between white and Chinatown. It is strange when people hold so many false ideas about you based only on your appearance.

One thing I noticed growing up is that people like to be in their groups; they like to form cliques. Sometimes it was based on ethnicity, other times it was based on language. There is a comfort in being with people like you who suffer the same kind of prejudice as you do.

In the high school I went to there were clear demarcations between white and Chinatown. It is strange when people hold so many false ideas about you based only on your appearance.
Lived experiences of interned Japanese Canadians

by Simon Yee

This past summer, Universal Limited theatre members Yoshié Bancroft, Joanna Garfinkel and their team have been performing a historical re-enactment of the 1942 Japanese Problem at Hastings Park in Vancouver to remember the stories of those interned there, preserve that history and draw attention to similar events happening now.

Their next live performance will be on Nov. 16 at the Nikkei National Museum and Cultural Centre in Burnaby, followed by Hastings Park in Vancouver before being sent to intern and process Japanese-Canadians for their eventual relocation. The conditions at the park were extremely rudimentary and unsanitary, and those who remember recalled the horrible smell, noises and food. “Families were separated. Cars, cameras, and radios were confiscated, and uncertainty was rampant,” says Nikkei Museum curator Sherri Kawajara. “What happened was the result of fear, uncertainty, threat of an enemy and war.”

Recovering and re-enacting hidden history

It was this history that inspired Bancroft and Garfinkel to produce their historical play entitled Japanese Problem, which provides a look into living conditions at Hastings Park in 1942. They interviewed survivors, visited former internment sites and examined primary source materials for their performance.

While researching, one of the things they noted was the divergent accounts between the official version of the internment, such as those provided by the B.C. Security Commission and the accounts of those living there. One such picture that caught their attention was an interior shot of the Livestock Building by Leon Frank, featuring women and children in and around stalls. “The scene shown in the picture is very clean and serene on the surface. Though there are a thousand people (or more!) living there at the time, everything looks clean and ordered, and absent of people,” says Garfinkel.

“But if you look very closely, you can see children playing and hiding, which is a reflection of the larger story we are telling. You can see the troughs that acted as open sewers in the photo, even if they are swept clean to uphold the BCSC’s image of the site as an appropriate place to hold evacuees,” she says.

Their first live re-enactment was performed site-specifically at Hastings Park this past September. Praised for the play’s multi-layered storytelling, the play has its actors not only recreate and re-enact scenes that would have happened back in 1942, but also re-enact scenes that would have happened back in 1942, but also put the actors break character to comment and reflect on the situation and how it appears to present-day audiences. Their goal is not only to inform audiences about the past, but also to use the play to ask questions about anti-migrant racism and the widespread Islamophobia of the present.

“Seventy-five years later there is still lasting pain from the experience,” says Kawajara. “Hopefully now, through dialogue and this exhibit, we can find some healing and learn from the past so as to never repeat the mistakes made.”

To learn more about the exhibit, please check out www.hastingspark1942.ca. For more information about the play, please visit www.japaneseproblem.ca.
In an age of ever-growing mobility, migrants and tourists mingle in great numbers in most metropolises around the world.

The Green College at the University of British Columbia (UBC) will be the host of a panel entitled “Images of Movement: Migrants and Tourists” on Nov. 14. Led by Professors Gaoheng Zhang and Anna Casas, the panel will discuss how immigration and tourism interact, as well as how it is portrayed through photography and the media.

Debates and the media’s influence

“The Chinese community in Milan is one of the largest ones in continental Europe,” says Zhang. “And there has been lots of debate in the media about the benefits or drawbacks of their presence in the city.”

As with any debate surrounding immigration, there are many different viewpoints. In Italy, it is the Chinese that are talked about and used as an example the most when discussing issues of immigration, likely due both to their growing presence in the country as well as the relatively recent rise in number.

“Chinese mass migration in Italy didn’t really begin until the 1990s,” says Zhang. “In my opinion, I think that until the early 2000s, many of the journalists who reported on immigration were not very knowledgeable on the subject.”

An example of Zhang’s view is that during the 90s, when the mass migration began, there were a lot of Italian journalists who connected the influx from the East to the Chinese Mafia. These sorts of stories are (for the most part, at least) not reported today, as the media’s present-day angle on Chinese immigrants focuses on their entrepreneur ship and how they seek business opportunities, but it does show the power that the media has to influence its audience.

“For my presentation I will be mostly speaking about television, as that is the main source of information for Italian audiences,” says Zhang. “Certainly, the public’s opinion of Chinese migrants is influenced by the media, as they would not necessarily have many interactions with them in their daily lives: the main source of information about immigration comes from the media.”

The Images of Movement lecture is the second part of a series focused on the theme of movement and mobility. The two speakers at the lecture will be Gaoheng Zhang and Anna Casas, both of whom are Assistant Professors in the UBC Department of French, Hispanic and Italian studies. Casas, whose research and classes focus on gender and cultural studies in contemporary Spain, with a special interest in literature, cinema and photography, will be speaking on the subject of tourism in Spain, while Zhang will be focusing on Chinese immigration in Italy, and more specifically, Milan.

And that aspect of society is by no means limited to Italy. Arguments surrounding Chinese immigrants in Italy are the same arguments that are taking place all over the world, by different people and about different people.

“The Italian case is quite representative of Southern Europe in general,” says Zhang, “and I would say that the same kind of media debates have occurred in other countries around the world. The Chinese are an example, but I think there is universality to it.”

For more information please visit: www.greencollege.ubc.ca

Photos by Bjørn Giesenbauer (left) and Karen Eliot (right)
Women leading new global thinking and change

by ISHA DALAVA

The BC Women’s Economic Forum will take place in Sur-
rey under the title Women Leading New Global Think-
ing & Change Nov. 16-17.

Based in New Delhi, India, WEF organizes conferences around the world, often gathering women from more than 50 dif-
cerent nations. In this context, The Source met two B.C. women who will attend WEF as guest speakers: Anita Huberman, CEO of the Surrey Board of Trade; and Bonita Zarillo, city counselor of Coquitlam.

WEF is part of ALL Ladies League, the largest global women’s chamber in the world. For Zarillo, such organizations are crucial because they en-
able “women to increase the size of their networks.” For Hu-
berman too, conferences like WEF play an important role.

“They provide women and men opportunities to hear dif-
cent perspectives, to talk to each other, to inspire each other, how to do better in the world, not only from a busi-
ness perspective but a person-
al perspective. When you bring people together at such events it is about collaboration, new ideas and new programs for people around the world,” she says.

Skilled workers needed

As a representative of the Sur-
rey Board of Trade, Huber-
man explained that, according to Huberman, this will become even more relevant in the future, as the workforce is constantly chang-
ing, especially in the face of automation. The Surrey Board of Trade has been working to-
gether with local universities and manu-
facturers in B.C. so

that needs on both sides can be matched in order to tackle this problem of skill shortage.

“We want to provide ap-
propriate training programs, whether it is in welding, mak-
ing machines, or aerospace and we had some success in that,” she says.

A focus on women and underrepresented groups

In her talk at WEF, Zarillo will focus more on attitudes and behav-
ours that lead women to success.

“I want to share the experi-
ence of moving from business into local government and I do think we need more women’s voices at all levels of govern-
ment. I hope I can inspire wom-
en to consider this as a career option,” she says.

Zarillo was appalled by the lack of diversity on her council and that inspired her to change things.
Her role within the city council is to remind decision makers about the existence of people who are normally un-
derrepresented, like women or people with disabilities.

“I am constantly putting a gender lens on initiatives and planning. It is interesting how easy it is to forget about it. […] It just takes somebody to men-
tion it. It is not until somebody speaks out that people will start thinking about this issue and they will realize it is miss-
ing,” she says.

This year, WEF collaborated together with the Vancouver International South Asian Film Festival to celebrate stories from countries that are usu-
ally not represented by main-
stream cinema like India, Paki-
stan and Afghanistan.

“It is a wonderful idea to connect the art world with women and leadership. It wid-
ens the audience for WEF and I do think that there is a need to bring more people than just those interested in business and the economic forum to-
gether because there is also a component of leadership that is important in everyday life. I think it is a wonderful idea and I am looking forward to enjoy-
ning some of the films,” says Zarillo.

For more information, please visit www.wef.org or follow the conference live on weftv.org.

“I am encouraged by people showing concern, but I am also dis-

faced the grammar of the indus-
try happening right now. I think focusing on solutions reporting is a big part of that,” says Mor-
gan, who will co-present one of the sessions during MDO 2017.

Fair representation

Rahiba Mir, a graduate student in Educa-
tional Studies at UBC who was part of the advisory com-
mittee for MDO 2017, says that a fair representation of different ethnicities is not just a problem for Muslims, but for all margin-
alized communities. The project she is involved with, Not Just Your Average Muslim, is based on the Muslim Literacy Project.

“For me, it was important to realize it happened to all mar-
ginalized communities. We care about it because it’s not just a specific issue in itself, because the entire framework is faulty,” Mir explains.

Mir started this project because she was disheartened about prob-
lamatic narratives and ideologies regarding Muslims. She wrote an email, which then turned into an opinion piece, to The Tyee. In the letter, she urged her liberal friends to challenge their own as-
sumptions about Muslims.

“[There is] a necessity of fo-
cusing on ways to capture that, for women to have more op-
portunities and to be confident about doing so,” says Huber-
man.

According to Huberman, there’s a lot of trust; there’s a lot of talk about women’s perspectives, but a person-
ality change is not just a problem for Muslims.

“The hatred and discrimination run much deeper than [Trump’s immigration] ban and therefore, should be resisted against as much,” she wrote.

“When asked to take part in organizing this year’s Media De-

ocracy Day, she agreed to the idea because there is also a component of leadership that is important in everyday life. I think it is a wonderful idea and I am looking forward to enjoy-
ning some of the films,” says Zarillo.

For more information, please visit www.wef.org or follow the conference live on weftv.org.

vol 48 no 9 | November 7-21, 2017
‘Islamophobia is intertwined with sexism’

By MASHA RADEMAKERS

Canada, often regarded as an inclusive, multicultural haven, has increasingly become the scene of a series of hate crimes against Muslims. This is a concern and is the focus of a public lecture by Itrath Syed, PhD candidate at the School of Communication, SFU, on Nov. 14, at 7 p.m. after meeting Singh, who is now leader of the NDP, was attacked by a woman assumed to be from that community, “she says. “But there is also a more subtle racism going on in the media, in which Muslim peoples,” she says. “But there is also a more subtle racism going on in the media, in which Muslim

 itself is not new, but is presented in a more direct way than before, explains Itrath Syed, who researches the relation between Islamophobia and the media in Canada, post 9/11.

"Islamophobias have about Muslims. "These are all attempts to raise awareness and to address the stereotypes around Muslim women’s lives. But their continuation of life is also a form of racism, as long as Muslim women continue to be in the world, as long as they work and are part of their families and communities, they automatically go against this stereotype," she says.

The recent debate surrounding MP Ilia Khalid’s motion (M-103) to condemn Islamophobia revealed how sensitive the topic is in Canada’s multicultural society. Khalid received all kinds of hate mail and read the racist accounts aloud on live television.

"It is important to point at this double threat: they are seen as a danger, and are at the same time seen as submissive victims," says Syed.

For Syed, however, it is important to define the boundaries of an Islamophobic act or statement. "I see Islamophobia as a form of racism that targets religious communities, but also targets people assumed to be from that religious community," she says.

"An example of this is when Jagmeet Singh, who is now leader of the NDP, was attacked by a woman at a town hall, accusing him of being an Islamicphobic slur, while he actually identifies as Sikh."
A crawl across arts and countries

by Colleen Addison

Juan Pablo Gonzalez Amaya combines Venezuela with Vancouver, visual arts and music at the Eastside Culture Crawl.

A Venezuelan-born artist, Gonzalez now calls Vancouver home. The influence of both cultures can be found in a new exhibition held as part of the Vancouver Eastside Culture Crawl.

“My mom still lives in [Venezuela], so I know exactly what’s going on in the country,” explains Gonzalez, who moved to Canada in 2008 to pursue studies at the Alberta College of Art and Design in Calgary. “And feeling homesick makes me pull all these things in. [Yet] Canada is my home now too. I’ve been here almost 10 years. I’m a permanent resident; a part of this society.”

Gonzalez showcases this mix of cultures in an exhibition held as part of the Eastside Culture Crawl, a festival of visual arts, design, and crafts in East Vancouver. The show, a series of paintings depicting cultural and political Canadian and Venezuelan icons, can be viewed at the Artists’ Resource Centre from Nov. 16-19.

Dual heritage

Gonzalez’s art has come a long way since coming to Canada, he reveals.

“My work used to be very geometric,” he clarifies, speaking about the government-funded abstraction style so popular in his home country. “The Geometry of Hope had to do with [Venezuela’s] political situation. I’ve known a lot of political issues, like the political and social problems we had, the political movements and the states, ‘and it’s particularly interesting because the Venezuelan currency is worth nothing.”

Art, music and food

Cultural fusion is evident in every aspect of the life of Gonzalez, who, as well as being an artist, is also a cook and musician. With his partner, Alexandra, he owns a Venezuelan vegan food cart.

“We’re part of the local food movement. It’s cultural food. It’s vegan cultural food, which is a niche that we invented,” he says. “It’s this last interest that I played with at the time.”

Gonzalez is also a jazz musician who plays swing jazz and gypsy jazz with bands at locations around Vancouver about five days a week. “It’s this last interest that will also feature in Gonzalez’s exhibition at the crawl. At the crawl, he will perform a show about musical celebrities, Gonzalez will also have music and musicians at his studio.

Gonzalez’s work combines elements of Venezuelan and Canadian art.

“[Last year] I opened my doors to the Crawl and had music playing all weekend, and the people that I played with at the time were involved and it was very relaxed,” says Gonzalez. “We’re doing that again this year with more musicians, more music and more art to show.”

He adds that he is already getting requests.

“We’re really happy to do that because last year the response was really positive,” he says. “My building manager was like, ‘Are you going to have music again this year?’ It was such a good touch.”

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

Our Group Job Search Workshops are a flexible, 5 module rotating program, running weekly, with 16 sessions each month. This includes basic computer orientation, with instruction on using Word and Excel, and accessing the Internet.

Workshops are held within a culturally diverse environment, led by qualified facilitators.

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

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

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

Alley theatre, in partnership with New York Public Theatre, presents the North American premiere of The Ridiculous Darkness showing from Nov. 11-19 at the ANNEX.

The Ridiculous Darkness is a German radio play by Wolfram Lotz, written as a satirical work influenced by both the film Apocalypse Now and Heart of Darkness, a novella written by Polish-British novelist Joseph Conrad in 1899.

The play, translated into English by Daniel Brunet won the German Play of the Year and Dramatist of the Year awards since its first stage adaptation in 2015.

Challenging the notion of ‘foreign’

The play begins with a Somali man who seeks understanding after being charged with piracy. The show then follows two German soldiers as they struggle with their assumptions of people different from themselves. The final moment of the show leaves the audience with the message that attempting to understand and connect with ‘others’ is what ultimately keeps the audience sane.

“The play is an epic journey into what we consider ‘foreign,’ and it challenges people's perceptions of it,” says co-director Nyla Carpentier. “It’s a ridiculous time in the world. Makes sense to put on a play that reflects the issues as well as bring people together.”

Bringing Vancouver together

Representatives throughout the Vancouver community get to participate and even perform alongside the cast. Community participants include Theatre Terrific, Tetsu Taiko, Richmond Youth Honour Real-wheels Theatre, and the East Van Powwow Crew, among others. Thirty percent of revenues will go to these participating organizations.

“The show builds the audience into the world, so they get to experience the show like you’re in the world,” says Sharma.

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

For almost 50 years, Operation Eyesight has provided sight saving treatment and blindness prevention to millions of people.

We don’t just talk about eliminating avoidable blindness. We’re doing it.

Learn more.
1-800-583-6265
info@operationeyesight.com
www.operationeyesight.com

Serving you for almost 50 years,
Operation Eyesight has provided sight saving treatment and blindness prevention to millions of people.

We don’t just talk about eliminating avoidable blindness. We’re doing it.

Learn more.
1-800-583-6265
info@operationeyesight.com
www.operationeyesight.com

The idea of collaborating with the community came from the New York Public Theatre’s Public Works program, which produces one play annually created by and for New York residents to celebrate the diversity of the city.

“Marisa (Emma Smith, co-director) and I witnessed a production that was co-created and performed by a wide variety of professional actors, community members, and performance groups. It was such a powerful and transformative experience that we wanted to make a similar creation and for our own city. An exploration of how to connect across boundaries of difference,” says actor Daniel Arnold, who, with members of the Vancouver community, adapted the play.

Colour blind stories

Actor Munish Sharma described The Ridiculous Darkness as “Inclusive and interactive theatre.”

“It’s very progressive in what it’s doing. Through the forty cast members it does its best to be colour blind in casting and not perform the same archetypes in theatre. It does its best to honour the idea of making more inclusive theatre; it’s a ‘world play.’ Using the narrative it shows how people’s stories are all similar and that we can all learn from each other,” says Sharma.

Actor Munish Sharma described The Ridiculous Darkness as “Inclusive and interactive theatre.”

“The production also aims to be a different kind of interactive experience for the audience. ‘We try to create a world unlike any we’ve experienced. The production makes the audience involved by placing them in the physical playground that is our stage,’” says Carpentier.

But audiences are not going to be asked to come on the stage and perform.

“The show builds the audience into the world, so they get to experience the show like you’re in the world,” says Sharma.

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

The production also aims to be a different kind of interactive experience for the audience.

“We try to create a world unlike any we’ve experienced. The production makes the audience involved by placing them in the physical playground that is our stage,” says Carpentier.

But audiences are not going to be asked to come on the stage and perform.

“The show builds the audience into the world, so they get to experience the show like you’re in the world,” says Sharma.

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

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.

A. The Ridiculous Darkness explores the necessity to understand one another.
Raucous camaraderie: collectif9 puts their own spin on classical music

by CURTIS SEUFFERT

On Nov. 12, collectif9, a Montreal-based nine-piece string band, will take the stage at the Kay Meek Centre in West Vancouver to perform their latest acoustic concert entitled VolksMusica. The band has found a performative middle-ground between the intimate and the grand, aiming to share an engaging, entertaining approach to classical music.

It has been more than 10 years since Thibault Bertin-Maghit studied music performance, and even longer since he first picked up the double-bass at the age of 18. But before the bassist for collectif9 began playing classical music professionally, he played in bands as a teenager in France, where he grew up. Bertin-Maghit says the kind of companionship he found in those bands isn’t always found in larger string orchestras, which prompted him to create the unique size of collectif9: nine members, more than a typical string quartet, but fewer than most chamber music ensembles. “There was really this feeling of camaraderie - where you feel there’s a lot of energy on stage and communication with the audience,” says Bertin-Maghit. “It doesn’t feel the same way in the classical context usually. So the idea was to bring the classical repertoire and the energy and vibe you get from a non-classical concert [together] to create this camaraderie vibe onstage with eight other people.”

It’s not just the size of the band that differentiates collectif9 from other classical ensembles. The group also uses lighting and amplification to put on a rock-like audio and visual show. Andrea Stewart, cellist for collectif9, says the result is a more immersive experience than a typical classical performance. “We try to make a whole experience with the concert, and I think that’s one of the things that makes it a little bit different for the classical music audiences,” says Stewart. “It’s not its own visual interest, but we’re actually using it to highlight different parts of the musical experience to get you into the world that we’re trying to create.”

So the idea was to bring the classical repertoire and the energy and vibe you get from a non-classical concert [together] to create this camaraderie vibe onstage with eight other people.

Thibault Bertin-Maghit, musician

Bringing classical to the masses

On this tour, the ensemble is performing classical pieces from composers such as Ligeti, Shostakovich and Bartok, all of whom have drawn some influence from folk music, hence the name of the show, VolksMusica. For this particular stop in West Vancouver, however, the nine-piece band will be bringing on a few more performers for a Bartok arrangement.

“There’s [are going to] be nine string students. We’re going to do a workshop on a Bartok piece and they’re going to come play onstage with us for the concert because we love doing stuff like this, and we’ve done it a few times in the past few years,” says Bertin-Maghit.

The collectif9 will rehearse with the high school students and perform with them afterwards. This will not be the first time that collectif9 has brought on students and other performers either. Whether it be six-year-olds playing guitar or amateur adult fiddle players, Stewart says the collective tries to bring on other musicians as much as possible. “We do it whenever we can, honestly it’s really fun for us to do,” says Stewart. “It’s educational, but not in terms of us coming in and teaching someone how to play, but really letting people come up on stage and experience it.”

Stewart says the collective’s musical process gave the group its name – the camaraderie and shared experience of music is what drives the nine-piece ensemble.

“Every time you play music with someone else, you learn something different every time we get to go and do that with anyone, we learn something, and we hope that they learn something,” says Stewart. “But sometimes you learn something about yourself, or about the audience, or about the community. It’s a win-win all around.”

For more information, please visit the following sites: kaymeek.com www.collectif9.ca
Memoirs of a Romanian Canadian painter

By NAOMI TSE

After working as an artist for seven decades, Pnina Granirer has released a memoir, *Light Within the Shadows*, to chronicle her life as an artist.

She will be holding an artist’s talk and book launch in conjunction with her exhibit for the Jewish Book Festival on Nov. 16.

Establishing herself as an artist

As an artist, Granirer enjoys working with mixed media: from charcoal to acrylics and oil, as well as using feathers and leaves or other items to create textures in her work.

Early on in her career, Granirer says she was influenced by different artists and took a while to find her voice.

“I was never interested in trends and doing things in fashion,” says Granirer, 83. “I would get an idea and develop it, and as long as it was still challenging and fresh, I would keep going; and when I knew I was repeating myself, I would stop and look for a different idea,” says Granirer. “It was a very panicked moment: will I ever get another idea?”

“In the establishment of the art, they like to categorize you. I always hated to be categorized and I always thought that being different was an asset, but it’s not,” says Granirer.

Granirer is from Romania and grew up under two communist regimes, and also lived through World War II. As a Jew, Granirer feels fortunate to have avoided capture by the Nazis. According to Granirer, the Jewish population in Romania before the war was about 750,000 people but half of them were killed during the Second World War.

Romania sold their Jewish citizens to Israel and that was where Granirer ended up when she was 15. She met her husband and they moved to the USA, where her husband could work as a mathematician. At the time, Granirer was unable to get a work visa so she spent her time honing her painting skills. Granirer and her husband moved to Vancouver in 1967 and have lived here ever since.

A new challenge

Five years ago, Granirer decided to stop painting and focus on writing her memoir. In her previous writing attempts, she had found herself distracted by painting and found the writing difficult to pick up again where she left off. For Granirer, writing was another way for her to be creative.

“I realized how different writing was from painting. When you see a painting, you see it in its entirety and you can spend as much time as you want with it; but you need a certain amount of time to listen to a piece of music or [to] read a book,” says Granirer.

The book is written in the style of a play with three acts. The first act recounts her time growing up in Romania; the second act follows her life in Israel; and the last act is about her life in America and Canada.

As someone who likes to experiment and try new things, Granirer found writing to be a new challenge.

Granirer doesn’t like to sound preachy but humbly hopes readers will feel that “one must never lose hope and that humour helps one to cope with life in dire circumstances.”

Granirer says her exhibit at the Sidney and Gertrude Zack Gallery will be like a retrospective. Most of the pieces featured will be from her book. There will also be pieces that she’s never shown before, including some from her time as a student in Jerusalem.

For more information, please visit www.jccgv.com/content/jcc-cultural-arts.
Cultural Calendar

November 7–21, 2017

by Simon Yee

I hope everyone is having a great November so far. The weather may be cold and wet, but there is still much to see and do this month. Honour our veterans and fallen soldiers at a Remembrance Day ceremony, get cultured at an art exhibit, attend a movie festival, watch some live performances and, for the men, grow your facial hair for Movember awareness. From film festivals, craft markets and fan expos to theatrical plays, art exhibits and environmental lectures, there’s something for everyone! Here are a few events to mark down on your calendar.

* * *

Vancouver International Mountain Film Festival Fall Series
Nov. 7–10
Birch Theatre, Vancouver & Centennial Theatre, North Vancouver
www.vimff.org

This outdoor and mountain-loving-themed film festival has been promoting active lifestyles on the cinematic screen since 1996, featuring films that inspire and educate audiences about life at high altitudes. Watch alpine enthusiasts, skiers and adventure climbers scale the tallest cliffs, perform extreme skiing on some of the trickiest mountains and traverse snowy landscapes. Check out the festival website for tickets and showtimes.

* * *

Circle Craft Market
Nov. 8–12
Vancouver Convention Centre West
www.circlecraft.net

Circle Craft is dedicated to providing opportunities for craftspeople to connect with the community. Formed in 1972, Circle Craft has grown to become a major force in the marketing and promotion of quality craft utilizing a “direct from the artist” approach. Generations of locals and visitors have attended and enjoyed a market where they come face-to-face with fine BC and Canadian artisans and their wares, wood turners, glassblowers, sculptors and potters, clothing and jewellery designers, toy-makers and many more. For tickets and a complete list of artisans, check out the Circle Craft website.

* * *

Fan Expo Vancouver
Nov. 10–12
Vancouver Convention Centre
www.fanexpovancouver.com

Pop culture extravaganza Fan Expo returns to the Vancouver Convention Centre this month, featuring autographing and photo ops with celebrities, exclusive merchandise, cosplay sessions, workshops, exhibits and more! Watch your favourite comic artist produce their comic live, go behind the scenes in a brainstorming session with sci-fi screenwriters, meet and greet cast members, catch up with some of the latest animes, web series and TV shows airing today. Check out their website for tickets and more information.

* * *

Remembrance Day Ceremony
Nov. 11
Various locations throughout Canada
www.legionbcylcan.ca

Ninety-nine years ago this month, the First World War ended. The Great War, or the War to End All Wars, as it was called at the time, was one of the deadliest conflicts in human history. Today, Canadians hold Remembrance Day ceremonies on Nov. 11 in order to commemorate and honour the sacrifices Canadian soldiers made in the name of freedom. There are many Remembrance Day ceremonies held in municipalities throughout Metro Vancouver. To find a ceremony near you, please check out the Royal Canadian Legion website.

* * *

Only Drunks and Children Tell the Truth
Dec. 2
Firehall Arts Centre, Vancouver
www.firehallartscentre.ca

The Firehall Arts Centre will be producing and presenting Only Drunks and Children Tell the Truth, a play by celebrated theatre professor, a fertility expert, a sculptor and a clean energy entrepreneur. For tickets and more information, please check out the website.}

* * *

East Side Culture Crawl
Nov. 16–19
Various locations in the Downtown Eastside, Vancouver
www.culturecrawl.ca

Over 500 artists will be opening their studios to the public for four days as part of the East Side Culture Crawl visual art festival. Emerging and internationally established artists will be demystifying their artistic processes: watch textile artists build organic vests, glass blowers create glass sculptures, clay makers mold chalkies on the potter’s wheel and stumpy artists use their chainsaws to carve artistic wood figurines.

* * *

FACT-O: Focus on Deep Ocean and Biodiversity
Nov. 17, 5:30–8 p.m.
Beaty Biodiversity Museum, University of British Columbia
www.beatymuseum.ca

The French Ameri-Can Climate Talks – Oceans (FACT-O) will be traveling to Vancouver to hold a conference highlighting the impact of climate change on the biodiversity in deep oceans from the perspectives of France and Canada. The oceans play a major role in the functioning of the climate system and in return they suffer the effects of climate change, such as sea level rise and acidification. The degradation driven by human activities, such as overfishing and oil extraction pollution, have also contributed. These talks and workshops bring together scientists, representatives of NGOs and institutions in charge of ocean protection to disseminate knowledge, share experiences and foster Franco-Canadian partnerships.

* * *

Hopscotch Festival
Nov. 20–26
Various locations
www.hopscotchfestival.com

The 2nd annual Hopscotch Festival will be in Vancouver from Nov. 20–26, featuring some of Cana- da’s premium whiskies, beers and spirits available for tasting. This festival will also host live entertainment, delicious dinners, distillery tours, BBQ parties and master (tasting) classes.

* * *

Exhibition Centre, Abbotsford
www.westcoastchristmashow.com

Want to get your Christmas shopping done early? Why not come down to the Tradex Centre in Abbotsford for the West Coast Christmas Show? Check out holiday knick-knacks, decor ideas, hand-crafted toys and ornaments at the artisan market. Children can learn model making, decorate and bake Christmas cookies, and listen to storytime book at Santa’s Workshop. Plus, there will be plenty of live family entertainment, festive foods, and presentations and demonstrations on all three days.

* * *

The Fabric of Our Land
Nov. 19, 2017–April 15, 2018
Museum of Anthropology, University of British Columbia
www.moa.ubc.ca

For generations Salish peoples have been harvesting the resources of their territories, transforming them into robes of rare beauty and power. Symbols of identity, they acted as legal documents and were visible signifiers of the presence of knowledge holders. This exhibition features over 200 blankets. This exhibit by UBC’s MOA from Nov. 19 to April 15 is an opportunity to see the unique design of Salish blankets up close and to learn the rich history and significance of weaving in this region. The exhibition takes you on a journey through the past two hundred years of Salish weaving from the early 1800s through to today’s vibrant renaissance.

* * *

Peter and the Starcatcher
Various dates between Nov. 16–25, 2017
BlueShore Centre at the Cap, North Vancouver
www.capilanou.ca/blueshorefinancialcentre

Peter Pan got his name, how he met Tinkerbell and how he came to Neverland. It’s a rollicking tale of friendship, daring and the search for the leader in us all. For tickets and showtimes, please check out Capilano’s website.

* * *

Peter and the Starcatcher
Various locations
www.hopscotchfestival.com

Preparing for the East Side Cultural Crawl.

* * *

West Coast Christmas Show & Artisan Marketplace
Nov. 17–19
Trades – Fraser Valley Trade &