

Montréal
in winter
Page 5

The Source

forum of diversity

Vol 19 No 12 | January 8–22, 2019

www.thelasource.com



Nú to the new year

by COLLEEN ADDISON

Hello! Nú! Weyt-kp! Xaayda! As stated by Marianne Ignace, soon British Columbians will only be able to say one of these greetings and be understood. The other words are from Squamish, Secwepemc (Shuswap), and Haida languages, which are named as endangered in the UNESCO 2019 Year of Indigenous Languages observance. Here in BC, Ignace is fighting to save such languages from extinction.

"In the last few years, we've had exciting new ways to effectively teach languages in communities,"

says Ignace, director of the First Nations Language Centre at Simon Fraser University (SFU) and a member of the Secwepemc tribe who is fluent in Secwepemc and Haida. "It really gives hope that we can turn the situation around."

The First Nations Language Centre, as well as other BC centres and many indigenous communities themselves, are working to preserve and promote these languages.

Ways of seeing

These efforts are greatly needed in BC where the indigenous languages have fewer and fewer native speakers and where,

in most cases, the speakers are elderly.

"In my language [of Secwepemc], spoken in the interior of BC, we have 8000 speakers, [but] less than 100 native speakers, all in their 70s and 80s," says Ignace. "In Haida Gwaii, we have maybe 10, 12 speakers [of Haida] left. A number of coastal languages are in that situation."

Ignace believes the results of language extinction are dire. For example, when a language passes from common usage, the indigenous people who speak that language as their mother tongue can have difficulties communicating their needs to health care workers and legal personages. The

world too would be poorer, as humanity would miss out on other ways of seeing the world.

"Indigenous peoples have a connection to their homelands, to the landscape, shaped over thousands of years," Ignace says. "People think and speak in their language, so there's a unique window that is inherent in how the language is expressed."

As one example, Secwepemc grammatical structures indicate different ways of thinking.

"In the English language we articulate the nature of evidence for something that speakers know. Did we know it through hearsay? Did we know it from personal ex-

See "Indigenous Languages" page 4 >

Verbatim

A small rivalry persists – who can be more francophone than the other?

by SARAH DELAIRE

"The important thing is to just be passing through."
EUGENE DABIT

I really like this quote, which perfectly illustrates my journey since I arrived in Canada 18 months ago. Armed with a work permit a year and a half ago, I was thirsty for a new adventure and to "see something different" as they say. But I wasn't running away from my circumstances in France: the mountain environment, a wide and meaningful circle of friends, the ease of knowing how everything worked (or almost). That's an important element that needs to be understood and that changes the experience of immigration.

My boyfriend and I even hesitated to leave (a little) once we had obtained our work permits as it was difficult to jeopardize the fine balance we had. Without any real goals upon arrival, but with an idea of maybe "settling down" in BC, we wanted to "see some country" and get out of our comfort zone.

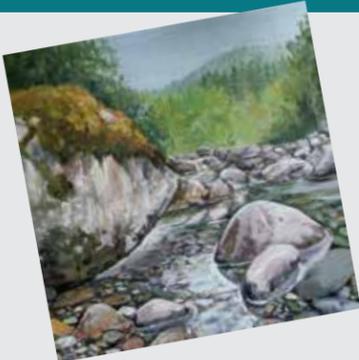
I did not arrive in Vancouver until last May. "Oh, were you in the east before?" they would ask me. "No, I spent the summer in Kelowna and the winter in Revelstoke. Yes, they're in British Columbia."

When I arrived here, I faced many (too many?) misconceptions held by my compatriots: where can you live in BC except in Vancouver? Are there really any other "cities"? A little thrown off, I conveyed to them that Vancouver is not representative of British Columbia, let alone Canada! To my eyes this laid-back city exists in its own little world.

Of course, there's the mountains and the ocean – those

See "Verbatim" page 3 >

Also in this issue



12 artists for
a calendar
Page 7

Artists tackle
transportation
Page 8



The web has a new forum of diversity!

Visit us online at www.thelasource.com

Twitter: @thelasource Facebook: thelasource

Cultural Spotlight



Examining connections and alienation

by RAMAN KANG

"I find that we are living in a time where people are really hungry for community. There are a lot of resources but we still feel this disconnect," says Leamore Cohen, Inclusion Services Coordinator at the Jewish Cultural Centre (JCC).

February was established as Jewish Disability Awareness and Inclusion Month (JDAIM) amongst Jewish organizations in 2009 to address the barriers and access issues individuals with disabilities within the Jewish and larger community face, says Cohen.

In celebration of JDAIM, Cohen thought it would be interesting to invite people to examine their experience of community.

In addition to JDAIM, the JCC is in its 90th year. This show is a themed art show where artists of all levels, mixed abilities, perspectives, faiths and social locations, from every community can come together to express themselves, says Cohen.

Community Longing and Belonging will be presented at the Sidney and Gertrude Zack Gallery from January 14–27.

A month about inclusion

"JDAIM is meant to foster the real inclusion of people with disabilities in all aspects of social life," says Cohen.

"All people are of equal value and when people are really welcomed, accepted, and extended the same opportunities they become incredible assets to the community," she says.

Rooted in activism and advocacy, JDAIM is about building stronger, better connected and

more accessible communities for all individuals, says Cohen.

There are a number of activities planned for the month and beyond including outreach work, cultural events and inter-generational community collaborations, says Cohen.

What is community?

"We wanted to provide people with a platform to examine their feelings and experiences visually and creatively, what-

"I find that we are living in a time where people are really hungry for community.

Leamore Cohen, Inclusion Services Coordinator at the Jewish Cultural Centre

ever those feelings may be – connection, engagement, isolation, alienation" says Cohen.

"The JCC also wanted to create a truly inclusive platform for the exhibit," she says.

"We reached out to Kickstart Disability Art and Culture and they provided invaluable guidance and direction along the way," she says.

Community Longing and Belonging is the JCC'S first Annual unjuried community art show in celebration of Jewish Disability and Inclusion Month.

"How do we make meaning of the concept of community, the real and the imagined spaces we inhabit? What does community longing look like and what are the possibilities for belonging in an ever changing world," says Cohen.

With 55 artists in total, each of them were given a 12x16 panel to explore what community meant to them, says Cohen.

"We wanted to give each person the same starting point, so uniformity was really important," says Cohen.

Cohen says she had the good fortune of meeting the artists coming in to pick up their panels.

She was surprised that many didn't know the Centre had existed. Welcoming people from all over Vancouver and beyond has been a real highlight for her, she says.

Creating dialogue

"The concept of community is complicated," says Cohen. "Communities provide a sense of purpose, identity and belonging however, social isolation continues to be a problem for many populations in Metro Vancouver."

Numerous reports over the years indicate that, whether separated by ethnicity, ability or income, Vancouverites feel that people increasingly live in silos in this City, says Cohen.

Cohen wonders how people can be both connected and part of various communities, but also experience exclusion or social isolation.

"It will be interesting to see how the pieces [in the art show] speak on their own and interact with the other pieces collectively," she says.

The collection at the JCC will be open for the public and will provide an opportunity to meet the artists to continue the dialogue, forge new friendships and to build up our community.

"Some people are more focused on examining the ways they feel connected into this or other communities, and some people are focusing on the experiences of alienation they may have or have had" says Cohen.

Cohen says that people are really excited to be able to tell their stories of longing and belonging.

For more information, please visit www.jccgv.com/inclusion



WORLD PRESS CARTOON CALDAS DA RAINHA 2019

WORLD PRESS CARTOON will organize in 2019 the 14th edition and continues to hold its main event in the city of Caldas da Rainha. Please remember the important innovation introduced in 2018: the admissibility of works produced for online publications. In order to fulfil the high quality standards that are the touch of this organization, we maintain the last monetary prizes structure, with a Grand Prix that has the value of ten thousand euros. To distinguish, exhibit, promote and award the best drawings published in the world press is still our mission. Caricatures, editorial and gag cartoons that will make a retrospective view of the world's current affairs in 2018, views from different cultures, drawings where the cartoonists picture and criticize the ways of the world with humour and a sharp eye. The Jury's task is always hard: many works from various cultures and a growing quality. To make judging easier and to guarantee the quality and rigour to the final selection, it is of the most importance that the authors read carefully the regulation and present their works in conformity with the rules it defines. A universal saloon demands a universal participation and clear and equal rules for everyone. Because the WORLD PRESS CARTOON aims at gathering the best in the international production of humour drawings published in the printed or on-line journalism every year, this is a meeting the professional cartoonists should not miss!

Read the regulations at worldpresscartoon.com

send your works, by ordinary mail, to:
Concurso Internacional World Press Cartoon
AP. 1179 EC Picoas 1050-001 Lisboa – Portugal
if you use Express Mail, TNT, DHL, Fedex, UPS, send to:
Concurso Internacional World Press Cartoon
Av. Ressano Garcia, 36, 1º Dº 1070-237 Lisboa Portugal
reception deadline: January 31, 2019

CALL FOR ARTIST SUBMISSIONS

2019/2020 Salt Spring National Art Prize

\$40,000 in awards

SALT SPRING PRIZE - THE JOAN McCONNELL AWARD
+ RESIDENCY FOR OUTSTANDING WORK
\$20,000 (\$15,000 and a \$5,000 Salt Spring Island artist residency)

JURORS' CHOICE AWARDS
Four awards of \$3,000 selected by each juror

PEOPLE'S CHOICE - ROSEMARIA BEHNCKE AWARDS
Three awards determined by a vote of visitors to the exhibition
1st prize \$3,000
2nd prize \$2,000
3rd prize \$1,000

SALT SPRING ARTISTS AWARD
For outstanding work by a Salt Spring Artist \$2,000

Online submissions open
January 10 - May 31, 2019

Open to Canadian citizens and permanent residents of Canada who are 18 years of age and older

Guidelines and submission details to be found on our website
www.saltspringartprize.ca

A biennial competition and exhibition of Canadian visual art offering \$40,000 in awards
in partnership with the Salt Spring Arts Council

The Source wishes you
a Happy New Year

2019



THE SOURCE NEWSPAPER
Mailing Address
Denman Place PO Box 47020
Vancouver, BC V6G 3E1
Office
204-825 Granville St., Vancouver, BC
Telephone (604) 682-5545
Email info@thelasoource.com
www.thelasoource.com

Founding Publisher and Editor-in-Chief
Mamadou Gangué
Associate Publishers Saeed Dyanatkar (Digital),
Monique Kroeger (Print)
Art Director Laura R. Copes
Editor (English and French Sections)
Monique Kroeger
Copy Editors (English) Siddharth Bala, Bonny
Bung, Deanna Choi, Meagan Kus, Cheryl Olvera,
Naila Topan, Anthony Wan, Melodie Wendel-
Cook
Senior Copy Editor (French) Louise T. Dawson
Executive Assistant Kevin Paré
Website Supervisor Enej Bajgoric
Website Coordinator Pavle Culajevic
Website Sepand Dyanatkar, Chelsy Greer,
Vitor Libardi, Silvia Pascale

Social Media Coordinator Laurence Gatinel
Social Media James Mainguy

Illustrator Joseph Laquerre
Writers Colleen Addison, Luc Bengono, Charlotte
Cavalié, Xi Chen, Gratianna Daum, Sarah Delaire,
Gary Drechou, Matthew Fraser, Petra Giffard,
Theresa K. Howell, Raman Kang, Samuel Lopes,
Jake McGrail, Curtis Seufert, Betty Shea, Katy
Thomson, Anna Vugier, Simon Yee, Robert
Zajtmann

Translation Barry Brisebois, Louise Dawson,
Monique Kroeger
Distribution Alexandre Gangué, Joseph Laquerre,
Kevin Paré

Photo credits for front cover
Page 5 (top): Courtesy of Simon Yee
Page 7 (bottom left): Margot Brassil

LEGALITIES
The Source shall not be liable for slight changes or typographical errors that do not lessen the value of an advertisement. The Source's liability for other errors or omissions in connection to any published advertisement is strictly limited to the repeat of the advertisement in future publications or for the refund of any monies paid for the advertisement. We welcome appropriate, unsolicited editorial submissions if accompanied by the author's real name, address and telephone number. The author should retain the original as we cannot return submissions without prior agreement, nor does submission guarantee publication.

For advertising call: (604) 682-5545

Education and immigration policy: a two-way street

by KATY THOMPSON

Through her work Sandra Schinnerl observed that, despite policy changes that should have eased the transition, international students were often having difficulties finding opportunities to become permanent residents.

“Given my experience as a practitioner in the international education field, I wish to share my knowledge of theories of immigration and policy formation in a way that better informs international students and their goals for study, work and residence in Canada,” she says.

A UBC Public Scholars Award recipient, Schinnerl worked for more than 25 years as an International Education administrator before returning to school to complete her PhD in Interdisciplinary Studies. She is currently working with the departments of Higher Education Studies and Political Science to examine how Education and Immigration Policy overlap in Canada.

Recent changes

Schinnerl’s research examines the impact that changing Canadian immigration policy has had on higher education institutions and their organizations, as well as how these fundamental policy changes took place.

“When I started my work in international education in the early 1990s, international stu-



▲ Sandra Schinnerl, PhD, examines how education and immigration policy overlaps in Canada.

dents were denied visas if they had any connection to the place where they would study,” says Schinnerl.

Schinnerl explains such student applicants were seen as having the “dual intent” to study and then stay in the country.

“The position of government was that once their studies were over, they would be required to leave,” says Schinnerl.

According to Schinnerl, this policy position has radically transformed in the last 20 years. Students are now seen as “ideal immigrants” who are provided with special provisions to work and reside in Canada after they graduate.

“In the past, receiving students was about development and peace building, and helping other countries build capacity

through training and education,” Schinnerl says. “Now there is an interest of governments to have international students as immigrants given our demographic and labour market needs.”

Schinnerl explains that post-secondary institutions have evolved their support systems in reaction to these changes in government policy. While university supports used to focus on helping international students transition to campus life, additional resources available today include providing support on immigration pathways and maintaining students’ immigration status, as well as exploring co-op or career development opportunities.

“There is a recognition that a large percentage of students come to not only study, but use

those skills to work or reside permanently in Canada; and post-secondary institutions have responded in supporting the aspirations of these students as well,” says Schinnerl. “Higher education institutions have, either indirectly through provinces or directly through their associations, played a role in immigration policy formation.”

International students matter

Schinnerl notes international education offices also have a role to play in facilitating discussions about the ways in which international students positively contribute to campuses and communities.

“There is an engagement and advocacy role they need to play and they need to be a part of

bringing people together, and possibly even reimagining student services in a way that does not pre-define you by your visa status, but by your individual learner needs and aspirations,” Schinnerl says.

Schinnerl emphasizes the importance of considering the unique needs of each incoming student.

“For those students who are not only new to an institution, but new to Canada and possibly new to a fundamentally different way of learning...these students need additional support to help them navigate everything about student life in Canada,” says Schinnerl.

Schinnerl notes some higher education institutions offer study abroad and exchange opportunities to all students in addition to support for international students.

“There was always the recognition that diversity of student on campus leads to a rich and meaningful interaction of ideas, and an opportunity to live and learn amongst different cultures,” says Schinnerl, “but there are concerted efforts to take advantage of the fact that there are international students on campus who can contribute to the internationalization of students locally.”

For more information about Sandra Schinnerl, visit www.grad.ubc.ca/campus-community/meet-our-students/schinnerl-sandra



Image credit: Camille Turner, Jérôme Havre & Cauleen Smith, *Triangle Trade*, 2017, film still. Photo by Alyssa Bistonath.

SURREY ART GALLERY PRESENTS

TRIANGLE TRADE

Camille Turner
Jérôme Havre
Cauleen Smith

OPENING EVENT
SAT. JAN. 19 // 7:30PM

ARTISTS' DISCUSSION
SAT. FEB. 16 // 2:30 >> 4PM
Featuring Camille Turner, Jérôme Havre, and Wayde Compton

A short film that examines specific relationships between black identity, land, and belonging

JAN. 19. >>>>
MAR. 24. 2019

SURREY ART GALLERY
13750 88 Avenue in Bear Creek Park
Free admission | surrey.ca/artgallery

surrey art gallery

► “Verbatim” from page 1
great Canadian spaces that make you dream and that are within sight or a bus ride away – but there is so much more to see and so much space to explore!

I was shocked when I arrived. What a big, beautiful city, so green and nice to live in! But the other side of the coin is harsh: you have to earn your place here, and it takes a high social standing and status to enjoy it completely.

But cultural diversity is omnipresent – what joy! On the other hand, communitarianism is there too and there is, I found, too little dialogue between the various communities. One has “tolerance” without interaction.

friends, where in a few weeks I found a semblance of belonging. But that is not enough to thrive and to think about settling in the area. So, since July of last year I’ve been roaming, visiting and living life in BC as I think it deserves to be lived: wild, isolated mountain hikes and canoeing uncrowded lakes with wildlife surprising us around every corner in their native environment.

My Canadian experience is coming to an end, and I feel fulfilled, happy and proud of what I have seen and of my own evolution. Crisscrossing southern BC has confirmed my expectations of the beauty, range and diversity of landscapes. I met friends – French,



▲ Beautiful landscapes punctuate a rewarding voyage.

Even among francophones of the world, we can’t seem to get our act together. A small rivalry persists – who can be more francophone than the other? Social bonds are more superficial and though we can easily talk to everyone, we do not necessarily create a deeper relationship. This is something that I find difficult.

I then took refuge in a small (and francophone!) circle of

Canadian and Australian (for the most part). I will surely see them again as we shared beautiful adventures and expeditions.

I hope people upset the established social order (job, transit, sleep, wedding, house, children) to gain some perspective and realize the chance that we have to trace our own path through the lakes and the forests.

Recognition for a teacher and a community leader

by BETTY SHEA

Among the 2018 Civic Merit Award recipients, Leonora Angeles PhD. and associate professor at the University of British Columbia (UBC), was recognized for her academic and community work on participatory governance, social and cultural policy and gender and race analysis.

The Civic Merit Award, first awarded in Vancouver in 1942, is conferred through a unanimous vote from the City Council.

From student activist to community leader

"I could not think of any particular event or experience that served as a catalyst to becoming who I am today," she says. "I



▲ Leonora Angeles was recognized for her academic and community work.

consider it mainly a series of fortunate 'accidents' – some merit-induced." Angeles initially studied political science in the Philippines to become a lawyer. At the time, the Philippines was under martial law and the Marcos dictatorship. Law was used as a tool of repression, and she ultimately decided to pursue Political Science at the graduate level instead.

Angeles went on to start a feminist organization, to complete her Masters thesis on the political sociology of the women's movements in the Philippines and to win a Ford Foundation scholarship for a Diploma in Women and Development Policy at the University of Nottingham. In 1989, a doctoral scholarship at Queen's University brought her to Canada.

The ubiquity of culture

Now in her 20th year at UBC, Angeles is a researcher, teacher and community leader active across multiple locations in Canada and in the Philippines. She teaches her students that research is often partly autobiographical.

"The narratives we tell ourselves and stories we tell about other people and their communities of practice are inspired by our own life stories, encounters and experiences," says Angeles. "Whether we are conscious of it or not, our policies are not culture-neutral, but almost always

cognizant of and bearers of our culture."

If culture is explicitly or implicitly integrated into policies, this suggests that programs that promote cultural understanding are fundamental to good policies.

"Our societies and nations are composed of many cultures

advises on social issues ranging from immigrant youth issues to the housing crisis in Vancouver.

"I have become more passionate about immigrant youth issues as my own two children became teenagers and inquire more about their hyphenated Canadian, mixed race identity," she says. She leads the Rethink-

crisis. She recently penned an article for the Vancouver Sun advocating for solutions that combine the best ideas across party lines and mayoral candidates.

"The key is to accept that no one person, no single party or organization, has to answer to our 'wicked' problems but that all parties and all city residents

“ Whether we are conscious of it or not, our policies are not culture-neutral, but almost always cognizant of and bearers of our culture.

Leonora Angeles, Civic Merit Award recipient

merging, morphing, hybridizing and changing," she explains. "Culture broadly defined as our way of life is a dynamic system that continuously grows with the people who create and participate in it. Problems arise when we have a static or fossilized view of culture, or when we say that there is a permanent "essence" or feature that make a particular culture."

Addressing social issues

Angeles appointment at UBC is a cross-appointment that spans two interdisciplinary units. She holds cross-appointments in the School of Community and Regional Planning and in the Institute of Gender, Race, Sexuality and Social Justice. As such, she

ing Responses and Responsibilities in River Regions program at UBC's Social Justice Institute which supports young Filipino-Canadian community activists working with marginalized immigrant youth in Canada's public-school system.

"I have witnessed Filipino-Canadian children of former caregivers and domestic workers struggle over their own identities, the stigma attached to the work their mothers had to do to gain permanent residence in Canada, the cultural adjustment, and related family issues they experience due to long years of family separation," she says.

Angeles also advises on policies that address Vancouver's housing

have something to contribute to get us out of this housing crisis," she says.

In an increasingly polarized society, how should people with different points of views set aside their differences to solve society's common problems? Angeles believes that differences should not be ignored but address directly.

"It is not so much about setting aside our differences but rather talking across and through these differences, understanding the foundations and nuances of those differences that would be the starting point of our desire to come together and develop multiple solutions to our common problems." ✍

► "Indigenous Languages" from page 1
perience because we're deducting it through perception? But it's not obligatory. Whereas in some indigenous languages, [this] evidentiality is obligatorily marked grammatically. Each time I note a sense I indicate the evidence I have," she says.

"[This grammatical indication leads to constructions like] the 'I-know-from-friends-is-fixed house' [or] the 'I-saw-with-my-eyes-being-fixed house,'" Ignace continues. "Languages offer different solutions to how we view social interactions and how we talk about things and processes."

Shifting languages

When populations are faced with colonization as the indigenous peoples were in BC, their ways of seeing, and the language that expresses them, cease to be passed from generation to generation, Ignace explains. Instead, younger indigenous peoples adopt the language of colonizers, a process linguists call 'language shift.'

According to Ignace, this shift often occurs because older generations want to protect their children from the shame linked to their language under colonial systems, says Ignace. In Canada's residential schools, for example, speaking an indigenous language was associated with punishment.

"The residential school children, as they became parents, didn't teach their kids the language to spare them the trauma of being humiliated," she says.

Ignace further explains that even without overt punishment, parents may see the indigenous language as a disadvantage.

"It's the prestige that accrues to the dominant colonizing language," says Ignace. "Parents believe that to use the indigenous language in the home with their children will hold them back economically."

Teaching and documenting

But there is hope, notes Ignace. Under her direction, the First Nations Language Centre has a twofold mandate: to teach indigenous languages and to research and document the knowledge of indigenous language speakers. Both involve programs and projects bringing in fresh energy and younger people.

The First Nations Language Centre has concentrated on immersive language settings and longer lessons, which, Ignace says, are more effective than the lessons traditionally offered by educational systems.

"We are doing one and a half days in the classroom, [as well as] additional one-on-one time and small groups with an elder two days a week," she says with regards to the Secwepemc language program. "[By contrast], the language education offered in [English] public schools for 20 minutes, three times a week, isn't enough to make young children fluent, especially if they don't hear it in the home from parents and elders."

Some programs involve technology, which can be used to

reach both younger people and those who cannot commit to full time lessons. A Haida language app, released in 2015, introduces vocabulary and grammar using community-specific topics such as family and elders, the Haida people and their neighbouring nations, and traditional Haida groupings of Eagle and Raven.

"[We're] really getting somewhere to instill the language in young adults," says Ignace. "Some are becoming advanced [speakers]."

The documentation of indigenous languages is also well underway.

"There are languages that, before the end of the 19th century, ceased to be spoken [such as] Pentlatch on the coast and Nicola in the southern interior. We have [now only] fragments of wordlists that survive," Ignace explains. "No speakers were ever fully recorded."

In order to avoid that fate for other languages, Ignace and her colleagues are recording traditional knowledge and narratives spoken in indigenous languages.

"We've been involved in collections of stories, of recordings of different registers of speech that haven't been recorded before, and that's very positive," she says.

These recordings are often made public, as a recent app tells an indigenous story of four men who named the land and developed indigenous laws and protocols.

"If we don't record that knowledge right now," says Ignace, "it will be lost." ✍

THE ROGUE FOLK CLUB PRESENTS

LOUDON WAINWRIGHT III

"This folkie great shares wry humor and hard-won wisdom ... [he] modernizes blues and Americana."
- Rolling Stone Magazine.

Thursday, January 24th at the St. James Hall
3214 West 10th Avenue - \$40 (\$36 members)
Info: 604-736-3022 - Tickets: Highlife, Tapestry or
www.roguefolk.com



Advertise in The Source's print or digital versions.
Email info@thelastsource.com

Postcard



Photo courtesy of Simon Yee

Holiday Greetings from Montreal

This past December, my wife, Sherry, and I visited Montreal for our Canadian honeymoon vacation. We were able to squeeze in a week for travel and since we hadn't yet renewed our passports, we chose Montreal as our domestic getaway, owing to its reputation as a romantic destination with amazing food, historic architecture and old world European charm.

Arriving on a Saturday after a five hour flight (and losing three hours because of difference in the time zone!), we rested up in our hotel at the Loews Hotel Vogue on Rue de la Montagne. The hotel is centrally located in the Golden Square Mile, just steps away from Rue Sainte-Catherine, the major thoroughfare through downtown. Our room was cozy with a large bed and a private tub, which we enjoyed immensely during our week long stay.

During the day, we explored the city. We spent our first two

at the Biosphere at Parc Jean-Drapeau and looking across the urban island from the Montreal Tower at the Olympic Stadium.

During the night, we dined out, resolving to try the three foods that brought us to Montreal: bagels, poutine and Montreal smoked meat. We devoured soft, fresh bagels at St Viateur Bagel and Cafe in Mont-Royal, stuffed ourselves with local poutine at La Banquise and savoured delicious Montreal smoked meat at Reuben's Deli. Mission accomplished! Other places of note which we enjoyed include Eggspectations for their great omelettes, M cafe for their delicious desserts and Ferrari on Rue Bishop and Wienstein & Gavino's on Rue Crescent for their tasty pastas.

Montreal, like Vancouver, is a great and enchanting Canadian city and so there were bound to be many similarities, but there were differences. For one, visiting in December, my wife and I got to experience a real Canadian winter. We bought ourselves toques and earmuffs, something we didn't really need in Vancouver. Also, we were pleasantly surprised with how the effortlessly bilingual Montrealers were. The locals were able to switch between English and French with ease and we had no trouble navigating the city with our limited grasp of French. Finally, the historic architecture along with the Christmas lights in Old Montreal added a distinctive look and whimsical feel to the neighbourhood. Seeing hip and trendy stores in 17th and



Photo courtesy of Simon Yee

▲ Simon Yee is on a food trail.



Photo courtesy of Simon Yee

▲ Patisseries seem to get Simon Yee's approval.

days walking up Rue Sainte-Catherine towards Old Montreal, the Latin Quarter and the Gay Village, browsing the wares of the local stores, warming up in the Underground City network and taking in the city's nightlife at various holiday festivals. Afterwards, we explored the areas of west and north of downtown, purchasing fresh fruit at the Jean-Talon Market in Little Italy, learning about environmental sustainability

18th century buildings added European character to a great cosmopolitan North American city.

My wife and I would definitely return to Montreal again, perhaps in spring or summer and as part of multi-city tour including Toronto, Ottawa, Quebec City, Boston and New York. We've not seen the last of *la belle province!* ☺

SIMON YEE

From the collective to the individual

by MATTHEW FRASER

The China-based Polit-Sheer-Forum Office (PSFO) art collective is a five-member group mixing an open enjoyment for art and movement with a subtle critique of the world around them. Having been raised during and after China's Cultural Revolution between 1966 and 1976, these artists have much to say about group mentality and the importance of individuality in a movement.

Displaying from Nov. 10– March 31, PSFO's offsite installation with the Vancouver Art Gallery focuses on exercise, human interaction and individuals in a community.

The leader that doesn't exist

PSFO members work, build, travel and eat together as much as possible, which is the most important element of their art. They may not spend all of the year together as they only create the art that connects them when the group is fully assembled.

All members share a keen focus on the daily joys of life but also share an understanding of how much day to day life is impacted by individual actions and group mentality. They share memories of the history of forced collectivism in China, both its influence on common unity and its emphasis on community wellbeing, as well as the unintended consequence of sacrificing individuality for the greater collective.

PSFO encapsulates this complex perspective on what it means to be a collective in the 21st century to Vancouver Art Gallery offsite. With historic lessons pressed into their minds, PSFO chooses to create a non-leader in order to remain fair and true to their collective vision. By fusing pictures of each of the five members together, the collective created a 'leader' under the *nom de guerre* 'Mr. Zheng.'

By representing themselves with not one individual but with equal parts of their unique selves, they've rejected an all too common hierarchy that lends itself to abuse in favour of giving each member an equal voice within the group as well as in the face that represents the group. But the group's political message is apolitical itself. By not directly critiquing any one country or individual the group allows the interpreter to apply the PSFO perspective to whomever they choose to examine or to completely delete their commentary in favour of enjoying art pieces as works of art.

I exercise, WE experience

Each member has created a single piece inspired by a campaign in China promoting exercise amongst the public as well as community contact and connection building.

"The equipment at Offsite has the same purpose and benefit of health and fitness, but also provides opportunity for



Photo courtesy of Megan Hill-Carroll, Vancouver Art Gallery

▲ WE is the distinction of I.

for communal gathering. The project is very focused on making the space into a gathering place," explains Diana Freundl, associate curator of Asian art at the Vancouver Art Gallery. "People are exercising but some people there are just taking pictures, having conversations, generally hanging out, which is something that happens in parks."

The artists have also taken care to prevent parallel movements in the use of their equipment.

"One interesting thing about their work is that most of the pieces of equipment are designed in pairs. However when people stand side by side and

use the equipment... they have been mechanically designed to never synchronize," says Freundl.

This was a conscious effort by the artists to subtly remind users that even within shared activity everyone has their own individual and unique experience.

A playful look at the serious world

The PSFO sees the need for a deeper look at communal thinking and living integrated with individual rights and freedom

"[The artists want viewers to see that] there is no 'I' without the group; we all have the experience of the collective within us but at the same time the collective is just a group of individuals [and] those individuals should have a voice within the collective," says Freundl.

Still, this installation is meant to be seen as playground equipment and should be taken with a similar approach to the art group's previous works including ping-pong tables and libraries.

"You can play on it. There is an element of play that exists purely as play and pleasure and that should also be embraced," she says. ☺



Photo courtesy of PSFO

▲ Mr. Zheng, a composite portrait of five members of the collective.

For more information, please visit www.vanartgallery.bc.ca.

First Nations' past meets present in multimedia works

by JAKE MCGRAIL

The Morris and Helen Belkin Art Gallery will be the host of *Hexsa'am: To Be Here Always*, a multimedia exhibit that ties together history and the present-day, using art in a way that is not just symbolic but a genuine representation of the vibrant culture and legal issues that exist today.

The exhibit will run from Jan. 11–Apr. 7.

A diverse collection

Part of the larger project *Mirrored In Stone* (commissioned by the independent filmmakers society Cineworks), *To Be Here Always* was led by Victoria-based Dzawada'enuxw artist Marianne Nicolson and Vancouver-based artist Althea Thauberger. Lorna Brown, the acting director and curator at the Belkin Gallery, heard about the project some two years ago, when the idea was still in its planning stages.

"The focus of the project," says Brown, "was to bring artists into the community, and work with emerging artists from there – many being younger – to provide them with skills in video and film production and post-production."

This past summer, Nicolson and Thauberger brought a number of artists in residence to Kingcome Inlet, a home of the Dzawada'enuxw peoples, to work *in situ* and interact and learn

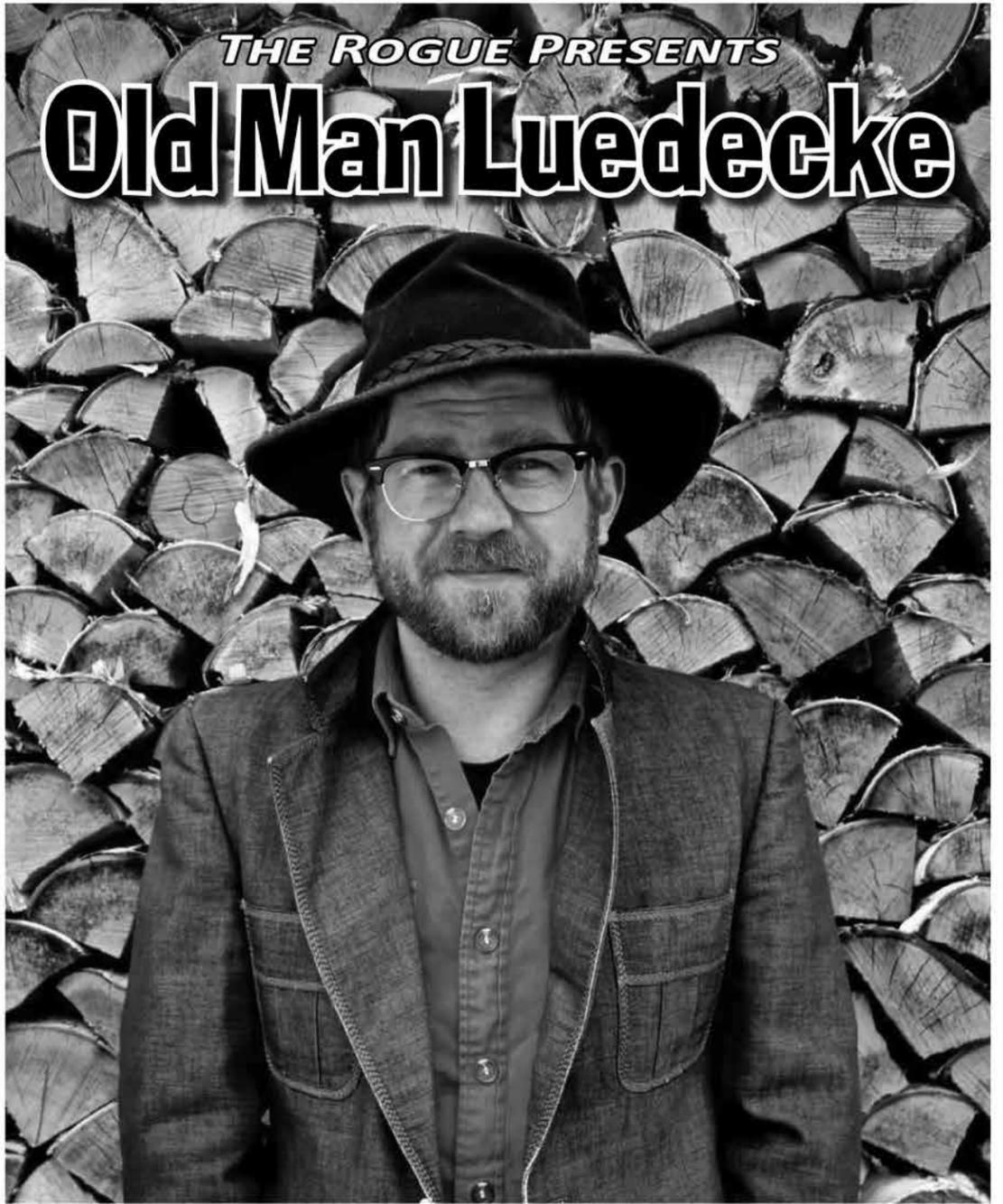
audiences to engage with the ideas," she says. "Some people gravitate towards painting, others towards video...these are a set of languages that can appeal to people of different backgrounds and ages to engage with the ideas."

More than symbolic

As the project developed, two key dates emerged as focal points of the exhibition. The first is 1914, when delegates of the McKenna-McBride Royal Commission met with local First Nations chiefs to outline the land base for the Kwakwaka'wakw group of nations. The second is May 2018, when the Dzawada'enuxw Nation launched a BC Supreme Court case to extend Aboriginal title to the ocean, fighting against the right for fish farms to exist in the area.

"There's so many ways to approach the content and subject matter," says Brown, "but the two dates of 1914 and 2018 allowed [the artists] to provide some focus as to a place to begin."

The legal fight launched by the Dzawada'enuxw will continue to grow, as in addition to the provincial lawsuit the same group will announce the beginning of a lawsuit against the federal government, coinciding with the exhibition's opening on Jan. 10. The infusion of political issues into the exhibit is not something out of the ordinary for the artists.



**Monday, January 28th at the St. James Hall
3214 West 10th Avenue - \$24 (\$22 members)
Info: 604-736-3022 - Tickets: Highlife, Tapestry or
www.roguefolk.com**



▲ Hexsa'am: To Be Here Always challenges the western concept of art and culture.



▲ From Hexsa'am: To Be Here Always.

from the community. In turn, a number of the Inlet's residents came to Vancouver for workshops, and were provided with equipment for shooting and editing that went back to Kingcome.

"It made a lot of sense to offer to have the Belkin present the culmination of this series of residencies and ongoing exchange and production," says Brown. "I started working with them at that point to start planning the exhibition."

There will be a wide variety of works on display in the *To Be Here Always* exhibition, produced using an equally wide variety of techniques and mediums, from painting to film to historical records and much more. Brown sees this range of presentation as a strong point, and a way for everyone to find something to connect with.

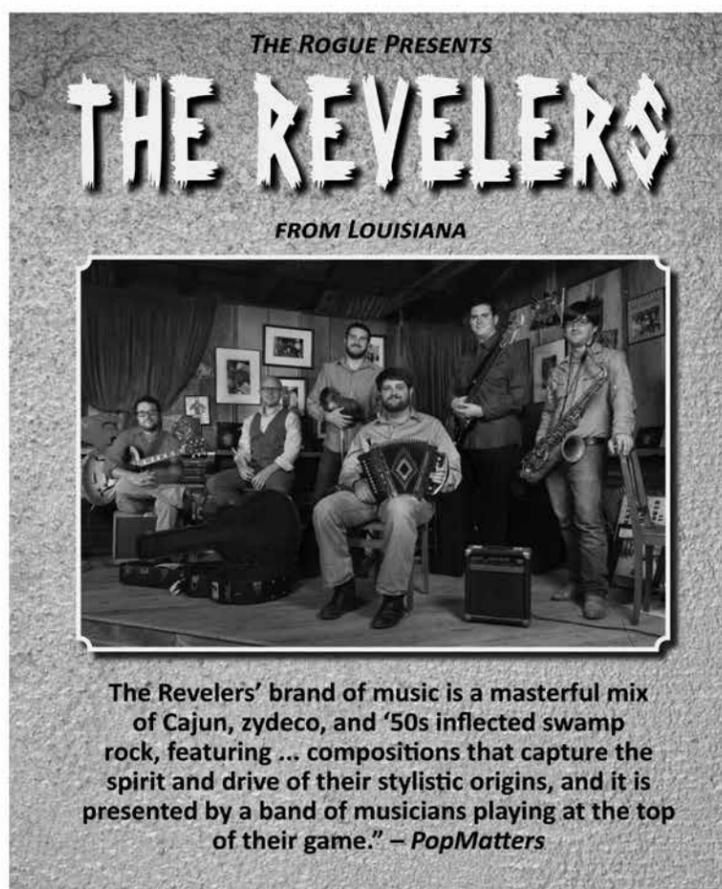
"All these media present different ways for very diverse

"In western culture art can be thought of as a symbolic or metaphoric realm," says Brown, "whereas in First Nations cultures in general there really isn't a separation between art and culture and politics and records."

Brown sees art as a vehicle through which critical cultural issues and questions can be raised and discussed, and is a way for not just the artists themselves but for everyone to think about these issues through the act of making things, and making them in different ways.

"For me," says Brown, "it is important that an exhibition like this underlines the fact that art can function differently than being just purely contained to a gallery or museum... when we think about art in this broader way we can think of it as having an impact beyond the immediate; as being a way of recording historical moments and allowing people to think about these issues which are quite charged politically, but think about them in richer, deeper ways." &

For more information, please visit www.belkin.ubc.ca.



The Revelers' brand of music is a masterful mix of Cajun, zydeco, and '50s inflected swamp rock, featuring ... compositions that capture the spirit and drive of their stylistic origins, and it is presented by a band of musicians playing at the top of their game." – PopMatters

**Saturday, February 9th at the St. James Hall
3214 West 10th Avenue - \$36 (\$32 members)
Info: 604-736-3022 - Tickets: Highlife, Tapestry or
www.roguefolk.com**



The Source is looking for volunteers

We are always looking for writers, copyeditors and layout artists.

Email monique.kroeger@gmail.com or info@thelastsource.com

Margot Brassil

Revealing the magic that surrounds us

by PETRA GIFFARD

North Vancouver has been the source of inspiration for local painter Margot Brassil for many years. She is also an active member of North Van Arts and features in the 2019 *You Are Here* calendar.

Brassil relocated to British Columbia 14 years ago and has been painting her surroundings ever since.

"I grew up in South Africa," she explains. "I've been passionate about environment and environmentalism since I was a little girl, so wherever I go nature speaks to me: the plants, the trees, the animals, the insects. Every aspect just fascinates me and I love this part of the world and getting outdoors on the hiking trails."

Working largely with oil paint, most of Brassil's paintings begin as photographs she takes outdoors or as sketches drawn on location that later inform her paintings.

"My work is fairly detailed. I grew up as a child with very poor vision so I guess that's why I learnt to focus on things. Small things don't escape me and I love looking at nature and natural forms," says Brassil. "Mostly I'll get the inspiration outdoors and then things do morph and change a little bit when I work indoors again. A little bit of artistic licence also sneaks in."

Brassil's love for painting began as a child when she won art

prizes at her junior school. She later went on to study art at the now Nelson Mandela University in Port Elizabeth. Before arriving in British Columbia she often painted African landscapes.

"Africa has a rawness and [a] wildness that speaks to the soul and it is more vibrant in colour," explains Brassil. "I've noticed since I've been here that I've down played colour a little bit, but now I'm changing back to bringing slightly brighter splashes of colour into my work again."

A sense of place

Brassil has been a member of the North Van Arts for over ten years and has been a part of several group shows at CityScape Community Art Space, including the annual Anonymous Art Show.

"Quickly after I arrived here I joined the North Van Arts and I've been with them ever since," explains Brassil. "They've been vital to me, especially as an immigrant and not knowing anyone when I got here. It is so important to have that. They give all artists who come there an opportunity and I've made so many friends through them. It's incredible."

Diverse cultural offerings

Brassil is also one of the twelve local artists whose work features in the 2019 *You Are Here* calendar that raises funds for the North Shore Cultural Mapping Project. Each month's artwork depicts a local scene or landmark and Brassil's piece entitled *Maple-*



▲ *Maplewood Flats* by Margot Brassil.

wood Flats features on the month of April. The calendar also includes holidays and religious observances that reflect the diverse cultural makeup of the North Shore community.

"I think it is so important for tourists and for people who live here to know what is going on in the area," explains Brassil. "The calendar is also an in-road to the local environment. There are often places that are missed or forgotten; and the artists often

feature these places, and that draws attention to them."

The aim of the North Shore Cultural Mapping Project is to create a free interactive online map that can be used as a practical resource to map the geographical location of a wide variety of 'cultural assets' situated in North Vancouver. The first prototype for the website is due to launch in April 2019.

"The mapping project is for people, tourists and for those devel-

oping the area," explains Brassil. "It is about featuring spaces and saving areas that are important to people: they're the cultural assets. Festivals, events – anything like that shows up. Even stories and legends will show up, which is important and is what I am all about. I love a good story." ✍

For more information about the exhibition, please visit www.margotbrassil.com

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

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

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

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

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

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



Searching for the heart of the scarecrow

by XI CHEN

***Corazón del espantapájaros (Heart of the Scarecrow)*, an upcoming art project hosted by the Audain Gallery at the SFU Jan. 17–March 9, will feature Canadian Guatemalan artist Naufus Ramirez-Figueroa in his third iteration of a serial project that originated from a 1962 Guatemalan play with the same name.**

The project will exhibit some of the artist's woodcut works but

the main element will be performance art: one by the artist himself and one by students from SFU's School for the Contemporary Arts theatre.

Third iteration of the play

For this iteration, Ramirez-Figueroa will focus on the central character and namesake of the play, and query, "Who is the Scarecrow and what is its heart?"

"What is the heart of the scarecrow is not explained in the play," Ramirez-Figueroa

says. "This will be the first project where I explore what is the heart of the scarecrow, it will be a solo show. It will be my own meditation on what is the meaning".

The artist explains that the original play, with all the power figures in clown faces, could take place in any country; however, it does have special elements that echoed political and historical situations that occurred in Guatemala. The play was reinterpreted in 1975 by students at El teatro de la Universidad Popular de Guatemala and provoked one of the most severe censorships of the arts during the Guatemalan Civil War (1960–1966). The 1975 performance inspired the artist to further reinterpret the original script in his own art works.

Ramirez-Figueroa says that although the play has inspired other artists, he himself has never been able to grasp the play's heart.

"It has never really congealed into something that I can say this is what it is all about. That is why I am still working on it. I explore different aspects of it. It will be more an improvised performance."

The first iteration he says, was a series of etchings, also shown by SFU a few years ago. From the etchings, he was invited to the Sao Paulo Biennial in 2016 to produce a performance.

SFU students will perform their own interpretation of the play based on an English trans-

lation of the original script in the gallery in tandem with Ramirez-Figueroa's performances.

"This series of performances will be part of the PuSh International Performing Arts Festival, and we hope to offer a specific way of experiencing art at the gallery," says Amy Kazmerchuk, curator at the Audain Gallery.

A multi-dimensional artist

Ramirez-Figueroa, grew up in Vancouver, earning a BFA from Emily Carr University and an MFA from the School of the Art Institute of Chicago. He works with multiple mediums but does most of his works in three dimensional spaces such as sculptures, installations and performances. He is a recipient of the Mies van der Rohe Award in 2017 and a DAAD fellowship in Berlin in 2015 to 2016.

Often drawing from literary and poetic sources, as well as collaborating with field experts, the artist is intensely curious.

"I constantly have things floating around in my head. Why are things the way they are? Why am I in a particular part of the world? Why this? Why that? The answers are always complicated and interesting to research," Ramirez-Figueroa says, shedding lights on his creative process. ✍

For more information please visit: www.sfu.ca/sca/events---news/events/naufus-ramirez-figueroa-corazon-del-espantapajaros--heart-of-th.html



▲ Naufus Ramirez-Figueroa, *Obsidian Mirror*, 2018. Woodcut, 40 x 40 cm.



▲ How far do you travel? bus displaying Diyan Achjadi, NonSerie (In Commute), 2017/2018.

Art in motion

by THERESA K. HOWELL

“In the Greek language, the word for transit is *metaphora*; so to go to work or come home, one literally rides a metaphor.” says Kimberly Phillips.

This year, Phillips, curator of the Contemporary Art Gallery (CAG), is continuing this link between metaphor and travel. She has curated a travelling art exhibit, with the support of TransLink, titled *How far do you travel?* featuring five Canadian artists.

The project will last from January to December 2019 and has an official launch date of January 17 at the gallery in downtown Vancouver. It is an offsite exhibition on the exteriors of various articulating B-line buses in and around Metro Vancouver. Throughout the year, events will also take place on the buses as they tour through the city.

Themes of movement

“The project offers a lyrical opportunity to explore connections between images, meaning and movement,” says Phillips.

Each of these moving creations asks viewers to revisit their understandings about distance across time and space.



▲ Erdem Taşdelen, Essentials of Psychological Testing (detail), 2018.

Once the CAG was contacted about the proposal, Phillips immediately thought of five artists whose works related to the themes of transport. Those artists, Diyan Achjadi, Rolande Souliere, Patrick Cruz, Anna Torma, and Erdem Taşdelen, all address themes of movement through space or time with their works, focusing on geographical, tem-

poral, political, personal or intergenerational distances.

The artworks are not only commuting throughout the city; they are communicating ideas. The graphics of Cruz, a Filipino-Canadian artist, are a variation of his installation *Step Mother Tongue* (2017/2019) that focuses on the distance be-

“ I was thinking about how images and pictorial representations can reflect histories of migrations and movement... ”

Kimberly Phillips, curator of the Contemporary Art Gallery

tween languages. Torma draws from her childhood memories in Hungary through a collage of abstracted embroidered images, looking at the geographical distances. Taşdelen’s cryptic diagrams drawn from psychology textbooks point to the distance between subjective experiences and scientific quantifications.

A fourth artist, Achjadi, references a previous exhibited piece, *NonSerie* based on 17th and 18th century Dutch depictions of Indonesia. Achjadi, born in Jakarta, Indonesia, reflects on how this imagery can be translated from there to here.

opening at the CAG in April by the fifth artist, Souliere, an Anishinaabe artist and member of the Michipicoten First Nation.

Her exhibition will display public art installations simultaneously across the exterior façade of the CAG and at the Yaletown/Roundhouse train station.

Souliere chose her graphics based on her ongoing body of work *Frequent Stopping*. Her works meld abstracted transportation signage with those of Indigenous symbolism. Utilizing the traditional four colours of the earth, the visuals connect the symbolism to certain boundary shifts relating to current socio-political events.

Public engagement

The interior of the buses will display quotes, titles and other



▲ Rolande Souliere, Frequent Stopping, Part III (detail), 2018.

information related to the art pieces and serve as a means for public engagement. On the bus, riders can find a hashtag and other ways to connect on social media to give feedback, write in or contribute to the project.

“This project offers the greater public – particularly repeat transit riders – an opportunity to connect with contemporary art. The more often the images are encountered, the more potential builds to rethink and reformulate our relationship to the works.” says Phillips.

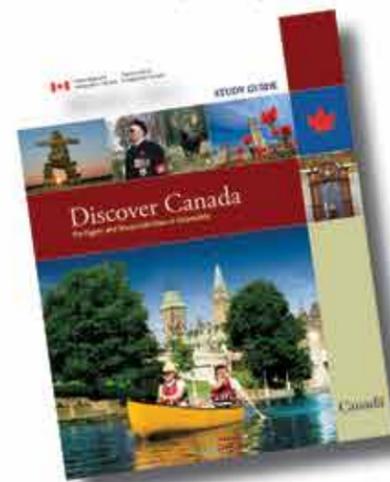
Overall, states Phillips, the project is a vehicle to connect people to public art. ✉

For more information, visit howfardoyou.travel

Canadian Citizenship and Civic Engagement



Get Ready for your Citizenship Test!



Gain knowledge of Canadian history, systems, rights and responsibilities of citizenship and civic involvement.

- » A 10 week course to prepare for the Canadian Citizenship exam.
- » 3 hours a week course
- » Learn about Canadian History, Heritage and Culture and Civic engagement.

FREE SERVICES



Source: Macleans.ca, Photograph by Brian Howell

You qualify for this program if you are:

- » Age: at least 18 years old
- » Have permanent resident status
- » Have resided in Canada for at least 4 years (short absences do not affect the application) in the last 6 years.
- » Have sufficient knowledge of English (at least CLB Level 4 completed)



DIVERSEcity Community Resources

Society Main Campus

604-507-6060

13455 76 Avenue

Surrey, BC V3W 2W3

www.dcrs.ca

For more information and registration, please contact:

Raihan Akhter

Group Orientation Coordinator

604-547-1369

rakhter@dcrs.ca

Funded by:

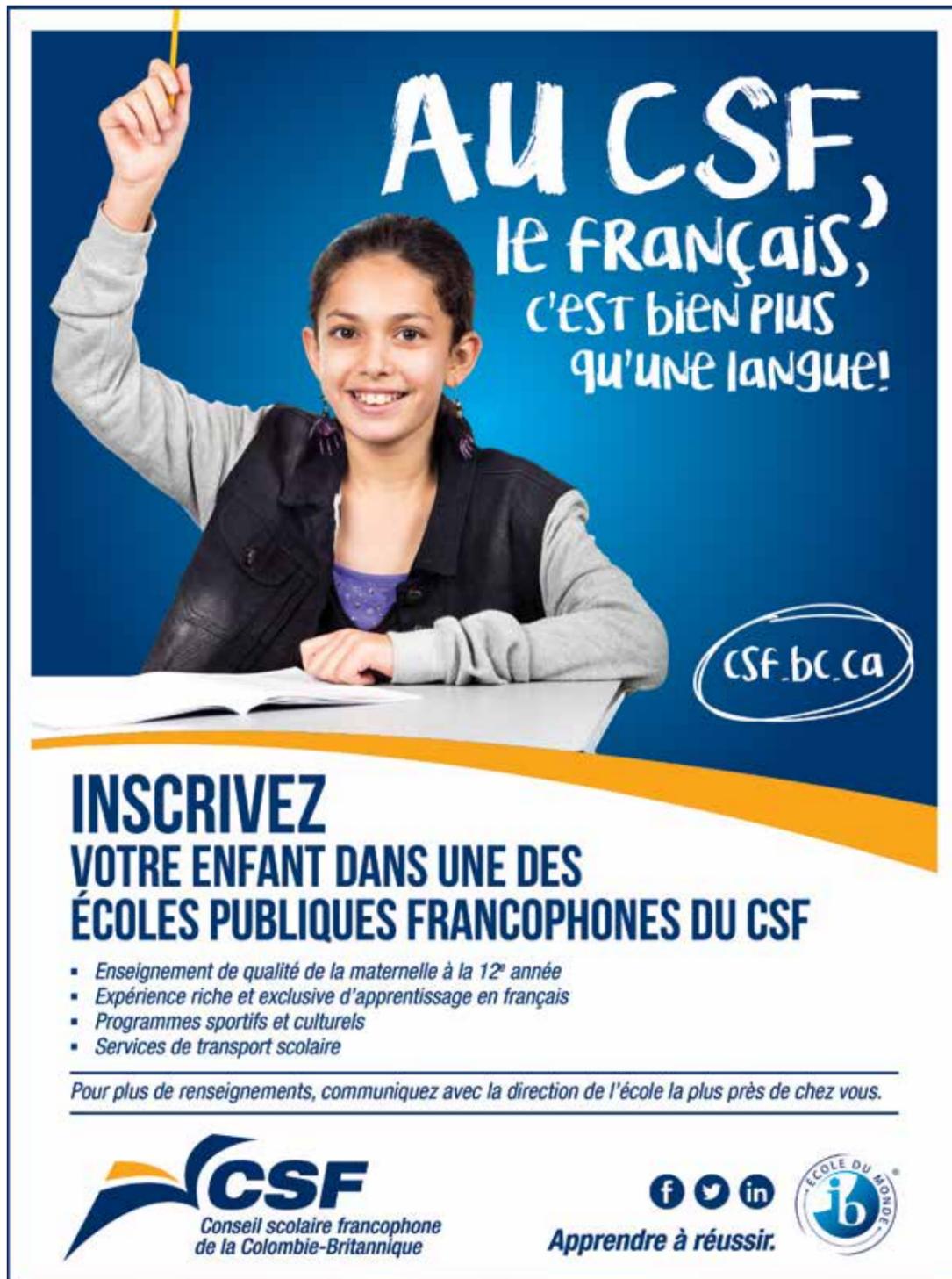


Immigration, Refugees and Citizenship Canada

Financé par :

Immigration, Réfugiés et Citoyenneté Canada

www.dcrs.ca



**AU CSF,
LE FRANÇAIS,
C'EST BIEN PLUS
QU'UNE LANGUE!**

**INSCRIVEZ
VOTRE ENFANT DANS UNE DES
ÉCOLES PUBLIQUES FRANCOPHONES DU CSF**

- Enseignement de qualité de la maternelle à la 12^e année
- Expérience riche et exclusive d'apprentissage en français
- Programmes sportifs et culturels
- Services de transport scolaire

Pour plus de renseignements, communiquez avec la direction de l'école la plus près de chez vous.

CSF
Conseil scolaire francophone
de la Colombie-Britannique

Apprendre à réussir.

CSF.bc.ca

A Scandinavian musical state of mind

by CURTIS SEUFERT

Hailing from Røros, Norway, SVER seeks to bring fresh perspective and energy to traditional Scandinavian folk music.

The quintet brings their bold energetic brand of Norwegian Folk Music to the Rogue Folk Club on Jan. 16.

A rich history and sound

Nearly every region of the world has its own kind of folk music. Some characteristics are similar between regions, such as the presence of stories that tell of local history and legend. But each region tends to have its own essence, or some kind of signifier that distinguishes it, like a particular instrument, rhythm, or recurring theme.

Olav Mjelva, one of the founding members of SVER, a Norwegian Folk Rock group hailing from the small town of Røros, got into music at an early age. In addition to taking up the violin at the young age of six, he and the other band members grew up with no shortage of traditional Norwegian music. Røros' particularly "rich and living" folk scene immersed its inhabitants in story, music and sound.

Mjelva and the rest of band are no stranger to the features of the folk music of their region.

"The idea behind it was originally to play the music from Røros with a new approach," says Mjelva. "We love the old, traditional way of playing, but the thing was that nearly nobody had done anything else with the music, and we knew it would be possible."

Indeed, Mjelva says that when the band started incorporating the guitar, rock elements, and the Hardanger fiddle, it opened up a new realm of creativity and musical expression. The Hardanger fiddle has four to five more strings than the standard violin, which resonate from the playing of the other four.

"We started making tunes ourselves, partly because it was easier to arrange, but also because [the Hardanger fiddle] gave us new possibilities in keys, tempos and so on," says Mjelva. "Nowadays, I think we have found our sound. We make most of the music ourselves, but it's of course in the Scandinavian style."

Tradition and innovation

For Mjelva and the band, having the freedom to build upon their traditional music is key. While the original material carries meaning for the band, what's most exciting is moving in a new direction.

"I wouldn't say that our mission is to share traditional music or inspire people to learn about Nordic culture, but the



▲ The band SVER.

The sound and use of the Hardanger fiddle, he says, can be an important characteristic. But even with their background, the essence of the "Scandi Sound" can sometimes be difficult to describe. It is more than just a story or a melody.

"Nordic Music can be many things, but the music we play, based on Norwegian and Swedish folk, has a special sound," says Mjelva. "It's hard to describe, but it is something with that underlying intensity and the way of harmonizing and playing second voices."

For Mjelva and the band, it's been a challenging but engaging journey to pin down the "essence" of traditional Scandinavian folk music. But in more recent years, the goal has been to not only recreate the regional traditional music, but also to also build upon it and make it the band's own.

traditional music is what we know and what we love to play. If we can inspire people on the way, that's a great bonus," says Mjelva.

So while the band enjoys sharing their music and heritage with other audiences, this comes second to achieving what many folk songs from across the globe were made for: creating an danceable, energetic, and fun space to enjoy the moment.

"We aim to get the groove going and [getting into] to a musical state of mind when everything just flows, when the energy is just right and you don't have to think very much," he says. "Also, when the crowd gets going; dancing, cheering; that is very rewarding. Most of all, we just love making and playing music together." ☞

For more information, please visit www.roguefolk.bc.ca

PARENTING AND DISABILITY

An EAL course for parents and caregivers of children and adults with disabilities



JAN. 17th - MAR. 7th, 2019

Thursday
12:15 - 2:15 pm

BURNABY NEIGHBOURHOOD
HOUSE

Banquet 2 Room
4460 Beresford St.
Burnaby, BC V5H 0B8

To register, please contact
604-298-5888 or

Valerie at vlai@pirs.bc.ca

The classes are FREE
(Childcare provided)

Do you have or do you support a child or dependent adult with a disability?

Do you need to learn about resources for individuals with disabilities and their families and caregivers?

- Learn about government and non-governmental agencies.
- Learn how to access the services you need.

PROGRAM FOCUS

- English as Additional Language (EAL)
- Resources and services, including:
 - Government services for children and adults with disabilities
 - Disability Tax Credit and Registered Disability Savings Plan
 - Family Support Institute of BC and other organizations
- Support for parenting
 - In-class support activities
 - Support groups

Cultural Calendar

January 8–22, 2019

by SIMON YEE

Welcome to 2019! I hope everyone enjoyed their holiday season; best wishes for an amazing year. Start your new year off right by visiting and attending some of the events and festivals, lectures and exhibits happening around the city. If you missed it during the Christmas season, there are still a couple of holiday light shows ongoing until late January to check out!

Lights at Lafarge

Now until Jan. 20, 5–11 p.m.
Town Centre Park, Coquitlam
www.coquitlam.ca

Enjoy the magic of the Lower Mainland's largest free outdoor lights display at Lafarge Lake in Town Centre Park. This winter's event features hundreds of thousands of lights wrapping their way around the lake in multiple themed zones. Free family fun! Dogs, on leash, are welcome.

Breathing Space

Jan. 10–Feb. 7
Port Moody Arts Centre
www.pomoarts.ca

With nature as their muse, photographer Bryce Barry, sculptor and printmaker Bev Ellis and floral designer Brenna Quan start 2019 by creating a serene multi-sensory environment that is an ode to our West Coast woodlands. There will also be a biennial exhibition showcasing the artwork of Port Moody Arts Centre visual arts students showing alongside the exhibit. In addition, there will be an opening reception from 6–8 p.m. on Jan. 10. For more information, please check out the PoMo Arts Centre website.

Byzantine Public Discourse

Jan. 11, 2:30–4 p.m.
Simon Fraser University
Academic Quadrangle, Burnaby
www.sfu.ca/sfu-community/events.html#view/event/event_id/3963

The SFU Hellenic Studies Centre will be hosting University of Belgrade history professor Larisa Vilimonović as she speaks about the literary aspects of the public civic discourse of the Eastern Roman (Byzantine) Empire. For the Byzantines, histories were a constitutive element of the public discourse and occupied a unique place in Byzantine culture between the crossroads of philosophy and rhetoric. In the seminar, Vilimonović will examine the complex and sometimes perplex philosophic and rhetorical register in the Greco-Roman histories and explore the complex in-



▲ There are many winter events to be enjoyed at Lafarge Lake in Town Centre Park.

terplay of the multi-layered and composite Byzantine historical narratives.

Gluten Free Expo

Jan. 12–13, 10 a.m.–4 p.m.
Vancouver Convention Centre
at Canada Place
www.glutenfreeexpo.ca

On the weekend of Jan. 12, the Vancouver Convention Centre at Canada Place will host the Gluten Free Expo featuring numerous exhibitors, cooking demonstrations, dietitian presenters and, of course, plenty of tasty gluten free culinary dishes to sample. Listen to presentations from registered dietitians helping you to create healthier diets, and watch chefs create healthy gluten free versions of beer, pizza, perogies, breads and more. For tickets and further information, please check out their website.

America and the Climate Crisis: Robert Bullard

Jan. 15, 6–7:30 p.m.
Frederic Wood Theatre at UBC,
University Endowment Lands
www.sppga.ubc.ca/events/event/the-phil-lind-initiative-presents-robert-bullard/

The world is nearing the point-of-no-return for catastrophic and irreversible climate change. Without action, the future will be one of mass forced migration, famine and economic costs in the trillions of dollars. The Phil Lind Initiative 2019 series will explore the theme of "America and the Climate Crisis" with some of the foremost intellectuals on climate crisis. On Jan. 15, join Robert Bul-

lard, considered the "Father of Environmental Justice" and a Distinguished Professor of Urban Planning and Environmental Policy at Texas Southern University, as he discusses whether the United States can overcome its domestic climate crisis to become a global leader for climate action or if the forces of extreme partisanship, climate denialism and dirty industry are too deeply entrenched.

PuSh International Performing Arts Festival

Jan. 17–Feb. 3
Various venues
throughout Vancouver
www.pushfestival.ca

The PuSh Festival returns to Vancouver for the 15th time to showcase innovative and transformative art from artists representing 13 countries. There will be 26 performance works from 24 companies spread over three weeks, featuring staggering spectacles, immersive encounters, theatrical adaptations and more. Catch a Guatemalan performance piece exploring history, theatre and the ethics of representation; a Belgian documentary installation examining life in the Chernobyl exclusion zone; a Taiwanese choreographic assembly piece and more at PuSh. For more shows and event details, please visit their website.

Dine Out Vancouver Festival 2019

Jan. 18–Feb. 3
Various locations
around Vancouver
www.dineoutvancouver.com

Experience Canada's largest annual food and drink festival this year at Dine Out Vancouver! This 17-day festival features over 200 restaurants with plenty of food, craft beer and cocktails to go around. Experience all the culinary expertise you could possibly want with guided dining tours, cooking classes, cocktail masterclasses, dinner and film pairings, craft beer tasting and much more. Check out the festival's website for more info.

Vive les Voyageurs French-Canadian Festival

Jan. 19–20
Fort Langley National Historic Site
www.pc.gc.ca/en/lhn-nhs/bc/langley

Tap your feet to the beat of French-Canadian music at Fort Langley National Historic Site's annual Vive les Voyageurs Festival. Enliven your senses with the traditional foods, music and culture of the 19th century French-Canadian and Métis fur traders. Regular admission fees apply: \$7.80/adult, \$6.55/senior. Free for annual pass holders and youth age 17 and younger. For more information, please visit the Parks Canada website.

Rich Dark Soil

Jan. 19–Feb. 9
Deer Lake Art Gallery, Burnaby
www.burnabyartscouncil.org/exhibition-opening-rich-dark-soil

Rich Dark Soil is an exhibition that will be held at the Deer Lake Art Gallery featuring the work of Ukrainian Canadian

artist Jay Senetchko. Rich Dark Soil refers to the practice and heritage of Senetchko. Although he is most easily defined as a painter, he situates his practice in a broader material context and process, which includes photography, digital media, sculptures, performance and installations. He is a storyteller, and he mobilizes his multidisciplinary practice to best combine medium and message to tell his tales. He creates spectacle-based exhibitions in an effort to insert fine art back into the social fabric by engaging the public at large, not only the academic and invested. Rich Dark Soil is the first exhibition of the artist's career to showcase the methodology and rationale behind his storytelling.

Mrs. Krishnan's Party

Jan. 15–Feb. 3
The Cultch, Vancouver
www.thecultch.com

Playing at The Cultch, the New Zealand Indian Ink Theatre Company will present the Canadian premiere of Mrs. Krishnan's Party from Jan. 15 to Feb. 3. Mrs. Krishnan's boarder, an overzealous wannabe DJ named James, has invited a few friends into the back room of the corner shop as a special surprise to celebrate Onam and the return home of her son. But when strangers turn up (the audience) and settle in, Mrs. K has no choice but to throw the party of her life! Over one joyous evening, Mrs. Krishnan's Party magically transforms strangers into friends with a little Daal, a little dancing and some serious laughs.



Reach the growing
FILIPINO COMMUNITY
in British Columbia!

Advertise in Dahong Pilipino
THE FILIPINO CANADIAN COMMUNITY DIRECTORY
www.dahongpilipino.ca

