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# The Source

forum of diversity

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Women Deliver 2019

## Women teachers take the lead

by JIEN HILARIO

The Canadian Teachers Federation/La Fédération canadienne des enseignantes et enseignants (CTF-FEC) invites its members across Canada to the Women's Symposium on June 3, hosted by the BC Teacher's Federation (BCTF). This year's symposium also features a rare opportunity for participants to engage in a global event, the Women Deliver Conference 2019 from June 3–6.

The Women Deliver Conference, which runs every three years, will bring together more than 6,000 leaders, influencers, advocates, academics, activists, and journalists from around the world to fast track progress for girls and women worldwide.

"With Women Deliver being an international event focused on the empowerment of women, it was the ideal opportunity to hold the Symposium in conjunction with it. The CTF-FEC has been very involved with the Women Deliver Mobilization as a consortium member" says Heidi Yetman, vice president of the Canadian Teachers' Federation.

"The conference is centred on women in leadership in teacher organizations. This topic is not only timely, but one which many of us have experienced and agonized over," she adds.

### Women and leadership

The 2019 CTF-FEC Women's Symposium celebrates women in leadership roles and hopes to



be the catalyst that encourages other women in joining in.

"When women are at the table making policy, things improve for the whole of society," says Yetman.

Although they are two different events, the Women's Symposium and the Women Deliver Conference are taking place back-to-back. All of the delegates at the Symposium are also attending the Women Deliver Conference.

Last year, the Prince Edward Island Teachers' Federation hosted the Women's Symposium 2018 in Charlottetown. It examined challenges and successes

that women in leadership roles within teacher organizations face. Attendees of the conference were able to exchange ideas and strategies regarding election campaigns, work/life balance, collective bargaining, and mentorship initiatives.

The CTF-FEC also has a program called Imagineaction which addresses social justice and youth leadership. The program provides opportunities for teachers and students to create and implement community activities and projects, which advance areas related to human

rights, social justice, democracy, and the environment.

### BCTF's comeback

Leaving the CTF-FEC's fold in 2008, the BCTF re-entered the organisation in July 2016.

According to their website, "It's very clear that teachers, students, the profession, and public education across the country are increasingly facing the same issues, issues which require a unified national response. The BCTF not only has a lot to contribute to this response and to

See "Education" page 10 >

### Verbatim

Ishmael and Ahab

by YANG LIU

This world will become one I – I have found the way. Race. Tribal affiliations. National borders. Even my face will become irrelevant in the times to come. The world I envisioned will finally become a reality. It will make mankind whole again. That is an almost-verbatim of a narrative found in the *MGS V: The Phantom Pain* trailer.

When I was a teenager, I made the connection that adult teeth shape is inherited maternally because of the mitochondria. Instead of studying biology to become an expert in mitochondrial genetics, I chose engineering in the hopes of greater employment opportunities. For some reason, the future of humanity was of no concern to me.

My first year in Metro Vancouver, coming from Vancouver Island, was a shock. I could not handle six courses, and ended up failing one and was put on academic probation the following semester. Although I did end up raising my GPA to bring myself back into good academic standing, what was to follow would turn my world upside down.

For whatever reason, a strong suspicion arose in me that people were out to kill me. The thought would course non-stop through my head until it drove me into a panicked state. In that frenzy, I thought about the future and how what I know would be lost if I died. Thus, I began contacting various people throughout my university to tell them what I knew, but in the most irrational way possible. This act of inappropriate communication landed me in the conduct office.

At first these people thought nothing was wrong; I only needed some mindfulness. In a way, they saw hope in me as an intelligent individual who could contribute to society. Some time later they decided, after I continued what I was

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### Also in this issue



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paper folding  
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# Cultural Spotlight

Photo courtesy of Angela Clarke  
Museum Director, Il Museo



▲ The Italian community gathers for a picnic on Bowen Island, shortly before the declaration of war in 1939.

## A month of Italian stories

by COLLEEN ADDISON

**They have undergone poverty, widespread discrimination, and even, in World War II, internment. These are Vancouver's early Italian immigrants. Angela Clarke tells their story.**

"Italians had big families, and those that came were often the fifth or sixth son," says Clarke, museum director and curator at Il Centro Italian Cultural Centre in Vancouver. "There was the Klondike gold rush and the railway. Posters promote[d] Canada as this land of opportunity, an idyllic place where [people] could make money."

Canada did have opportunities, continues Clarke, but immigrants also faced prejudice. These early beginnings, as well as what followed, will be cel-

brated in the coming month of June, designated Italian Heritage Month by the City of Vancouver. Planned events include workshops, concerts, movies, and Italian Day on the Drive, a cultural street festival in Vancouver's Little Italy.

hurdy-gurdy, a type of violin equipped with a keyboard and hand crank. However, gradually, as their numbers increased, Italians took on other professions. "There were restaurants, grocery stores," says Clarke. "Construction has always been Italian. Tailoring, garment creation, lacemaking: among the women that was a significant occupation."

Despite the presence of Italians doing this important work, there was a good deal of discrimination against the immigrants. "People were concerned [about] Italians moving into the neighbourhood," says Clarke. "There was a notion that they were the poorest of the poor; they were uncouth. They weren't even considered Canadian citizens. They were 'lowly immigrants.'"

"People were concerned [about] Italians moving into the neighbourhood," says Clarke. "There was a notion that they were the poorest of the poor; they were uncouth. They weren't even considered Canadian citizens. They were 'lowly immigrants.'"

tion that many Canadians and indeed many Italians were not happy with."

As well as the internments, the Italian community coped with other difficulties in these years, says Clarke. Many more Italian-Canadians were "enemy aliens," which meant that every month they had to account to the RCMP for their activities.

"For many, this was a real affront," says Clarke. "One woman, Nellie Cavell, had been secretary for the Italian Consulate in the 1930s, [then] funded by the Mussolini government. But she was very proudly Canadian. She would sign in and take all the back streets so people didn't know what she was doing."

### A sophisticated place

Scars from the internment do remain in Clarke's view, especially now with the 80th anniversary fast-approaching. Fortunately, though, the perception of Italian-Canadians has changed from this time.

"Post-war, there was [a] really strong Italian movie industry. There was an image of Italy as a sophisticated, cultural place, [a] sensuous experience of fashion and food. Italians [were] leaders of design and aesthetics," says Clarke.

This idea of Italy still exists today, continues Clarke, with, in her words, "Italian culture [being] something that is appreciated universally."

Today, the Italian community in Vancouver, rather than being set apart, has become integrated with other communities.

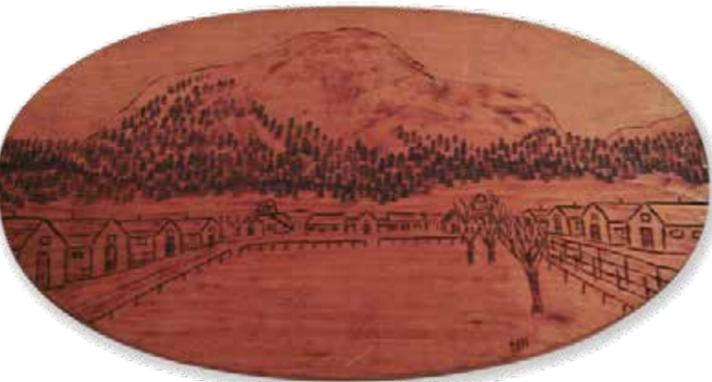
"To be Italian now does not mean that both your parents are Italian," says Clarke. "You can be Italian and aboriginal, Italian and Muslim, Italian and Chinese."

With the experience of prejudice behind Italian-Canadians, the Vancouver community is becoming more understanding of, as Clarke says, "non-traditional family life."

"Being Italian is not necessarily being Catholic and going to church, being in a [heterosexual] marriage," says Clarke. "This [is] accepted by this community and in fact welcomed."

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

Photo courtesy of Angela Clarke  
Museum Director, Il Museo



▲ A wooden plaque of the grounds at the Kananaskis internment camp made by an internee during World War II. 44 Italian men in Vancouver were interned at this time.

Early Italian immigrants were relegated to the entertainment industry; they were street singers and players of a portable instrument known as a

### Enemy aliens

Early Italian immigrants were relegated to the entertainment industry; they were street singers and players of a portable instrument known as a

This prejudice came to a head in World War II, when 44 Italian men in Vancouver (600 in Canada overall) were interned.

"They were sent to Kananaskis," says Clarke, speaking of the internment camps in B.C.'s interior. "Their homes were ransacked for fascist propaganda, which was never found."

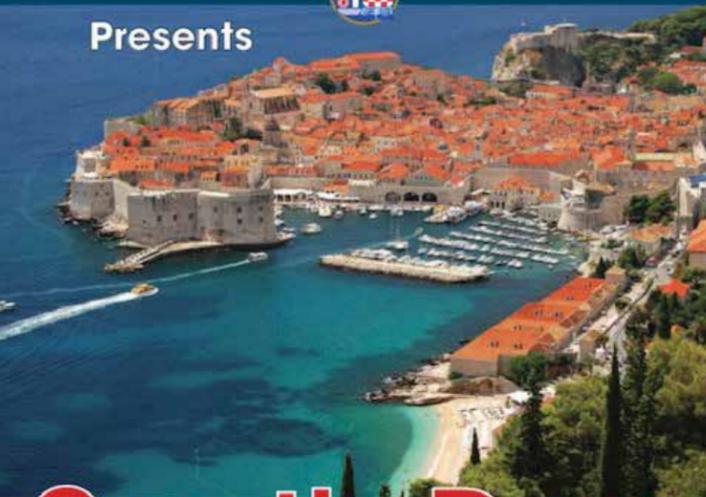
The men were all members of a fascio organization, one of many across Canada sponsored by Mussolini's Italian government, but, as Clarke explains, this wasn't unusual.

"Mussolini was considered a good guy [at first]," notes Clarke. "It wasn't until [just] before World War II that there were challenges to Mussolini's reputation. He was aligning himself with Hitler, a direc-

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# Is new media art strictly Western?

by NAILA TOPAN

**Two scholars with an intercultural approach to new media art will be sharing their methodology with academics and artists alike on June 8.**

Substantial Motion Research Network will host Cross-Cultural Roots for Media Practice, a three day discussion-based workshop at Vivo Media Arts Centre. The facilitating scholars Laura Marks and Siying Duan, aim to inspire and enrich the participants' media projects with their respective understanding of Islamic and Chinese cultural philosophies, history and media art roots.

## Non-Western cultural roots of media art

"The West has been synthesizing or borrowing influences from all over. There tends to be this ethnocentric thing that happens where the influences get conveniently forgotten," says Marks. "I find this especially with influences from the Muslim world in Europe during the early modern period".

Marks, a Ph.D in Visual and Cultural Studies and Grant Strate University Professor, has found that Islamic art specifically set an incredibly strong precedent for digital media art and algorithmic media art. She explains the connection between bureaucratic processes and certain tendencies in digital art, providing an example of Suni geometric art being

developed synonymously with the art of the Caliphate.

"There's an idea of proportion in writing and other kinds of iterative and measurement-based arts," she says. "I had to study the entire history of Islamic art in different regions and also the theology and philosophy and science that was current in those regions when those craftspeople were developing these aesthetics."

As a result, she published *Enfoldment and Infinity: An Islamic Genealogy of New Media Art* in 2010, where in depth parallels are drawn, including Sufi intonations of mysticism with the medium of virtual reality.

Duan, Marks' post-doctoral fellow with a Ph.D. in Art Theory at Shanghai Film Academy, echoes the sentiment of non-Western roots playing a large role in the development of modern art media.

"In my research, I found several exhibitions focusing on Asia and philosophy on Western contemporary art. Especially around the 1960s within the American post-war new forms of artworks; a burdening time for a lot of very different art forms than before. For example, John Cage was inspired by the *Book of Change*, a classic Chinese philosophical text. He incorporated ideas of change from this book in his music," she says.

## A cross-cultural approach

Azadeh Emadi, a digital media artist who thinks of pixel as occupying a divine temporality, contacted



▲ Gemini, by Nakkaş Osman, from the Ottoman Matali' al-sa'ada (Book of Felicity, 1582) showing influence of planets on personalities.

Marks with a proposition to start a network for scholars and artists interested in the unusual cross-cultural exploration of digital media and philosophy.

Marks and Emadi formed Substantial Motion Research Network, which not only opens up this exploration to Islamic digital connection, but also to other people looking at approaching digital media from other cultural points of view. They develop and share methods, tools and bibliographies that people can use while hosting an online platform for collaboration.

Duan began completing research under Marks' supervision as her postdoctoral fellow after resonating with the cultural approach Marks used in her research into new media.

"I'm trying to introduce and compile theories in this area and try to introduce them to Chinese readers in the academic world," says Duan.

The two are eager to collaborate because of their shared interest in bringing various cultural influences to new media art. Marks describes that there is interesting cultural traffic between China and the Muslim world, further connecting their work together. Duan and Marks, with Emadi included via video conferencing, will represent Substantial Motion Research Network in delivering their methodology in an intimate workshop setting.

## The workshop

Marks explains that the workshop itself will be driven by

what the participants are working on. Some will be doing scholarly research and others, art-making.

"I'll give an overview of the steps that I suggest for how to go about deepening the non-Western roots of media practice, starting with the connections that can really be proven historically," says Marks.

She seeks to inspire the participants to fabulate by inventing influences if none can necessarily be proven, referring to the whole process as an important anti-colonial or de-Westernizing strategy.

"In addition to methodology, we encourage people to think beyond already taken for granted ideas with new media and digital art. The first step is to acknowledge the possibility of using what they already have to incorporate their interest in other cultures, or of their own. To broaden their attitude towards these mediums by experimenting and bringing in other cultures to their own creation. It's a discourse, a way of thinking," says Duan.

Marks wants people to understand that media is not necessarily nor exclusively Western. To have a limited point of view about media would be to miss the potential of other mediums, she says. ✉

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

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## ► "Verbatim" from page 1

That creating life is an optimization process, which explains how two ordinary people can create remarkable people. For this process to occur, a society needs to encourage hope, love and happiness – life cannot flourish without that.

I was dragged into permanent illness by this knowledge. How every second gone by is a life you can't save. For now, the future of humanity is lost to my affliction. Someone else will have to pick up where I left off. To the administration at my university, I was Captain Ahab of a one-man crew on a mad



▲ Strong suspicions arose in me.

After the doctors, I embarked on writing a book to tell the world what I knew. I did write one, but, by my standards, it was not good. After I published it online, I felt the strange sensation that everything around me was happening because of what I did. Everything in Vancouver became messages to me. Eventually I made my way back home to Vancouver Island where my mom took me to more doctors. They diagnosed me with schizophrenia. Even they held out hope that I didn't have such an illness.

In time, I realized more about my discovery. The extraordinary is born out of the ordinary.

quest to change the world. Now, I am Ishmael. The sole survivor of my own madness. Like the characters of *Moby Dick*, I both rest in peace and live on to tell the tale. Much like the song *The Man Who Sold the World*. I involuntarily sold these people, the foundation of this world, a lie. An involuntary lie. ✉

Please note that May 24 is International Schizophrenia Awareness Day

[www.keltymentalhealth.ca/blog/2012/05/may-24-international-schizophrenia-awareness-day](http://www.keltymentalhealth.ca/blog/2012/05/may-24-international-schizophrenia-awareness-day)

# Sami people: a blueprint for other cultures

by VICTOR VAN DER MERWE

The Association for the Advancement of Scandinavian Studies in Canada (AASSC) will be having their 38th annual conference at the University of British Columbia (UBC) from June 3–6.

One of the speakers who will be giving sessions this year is Matthew Etherington, PhD, professor and director of the Institute of Indigenous Issues and Perspectives at Trinity Western University.

## The Sámi people

Etherington's session on June 4 is about the Sámi people, an indigenous people of northern Europe – parts of Sweden, Norway, Finland and Russia – that inhabit the cultural region called

Sámpi. Etherington speaks highly about the Sámi people and says they have developed a culture that consists of inter-generational knowledge, skills and activities that local self-

as civil liberties and democratic debate," says Etherington. "This conference was an obvious place to start that conversation."

“Within their cultural commons, [the Sami] teach one another such activities as the skill of face to face communication or how to prepare and share a meal together..”

*Matthew Etherington, professor and director of the Institute of Indigenous Issues and Perspectives*

sustaining Indigenous communities depend on to exist.

"Within their cultural commons, they teach one another such activities as the skill of face to face communication or how to prepare and share

as civil liberties and democratic debate," says Etherington. "This conference was an obvious place to start that conversation."

Etherington hopes that people can appreciate that the Sámi culture, one of the oldest cultures, is especially vital to understand today. He believes the cultural commons of the Sámi can provide a blueprint for other cultures as it conserves the non-monetized inter-generational knowledge, skills and activities that have enabled their people to live more mutually supportive and less money-dependent lives. He says people can and should learn from how the Sámi people live their lives as a cohesive unit.

## A calling

Etherington was a teacher for thirteen years in the public education system, but felt he still had more to explore and learn.

"I enjoyed that experience immensely; however, I had such a desire for learning that it brought me to places and ideas that were well outside my discipline, which helped me to

with a smile and said, 'Matthew, they won't do this; you know, not everyone is like you.' It was that day when I truly knew that higher education and becoming a professor was for me."

appreciate the complexity of issues from different perspectives," he says.

This desire for learning led Etherington back to school to get his master's. He started his studies at Macquarie University in Sydney, Australia, later completing his degree at UBC. He says the final push for him to go and get his PhD happened when he had a summer job on Granville Island selling and renting sea kayaks.

"The owner asked the staff to think of ideas to make the store more attractive to customers. I went straight to the local library in Vancouver and started researching everything there was to know about paddling technique and water currents," he says. "The next day I suggested that every staff member takes home one of the books I had borrowed, read up on one aspect of kayaking and then come and share it with the other staff members so we can discuss and debate the ideas. My employer looked at me

Etherington's involvement with ASSCA comes naturally as he already has a close relationship with the Scandinavian Community Centre in Burnaby, and also because of his visits to numerous Finnish schools over the last few years interviewing school teachers about their pedagogy and philosophy of learning.

"I usually present in the education societies at Congress, however my interest and involvement with Finnish education has led me to new exciting areas in Finnish learning. I presented a paper last year at Congress in Regina on the emotion pride and how Finnish educators understand the notion of pride. From this experience, it was evident that the Scandinavian Studies Society consisted of a welcoming and diverse group of people, always willing to share their insights and knowledge."

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



Photo courtesy of kirken.no

▲ A group of Sami people.

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# A back-alley and a chicken shop inspire playwright

by JAKE MCGRAIL

A fantastical show with a setting that is both otherworldly and very personal, *Chicken Girl* is the newest production from rice & beans theatre.

The show will run from May 24–June 7 at the Orpheum Annex.

### A personal connection

*Chicken Girl* is written and directed by Derek Chan, co-artistic director of rice & beans theatre. It contains three different storylines, all revolving around a back-alley Chinese fried chicken shop. That shop was not a random addition: it is directly inspired by a similar place in Hong Kong where Chan grew up.

"When I was young," he says, "my parents would drop me off

audience, I think there needs to be a very strong sense of honesty in the way we create work," explains Chan.

### A magical collage

The questions Chan ponders through *Chicken Girl* surround the idea of home – both geographical and spiritual – as well as identities and existence in general. The show draws from Chan's own life, but also draws on cultural influences that can be found in Vancouver. One example is the incorporation of Cantonese and Korean into the language of the show on top of English.

"I really want to create shows that look, sound and feel like Vancouver in a sense," says Chan. "We hear so many different languages in different neighbourhoods, why



▲ Derek Chan, co-artistic director of rice & beans theatre.

at my grandmother's to babysit me until they got off work. Normally, my dad would pick me up in the afternoon when he was done teaching, and we would take the double-decker bus and sit in silence. But once in a while he would take me to this kind of shack, I suppose, underneath a bridge near the bus stop."

There, Chan's father – described as stoic and strict but caring – would tell him to pick whatever he wanted. In his childhood memory, the shop was a wonderful place that provided not just chicken but also comfort.

"The reason why I've placed it at the centre of this vibrant, surreal story is that I want the characters in the show – and also the audience – to have a warm and safe place to depart from and return to after the adventure of the play," says Chan.

*Chicken Girl* is heavily influenced by Chan's own cultural identity and memory. There is the chicken shop, and on top of that, a lot of the images and ideas included in the play are sourced from movies he watched as a child in Hong Kong, or from stories he's read since leaving his first home. Chan sees this implementation of his personal experiences as necessary to create a more resonant piece.

"It's a way for me to navigate through these questions I have about where we come from and where we are going...I really believe that to create meaningful and relevant art for the

shouldn't we incorporate them into performance?"

The show is lively, filled with colour, music and some magical whimsy, but also intertwined with some very human, darker aspects.

"Underneath that very vibrant, colourful, magical realism, there's an undercurrent of despair and struggle to hang on to that colour, that joy in life that we all crave," says Chan. "I feel it's important to have that colourful hope in the universe of this play, so that this magic, this colour can act as an anchor for us when we look into more serious ideas that we all contemplate at one point or another in our lives."

*Chicken Girl* is the culmination of a long creative process. The "workshopping" stage of the production began nearly two years ago, with the initial writing of the script happening before that.

The show is a look at how Chan arrived at where he is today. "It's a bit of a magical space collage, if you will. Live, visual and narrative collage," he says. "I've lived in many places and been influenced by many cultures and many stories from very vibrant people I've met and know, and I want to share it all with the audience."

Chan is eager to share his creation. He hopes Vancouverites of all backgrounds will be able to find something in the show that reflects directly back at them. ✍

For more information visit [www.riceandbeanstheatre.com](http://www.riceandbeanstheatre.com)

Photo courtesy of Brenda Nicole Kent and Jules Le Masson



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▲ String puppets. By unknown makers (Sinhalese). MOA Collection: Eh149, Eh147, Eh164, Eh144, Eh142.

# The theatrical world of puppets

by KATY SWAINSTON

**In *Shadows, Strings and Other Things: The Enchanting Theatre of Puppets*, visitors will be able to explore a series of elaborate stages that have been created especially for the puppets exhibition. Curator Nicola Levell believes that visitors will be surprised by how the gallery has been transformed in order to accommodate the exhibition.**

"It is incredibly theatrical. I am surprised and delighted every time I see what the Museum's exhibition team has created. They have produced full stages, complete with everything from red velvet curtains to hand drawn backdrops. Everything in the exhibition is made by hand," says Levell. "It is phenomenal."

An immersive exhibition of Western Canada's largest puppet collection will go on display



▲ String puppet. By unknown maker (Burmese). MOA Collection: 3307/1.



▲ Shadow puppets. By Lu Family (Chinese). MOA Collection: 3338/8-12, Eh164, Eh144, Eh142.

at the Museum of Anthropology (MOA) from May 16–Oct. 14.

The decision to handcraft each part of the exhibition was intentional, as a way to reflect the unique role that hands-on skillfulness plays in the creation and use of puppets.

"All of the puppets are hand-made. Of course, the human hand is central to bringing the puppets to life. It is through the hands that puppets move, dance and even fight," says Levell.

## An international collection

Levell did not want to stop at exploring this expertise through just showing MOA's existing world-leading puppet collection. She proactively worked with an international network of knowledge holders, partners, and scholars to acquire over one hundred new puppets for the Museum, along with commissioning the creation of new puppets.

"We have had a set of Chinese shadow puppets crafted for us by the Lu family. They are made of leather but are translucent and absolutely exquisite," she says. "We have also had a new set of the traditional English Punch and Judy characters created, which some of our visitors may be familiar with."

To find puppets from both China and England in a single exhibition is an indicator of the variety of traditions that visitors will experience. Over 250 puppets from 15 countries, exploring the five main areas

of puppetry: shadow, string, rod, hand, and stop-motion animation will be on display. Beside the surprising range of puppet types being exhibited, visitors may also be taken aback by the sheer variety of their sizes. Puppets in the exhibition range from being the length of a finger to the height of a bus.

"There is a twelve-foot tall puppet, Meh, who was created by the Mortal Coil Performance Society and the Tsatsu Stalquya (Coastal Wolf Pack)," says Levell. "Through collaboration they have made this incredible, gigantic puppet that needs five puppeteers to operate it."

Meh will find its way to the Vancouver Folk Music Festival this summer when it is brought out by its team of puppeteers as part of the three day long event. Levell is looking forward to seeing festival-goers' reactions to this.

"Something happens - not only children but also adults can suspend their disbelief. There is a chemistry and connectivity between a puppeteer and their puppets that enables these little, or in this case huge, inanimate entities to come to life", says Levell.

Levell feels that although the popularity of puppetry has declined in some parts of the world, it is as loved as ever in other parts. More than that, she believes that there is a growing shift in what today's audiences are looking for, which is leading to a resurgence in interest in puppetry.

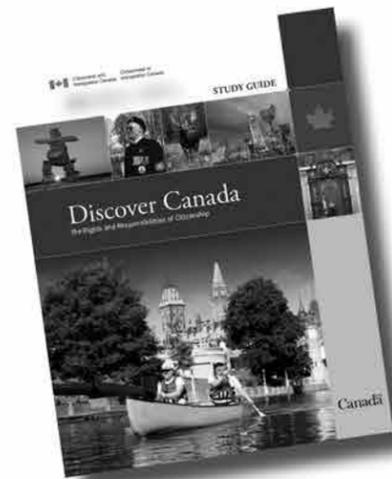
"I would like to think we are returning to more engagement with analogue forms of entertainment. It is like throwing out smartphone and getting a flip phone," she says. "Creating puppets and telling stories with them is human inclination. We are storytellers. We want to be enchanted. For at least the last 2000 years, puppetry has been doing just that." ✍

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

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Source: Macleans.ca, Photograph by Brian Howell

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# A devotion to paper

by THERESA K. HOWELL

**The exhibition *On the Same Page: Transforming Paper* runs May 10 to June 15 at Cityscape Community Art Space. It showcases 12 artists working with paper, a material most people use every day.**

“This exhibition features artists who are using paper obsessively and are interested in the materiality and versatility of the material,” says George Harwood Smith, exhibitions manager at North Van Arts.

The works being featured include artist-curators Rachael Ashe and Connie Sabo, and fellow artists Charles Clary, Concealed Studio (Mario Sabljak and Cheryl Cheng), Gail Grinnell, Annyen Lam, Monique Martin, Leslie Pearson, Brangwynne Purcell, Martha Ritchie, and Grant Withers.

## The show on paper

Sabljak and Cheng met three years ago in their live-work studio building and decided to start working together. This partnership became Concealed Studio.

Sabljak, a furniture designer, and Cheng, a fulltime artist, establish their work as mainly inspired by the natural environment.

“I have always been into paper folding. I was always interested and fascinated in how a simple square piece of paper could be shaped into a rose,” says Cheng.

Their creations are based on research of fractals, insect anatomy, plant cells and crystals. While composing the monochromatic geometrics of the pieces, the two artists intend to evoke the viewer’s experience of stepping in and out of the segments of our imagination and reality.

“We are inspired from the world around us when we are creating pieces; music, fashion and regular day to day activities,” says Sabljak.

During recent exhibitions in Toronto and New York, many viewers commented the pieces were easy to ponder, with their subtle lighting, giving the impressions that they were all different. Others commented on how different the pieces seemed to be; yet, they were all the same pieces positioned at different angles.

## History in “paper” making

The word “paper” is derived from papyrus, the plant from which it was originally made. Papyrus had its origins of use in ancient Egypt. As centuries past, the first papermaking process was then documented in China. During the 8th century, the papermaking process then spread to the Islamic world. By the 11th century, papermaking was brought to Europe. Over many centuries the papermaking process became more refined and modified through the invention of wood-based papers.

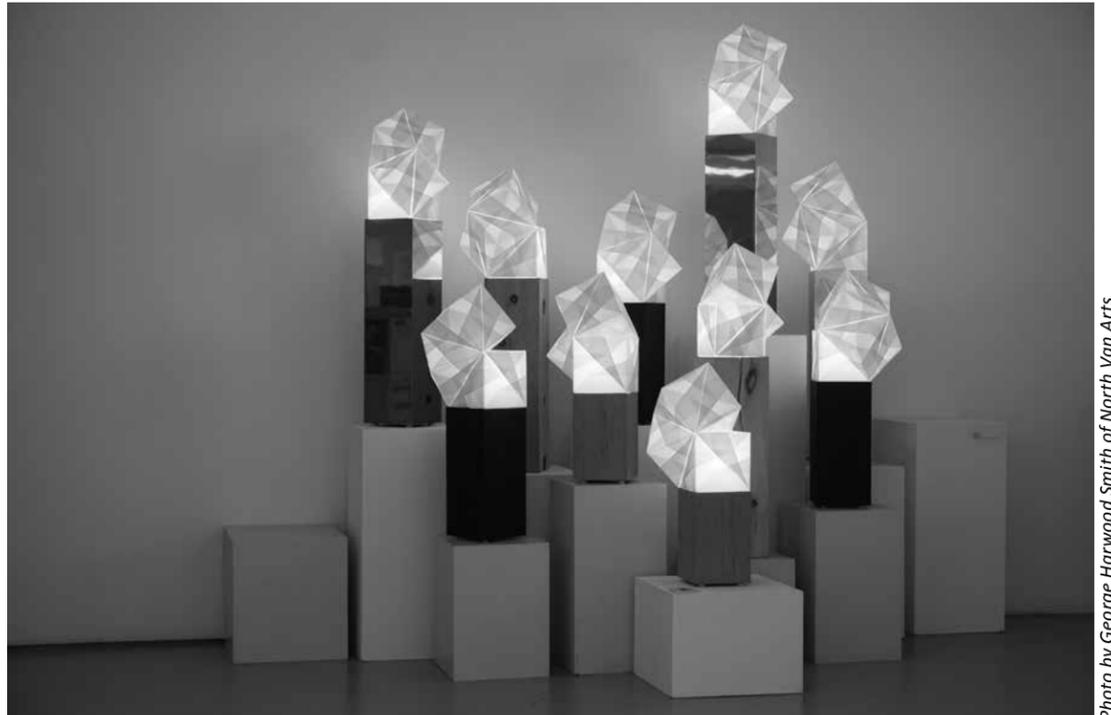


Photo by George Harwood Smith of North Van Arts

▲ *On the Same Page: Transforming Paper* showcases 12 artists working with paper.

The final reinvention of paper became a quintessential moment in history. It was now light, affordable, and resilient. All over the world paper was used to write, to draw and to paint. People, now, make building plans with it, store meals in it, and filter tea through it. It has become ubiquitous, versatile and malleable.

One of the main attractions of Concealed Studio’s creations is their functionality. They also explore upcycling or the recycling

of materials. The current installation features raw cuts from a golden cedar that were waste ends from a furniture making project.

“There can be so much waste from projects, so if this is one less thing going into the landfill, we will try to recycle or upcycle it,” says Sabljak.

After this current exhibition, it’s back to the studio for Sabljak and Cheng.

“It’s been a busy year showing in Korea and Toronto. We want

to get back to designing; to come up with some fresh ideas,” says Sabljak and Cheng.

*On the Same Page: Transforming Paper*, is the paper-based show idea brainstormed by Ashe and Sabo who approached North Van Arts to make the call-out to other artists. ✍

For more information: [www.northvanarts.ca/events-exhibitions/on-the-same-page-transforming-paper](http://www.northvanarts.ca/events-exhibitions/on-the-same-page-transforming-paper)

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# Processus – a nexus of student creativity and artist mentorship

by PRACHI DIWAN

**Mythmaking and its role in making sense of the world is the focus of a new exhibition at the Contemporary Art Gallery this spring. *Processus*, a collaborative project between Point Grey Secondary students in mentorship with artist Diyan Achjadi, aims to expand the perspectives of students beyond simply looking at art as assignments.**

“We wanted to expose them to curatorial practice and more contemporary art practice in process. Some of these things can be quite challenging for secondary school students who spend a lot of time making projects that teachers assign,” says art teacher Heather Dodge.

The exhibition runs from May 10–June 16,

## Processus process

The nexus of the project began with art teachers Dean Long and Dodge reading and examining Diyan Achjadi’s approach to artmaking in order to find entry points for their students.

“We were interested in exploring mythology and how it extends to our current culture. Even though that is only a small part of what Achjadi works with, we needed some sort of kernel to start with our kids and expand on,” says Long.



Photo courtesy of the Contemporary Art Gallery

▲ *Point Grey Secondary School senior art students, teachers, artist Diyan Achjadi, CAG and Cartems at the opening of *Processus*, Contemporary Art Gallery.*

Achjadi, a full time artist and educator at Emily Carr University, met with the students before the workshop to share her work and introduce the artistic process.

“Coming into the workshop, a lot of what I was thinking about is, what are the different processes I do to get through my own roadblocks in the studio. They are all very experimental and you just kind of play to see where the materials will take you,” she explains.

Using these perspectives as a starting point, students explored a variety of myths and bridged them to current culture to develop their imagery. With their images sketched out, the students then learned to transform them into finished works of art. Under Achjadi’s mentorship, they made decisions in all

aspects of the process including artistic research, applied techniques and curation.

“In my last meeting with the students I talked to them individually and asked: this is what I am seeing in the work right now, is this what you want in the work? To not tell them what to do but see if this is the reaction they want, and if not, how can they strengthen that,” says Achjadi.

## A student perspective

Nancy (Chengyi) Yin is a student exhibiting a digital stop-motion piece titled *Altering Imperfections*.

“I created this work as nowadays everybody is trying to pursue ideal beauty standards. The imagery of the animation is a (fat) woman melting, and as you

can see, she is not the societal ideal. The process of melting is a form of altering yourself to what you want to be. Secondly, I also added (static) effects like on an old TV to represent how before it was not easy to change yourself but now you have access to apps, photoshop, and plastic surgery to become what you want to be,” explains Yin of her inspiration.

Yin found the experiences of workshoping with Achjadi and exhibiting at the Contemporary Art Gallery very positive. “It was great working with [Achjadi] as her perspective helped me better visualize the result of my work. The process of curation was also very new to me as it is my first show, so it was interesting to see how to arrange my work to the atmosphere of the environment.”

Teachers Long and Dodge agree that the program was successful in providing a more professional perspective towards working on art. As Dodge summarizes, “this experience challenged the students as they had to individually and independently overcome their fears to move through the process and decide how they wanted to show their work and ideas. But they really stepped up and were awesome!” ✍

*Processus* runs from May 10–June 16 at the Contemporary Art Gallery in Vancouver. For more information, please visit [www.contemporaryartgallery.ca](http://www.contemporaryartgallery.ca).

## Global Soundscapes Festival

# From differences comes musical harmony

by XI CHEN

The Vancouver Inter-Cultural Orchestra's (VICO) Global Soundscapes Festival will feature the debut of the mini-opera *Debris* by Rita Ueda, inspired by the debris that traveled across the ocean to Canada in the aftermath of the 2011 tsunami.

"The opera is based on a documentary film of the same name by John Bolton," says Ueda. "In Japan, the earthquake was already in the past, where in Canada this is still the beginning. I wanted to tell about the people in Tofino who didn't treat the debris as garbage and went through everything to

Featuring a Japanese theme this year, the 2019 Global Soundscapes Festival will also showcase a series of world music concerts at various venues in Vancouver from May 31–June 13.

### The debris that connects Japan and Canada

*Debris* is Ueda's second opera. The first one, *One Thousand White Paper Cranes for Japan*, premiered five years ago. It was based on a story about a boy in Halifax who folded 1000 paper cranes to raise funds for Japanese tsunami victims, inspiring the entire community to get involved. That opera has since been performed all over the world.

"With both operas, what I wanted to do is to tell a Canadian story, to tell how Canadians reacted to what happened in Japan. With the 1000 cranes, I was very impressed with the boy. I wasn't



▲ Rita Ueda.

tried to send back the things they could. It is about that kind of Canadian generosity, to tell the story of who we are as people."



▲ Mark Armanini, composer and artistic director of VICO



▲ VICO Tour ensemble 2018.

even interested in composing operas until I heard this story," she says.

While her first opera was written for Western instruments, Ueda took on a new artistic challenge with *Debris* by featuring both Western and Japanese instruments, including Japanese *Sho* (reed instrument), *Koto* (stringed instrument) and *Shakuhachi* (wind instrument).

"With intercultural music, every single piece is new ground," explains Ueda. "The notation system for this is totally different. I have to start with how to write it down. It will be a bit arrogant to expect people from other cultures to know how to read the Western notations, so to get everyone onboard to know exactly what to do is a huge challenge."

Beyond this project, Ueda hopes to create more works in the future that can bridge the

gap between instruments of different music traditions.

### Intercultural communication through music

By commissioning Ueda's opera, the Vancouver Inter-Cultural Orchestra gives a glimpse of the ever growing intercultural music scene in Vancouver.

As one of the largest intercultural orchestras in the world, VICO has spent years training players of non-Western musical instruments and has a growing team of 35 orchestra members, says composer and artistic director Mark Armanini. He echoes the challenges Ueda mentioned when dealing with other musical traditions.

"Everyone has different challenges. In Western traditions, we know what Western music can do but in world music you need to deal with the players. The instrument is very much tied to the player, so that is the challenge," he says.

As an experienced composer who has written 20 to 30 pieces for Chinese instruments alone, Armanini said the secret was to find a balance where the composer and the player can meet halfway.

"The benefit of VICO is to help facilitate communication. It is like what immigration is all about, you have to adjust a bit and they have to adjust a bit, it goes both ways, that is the secret of VICO and that is the secret of Canada," he adds.

This year's festival will also feature a Japanese flute piece composed in the 1970s by Armanini's teacher, Elliot Weisgarber, which has never been performed in Canada before because there was no one who played the Shakuhachi.

"I am very proud of this. It shows the difference then and now. Our society needs to be able to appreciate this; we want to hold the riches that come here," Armanini concludes. ✍

For more info, go to [www.vi-co.org](http://www.vi-co.org).

THE ROGUE PRESENTS

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[www.roguefolk.com](http://www.roguefolk.com)

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## Scandinavian Treasures: A cultural travelogue of Europe North

by CURTIS SEUFERT

Come to the north! The Vancouver Cantata Singers (VCS) present **Scandinavian Treasures: Songs of the North at the Scandinavian Cultural Centre on May 25. The singers will perform choral arrangements of songs with roots in Iceland, Norway, Denmark, Sweden and Finland, offering a kind of musical travelogue that shares the experience of journeying through these northern countries.**

Both VCS artistic director Paula Kremer and bass vocalist Chris Doughty seek to share a musical appreciation for their respective experiences in Scandinavia.

in both voice and piano, her combined experience both with the Cantata Singers, and with music in general, has put her in a prime position to lead the group, both as artistic director and conductor of the choir.

"I actually think it's quite fantastic; it's a marvellous opportunity and creates a special energy and sense of teamwork that's a little bit different than a more 'top-down' sense of conducting and leading," says Kremer. "I think that we are collaborative, and I know some of them so well just from singing with them for so long. And I feel it's really a privilege to be able to be able to do this."

As artistic director, Kremer is involved in planning and coordi-

“So I think the importance of light and the experience of darkness are keenly intertwined with the culture in the Nordic countries.

*Chris Doughty, bass vocalist*

"I think what's been chosen, and what the repertoire is about, so much of this music is in exploration and appreciation of the landscape," says Kremer. "I hope really just to honour the countries because I loved being there. I loved the countries; I loved the trip; I'd love to go back."

"It's really nice to reconnect after having spent time there," agrees Doughty.

### Darkness and light

There's usually a guiding theme to the year of VCS' concerts. This year's theme is "Darkness and Light." Drawing on his own experience living in Norway, Doughty notes that in Scandinavia, which is situated so far to the north, people's relationship with light and darkness is very much present in both Scandinavian cultural events and music.

"You've got plenty of darkness in the winter, and how do you handle that psychologically and culturally? On the flipside you have the summer where the sun would go down, but it isn't quite dark enough to see the stars. So I think the importance of light and the experience of darkness are keenly intertwined with the culture in the Nordic countries," says Doughty.

Having arranged two pieces for this concert himself, Doughty says that the experience of sharing the depth and beauty of Scandinavian music and culture is a special opportunity.

"I would love to be standing in front of the choir and telling all of these stories and jokes, and explaining things about the culture," says Doughty. "[I've] spent much more time in Canada than I ever did living there in Norway, but it's a place that's very dear to me, so it's really exciting to be able to get that out there."

### Sharing the experience

Kremer first joined the Cantata Singers as an alto voice in 1994. Having earned an ARCT from the Royal Conservatory of Music

nating a majority of the season's programming. From Christmas concerts to shows centred around space and the cosmos, Kremer's curation process tends to centre around a particular theme.

With this latest concert, the structure and layout of the songs follow the reverse order of Kremer's trip to Scandinavia last summer. The song order is separated by country, rather than genre or style, and so a real theme of exploration emerges which carries the listener through the folklore and natural beauty of Northern Europe.

"I did feel that there's a simplicity but a beauty to the Icelandic music that, in the use of harmony, makes it feel 'bare', or 'vast',



▲ Paula Kremer, VCS artistic director.

'cold', 'open', but beautiful. Finland has a huge amount of Baltic Blues that that music is based on, and there's a mythology there, but there's also sort of a haunting [feeling]," says Kremer.

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

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# Cultural Calendar

May 21–June 11, 2019

by SIMON YEE

The days are becoming longer, summer is just around the corner and there are festivals as far as the eye can see. So take advantage of this amazing time of the year to check out some of the exciting festivals and events, new and returning, happening around town! By the way, The Source celebrates its 20th anniversary in June; we're grateful to have provided our readers with twenty years of cultural calendar recommendations!

\*\*\*

## rEvolver Festival

May 22–June 2

Various venues around Vancouver  
[www.upintheairtheatre.com](http://www.upintheairtheatre.com)

rEvolver brings audiences the full range of contemporary theatrical practice, from script-based theatre to devised and site-specific works, staged readings of work-in-progress and in-depth discussions with artists. Presenting adventurous, high energy and sophisticated new work by emerging companies and artists, the festival is dedicated to offering professional presenting opportunities to emerging professional theatre artists and companies. For a complete list of shows and performances, please check out the Up In the Air Theatre website.

\*\*\*

## Philippines Historama – The Birth of a Nation

May 25, 2–5 p.m.

Frederic Wood Theatre at UBC,  
University Endowment Lands  
[www.pchc-mom.ca](http://www.pchc-mom.ca)

With a cast of over 100 local Filipino artists and performers, who are volunteers from the community, Philippines Historama – The Birth of a Nation chronicles the struggles and sacrifices of the Filipinos. It relates how they broke free from the bondage of foreign colonizers and pushed against the mismanagement of elected government officials from the time independence was granted

to the country in 1898. Through storytelling, traditional dance and songs, this theatrical performance will help the audience understand the little-known history of a country with one of the highest rates of migrants and immigrants crossing the Pacific to seek a better life for themselves and their families.

\*\*\*

## Twenty-First Annual European Festival

May 26, 11 a.m.–6 p.m.

Deutsches Haus at the Vancouver Alpen Club, Vancouver  
[www.europeanfestival.ca](http://www.europeanfestival.ca)

After a one year hiatus, the European Festival returns to Vancouver to showcase the myriad cultures of Europe. Admire authentic ethnic dress, and get swept away by traditional dancing like the German Schuhplattler, the Spanish Flamenco and the Serbian Kolo. Come and experience Europe, from east to west, as seen through the eyes of Europeans. On the last Sunday in May, EuroFest BC Society will bring unity through diversity to the Lower Mainland with the colours, music and food of Europe!

\*\*\*

## Third Turkic World Spring Festival

May 26, 12–8 p.m.

Shipbuilders' Square,  
North Vancouver  
[www.turkicfestival.com](http://www.turkicfestival.com)



▲ Turkic Festival performer.

The Turkic Festival will take place at the Shipbuilders' Square in North Vancouver on May 26. The festival will celebrate mutual cultural ties between Canada and Turkic countries, featuring cultural showcase performances from Azerbaijan, Kazakhstan, Kyrgyzstan, Turkey and Turkmenistan. There will be cultural activities, folk rituals, live musical performances and more. Please check out the festival's website for more information!

\*\*\*

## Vancouver International Children's Festival

May 27–June 2

Granville Island, Vancouver  
[www.childrensfestival.ca](http://www.childrensfestival.ca)

The Vancouver International Children's Festival will be back at Granville Island from May 27 to June 2 ready to delight, enchant and engage children. The 2019 festival will feature dazzling performances from artists far and wide. From local treasures to rare and exotic finds, these captivating performers will put a smile on your child's face and hopefully even make you hoot with laughter. Please check out their website for a complete list of performers and activities.

\*\*\*

## Artworks by August Bramhoff and the "City Squares" Project

May 30–June 29

The Gallery at The Cultch,  
Vancouver  
[www.thecultch.com](http://www.thecultch.com)

The Gallery at The Cultch is a community focused space dedicated to providing progressive art to the residents of Vancouver's East Side. It consists of two spaces, the Cafe Hallway and Lobby, and exhibits 30 to 40 artists every year. For most of June, the Gallery will be hosting the works of four artists: visual artist August Bramhoff, acrylic painter Martha Jablonski-Jones, textile artist Judy Ann Villett and pen & ink artist John Steil.

There will be an opening reception from 6–8 p.m. on May 29.

\*\*\*

## Bridge Festival

May 31–June 1

Ambleside Park, West Vancouver  
[www.westvancouver.ca/arts-culture/festivals/bridge-festival](http://www.westvancouver.ca/arts-culture/festivals/bridge-festival)

The Bridge Festival is a two-day multicultural event taking place on May 31 and June 1 at Ambleside Park in West Vancouver. The festival invites everyone to discover and share the tastes, sights and sounds of West Vancouver's diverse culture. This new festival will include interactive cultural pavilions, musical and dance performances, a parade, great food and much more!

\*\*\*

## Japan Market:

Early Summer Fair

June 2, 11 a.m.–6 p.m.

Robson Square Plaza, Vancouver  
[www.facebook.com/events/2292262774345558](http://www.facebook.com/events/2292262774345558)

The Japan Market will be holding their early summer fair at Robson Square Plaza, featuring vendors, yummy food, unique Japanese crafts & merchandise, karate demonstrations, cultural workshops, live music performances by Kotojir, Okinawa Ryuku Taiko and more. Admission by donation. Workshop sign-ups are available now. Please check their Facebook page under upcoming events for more details.

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## Kellie Orr: ephemera + apparitions

June 8–July 20

Seymour Art Gallery,  
North Vancouver  
[www.seymourartgallery.com](http://www.seymourartgallery.com)

Australian artist Kellie Orr's highly realistic oil paintings use nuanced symbolism to reflect contemporary societal expectations, consumerism and popular culture. Her paintings reference prevailing contemporary Western

values with particular emphasis on the importance of presenting a perfected identity to the world, whether in person or on social media. Flowers, makeup, mirrors and balloons with reflective surfaces allude to these phantom personas and constructed façades. By bringing together the language of historical painting with modern elements, Orr asks us to consider our place within the complexities of our current cultural landscape.

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## Ninth Annual Mid Main Art Fair

June 9, 11 a.m.–6 p.m.

Heritage Hall, Vancouver  
[www.midmainartists.wixsite.com](http://www.midmainartists.wixsite.com)

The Mid Main Art Fair was established in 2010 by artist Enda Bardell to help promote and sell the work of established artists of the greater Vancouver area. Each year, invited artists show works of art produced in a variety of media and styles during the fair. Abstracts, landscapes, florals, still life and figurative works are rendered in watercolour, oil, acrylic, photography, printmaking and sculpture. Admission is free! For gallery and other information, please visit their website.

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## VSO100 Centennial Celebration

June 11, 8 p.m.

The Orpheum Theatre, Vancouver  
[www.vancouversymphony.ca](http://www.vancouversymphony.ca)

Since 1919, the Vancouver Symphony Orchestra has been a mainstay of the cultural and musical fabric of Vancouver. Join Maestro Otto Tausk and special guests host Ben Heppner and violinist James Ehnes as the orchestra celebrates its 100th anniversary on June 11 with a diverse lineup of musical selections, from Johann Sebastian Bach and Leonard Bernstein to Antonín Dvořák and Pyotr Ilyich Tchaikovsky. The evening features performances, multimedia presentations and more.

## ► "Education" from page 1

the national organization, it has a great deal to gain from active participation within the CTF-FCE and with other provincial teacher organizations."

Their website also notes that the BCTF was a key player in the formation of the Canadian Teachers' Federation in 1920. There were two fundamental issues that led to the BC Teachers' Federation leaving the Canadian Teachers' Federation in 2008. The first one was CTF-FCE's failure to ensure fairness and equity for all member organizations. The second one was its escalating membership fees.

In the early 2000s, the B.C. Teacher's Federation was facing major budget problems caused by loss of members due to government contract stripping. Fee increases continued to pass at annual general meetings run by the CTF-FCE. The BCTF was by then facing escalating expenditures, in excess of \$800,000.

In 2016, after a unanimous decision, the CTF-FCE welcomed the BC Teachers' Federation back as a member.

## An opportunity to teach overseas

Another venture from the Canadian Teachers' Federation is

Project Overseas. Every year, the CTF-FCE looks for both English and French-speaking Canadian teachers at the primary, elementary, and secondary levels who are interested in volunteering their time in partnership with teacher organizations in developing countries. Over fifty Canadian teachers are chosen annually to volunteer for the CTF-FCE's Project Overseas in African and Caribbean countries.

"PO is a fantastic program that enables teachers to collaborate with fellow public educators across international borders," says CTF-FCE president H. Mark Ramsankar on their website.

"The opportunity to exchange information and resources allows teachers to learn from one another, and practice integrating these skills into classrooms around the world."

Project Overseas has been running since 1962. Its primary aims are to strengthen teacher competence, give assistance to overseas partner organizations as they strengthen their capacity to provide professional services to their members, address gender equality for teachers, assist in the development of female-friendly school environments, and work to eliminate school-based gender violence.

"This is a professional development opportunity for both the Canadian teachers and the local in-country teachers," says the CTF. The 2019 Project Overseas will be bringing educational assistance to girls in Uganda, Africa. Some of the BCTF's teachers will likely be participating in the 2019 instalment of the Project Overseas program. ✍

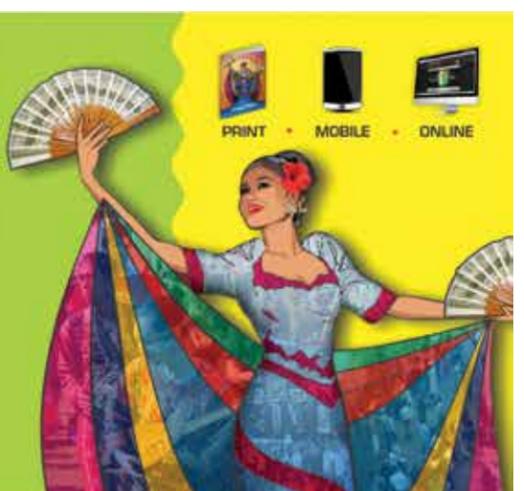
No one from the BCTF replied to The Source's questions by press time.

For more information, please visit [www.ctf-fce.ca/en/Pages/Events/Womens-Symposium-2019.aspx](http://www.ctf-fce.ca/en/Pages/Events/Womens-Symposium-2019.aspx) and [www.wd2019.org](http://www.wd2019.org).



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