

The freedom to
mother explored
Page 2



The Source

forum of diversity

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UNESCO International Day for Tolerance

Beyond just tolerance

by MATTHEW FRASER

Throughout history, schisms have been fueled by intolerance towards various differences. In 1996, the United Nations invited all member states to observe an annual UNESCO International Day for Tolerance on Nov. 16 in order to celebrate and further peace efforts globally.

The Source has taken this opportunity to interview three Vancouver locals regarding the state of tolerance locally as well as across the country. Queenie Choo is the CEO of S.U.C.C.E.S.S., a Vancouver based non-profit aimed at strengthening multicultural harmony and understanding locally through various social service initiatives. Angelo Isidorou is the Executive Director of the University of British Columbia (UBC) Free Speech Club and a proponent of conversation and deep dialogue. Dustin H. W. is a UBC graduate who studied political science and history. All three provide their thoughts and opinions on the state of tolerance in today's diverse world.

Vancouverites respond to intolerance

As diverse as the Lower Mainland is, it is not common to hear about acts of prejudice or disharmony in the area. Earlier this summer, a video was released of an Asian woman being accosted and racially harassed after a parking dispute. Though it dominated the



news for a short time it quickly faded from view, an action Isidorou believes reflects the fast and often erratic pace of information.

"We have entered into a period where the news is constantly competing for clicks and shares, so the moment something like that video breaks, it blows up but fizzles out quite quickly. I don't think Vancouverites are apathetic," he says.

This opinion is mirrored by Choo who further explains that news cycles are ever changing to reflect the priorities of the media industry and the owners of media groups. These fac-

tors have more to do with how often stories are covered than a perceived state of apathy on the part of the consumer. However, Dustin H.W. takes it as a symptom of a larger fault.

"I think it's an uncomfortable reminder that no society is immune from discrimination and ignorance. It feels like sometimes the more robust our initial reaction the easier it becomes to forget about it as quickly," he says.

When further asked about the state of intolerance in B.C., all three respondents agreed that it is certainly present but not as widespread and in fact

contained (such as colorism in certain Asian communities). Following a more holistic view, Choo sees intolerance as stemming from a lack of cultural understanding as well as grief or pain from an individual. In her eyes, people are not blind to it but often unable look at their own behavior due in part to the surroundings, the political situation around them or even influence from the United States.

The move towards unification

Though tolerance itself is often a necessary measure for the

See "Tolerance" page 3 >

Verbatim

The twelve-year itch

by LAURENCE GATINEL

I'm not sure why, but I always imagined I would write a column to celebrate my first seven years of "marriage" with Vancouver. I would have called it "The Seven-Year Itch," an homage to Billy Wilder's movie in which Tom Ewell tries not to succumb to the temptations of Marilyn Monroe and cheat on his wife. Look at the title of this essay and you'll see that my idea never came to fruition. Today, five more years later, a great many things have changed in my Vancouver life. However, the same doubt still haunts me, should I stay or should I go? It was not love at first

“It was not love at first sight for Vancouver and me, and our twelve-year-long relationship has been full of twists and turns.

sight for Vancouver and me, and our twelve-year-long relationship has been full of twists and turns.

Flashback. In 2004 I took my first Canadian cross-country trip by train. I wanted to check out the place before moving here. I had already decided to settle in Vancouver, mostly because of the climate, and to learn English. But I remained cautious, what if I didn't like the city? I arrived at Pacific Central Station at 7 o'clock in the morning, a bit lost. A room was waiting for me in a posh establishment in Coal Harbor, but I couldn't check in until the afternoon. Since a nice employee of Via Rail warned me not to linger at the station, and because swimming across False Creek seemed a bit too ambitious, I decided to walk to my hotel. I headed straight for the heart of the city, the

See "Verbatim" page 4 >

Also in this issue



A postcard
from NYC
Page 6

Dreams and
transience, a
performance
Page 7



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Cultural Spotlight

Decolonizing mothering: Experiences of Asian immigrant mothers in Canada

by DANIELA COHEN

Every mother wants the best for her child, but how that is defined depends on the context. In her upcoming talk on *Decolonizing Mothering* at Simon Fraser University (SFU), Yidan Zhu, a postdoctoral fellow in University of British Columbia (UBC)'s Faculty of Dentistry, explores mothering as an ideology influenced by colonial relations, including race, gender and class.

"Good parenting is [a] very socially constructed term so it can be hard to define. Immigrant parents have their own style of parenting, own ways of learning, knowing and mothering their children," Zhu says.

Cultural conflict in parenting practices

Zhu emphasizes that the understanding of good parenting from an Asian immigrant mother's perspective differs to that of someone raised in Canada. For instance, Asian mothers send their children to school with a hot lunch as part of their idea of being a good parent. In contrast, the focus in Canada is on health, which translates to kids getting salad or fruit for lunch. The lunchbox is different, yet both mothers believe that they are taking good care of their children.

Zhu states that cultural conflict often arises when parents come to Canada, as traditional parenting styles learned in Asia may be seen as 'uncivilized or unscientific practice.'

"One of my [research] participants told me that her father, a Chinese doctor, taught her to use Chinese massage with a warm towel while she is breastfeeding," she recounts. "However, the nurses here told them this is incorrect because the hot towel may hurt the baby."

Zhu, herself a Chinese immigrant, struggled with whether to adopt Western style or traditional Chinese practices after giving birth in Canada. While traditional Chinese practice involves remaining in bed for a month to foster full recovery, in

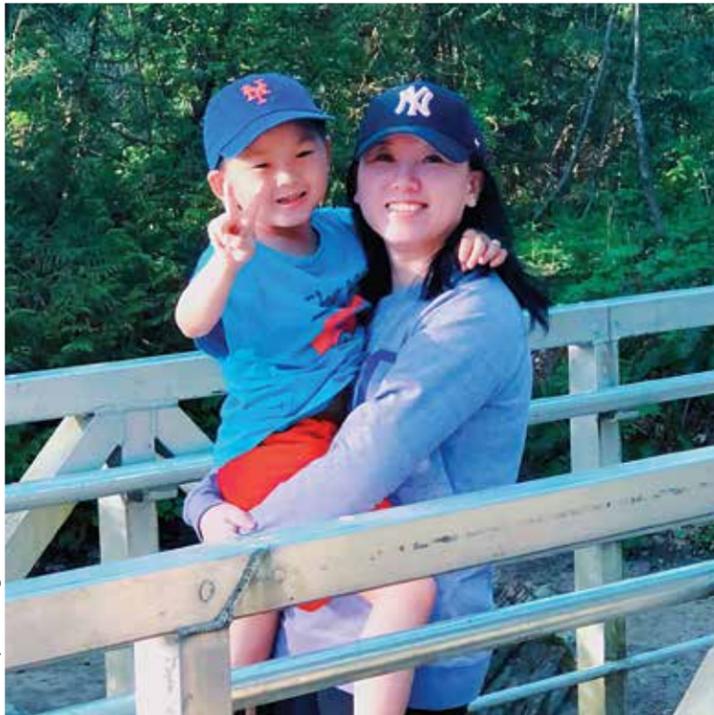


Photo by Weiting Guo

▲ Zhu and her son, Wilson Guo at Whosainiyak Bridge in Hyde Creek, Port Coquitlam.

Canada the doctors immediately took her to a breastfeeding clinic and gave her juice. She was shocked, as women don't drink juice after birth in China. She believes the difficulty of this decision is about how to construct an identity.

"You really want to integrate, or you want to keep some of the traditional Chinese practice," she says.

This complexity around identity construction as an Asian immigrant mother in Canada sparked further research.

A decolonization perspective

Zhu reports easily finding parenting courses for immigrant mothers after she gave birth here. In contrast, a white friend struggled to find this information.

"Nobody tells her that she needs to learn parenting to become a good mother. But people tell me I have to learn this," Zhu says.

While doing her fieldwork in Canada, Zhu found that many parenting courses were targeted only to immigrant and Indigenous mothers. This reveals an assumption that these mothers lack knowledge of what is considered good parenting practice in Canada. Thus, mothering becomes a knowledge that colonizes that practice from the colonized or marginalized groups.

As Zhu's PhD dissertation states, "Immigrant mothers' everyday experience of learning, mothering and settlement, which are socially organized

by the state and its agencies, are not only a cultural nexus of transnational encounters, but also social relations with race, gender and class inequalities."

Zhu highlights that although courses provided by government-funded organizations in Canada may be useful and may acknowledge immigrant mothers' parenting experience, a curriculum on good parenting implies that fulfilling a Western ideology of mothering is a precursor for successful integration.

"My approach is to really unpack the unequal social relations behind the learning process, why they want to learn parenting here in Canada, how they construct their own identity as an immigrant mother and how they understand the parenting that they learn from China and in Canada," she says.

One of Zhu's research goals is to contribute suggestions for policy and program improvement for parenting workshops. She hopes her presentation will increase awareness of the inequality Asian immigrant women experience, such as racial discrimination and violence, and therefore foster a more equal learning environment for their integration process. Zhu invites immigrant mothers to attend and share their experiences and ideas on this topic. ✉

For more information, visit www.sfu.ca/sfu-community/events.html#!/view/event/event_id/7041

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Beyond noodles and spices: An Interview with Meeru Dhalwala

by GAIL PINTO

Vancouver owes its glowing reputation as a diverse city in part to its varied cuisines. However, what do we really mean when we talk about a global cuisine? Meeru Dhalwala, chef, author and co-owner of Indian restaurant Vij's in Vancouver, talks about what the future of a cuisine away from home might be like.

Simon Fraser University (SFU)'s faculty of Arts and Social Sciences will host its new Global Asia program in a series of short lectures exploring Vancouver's links with Asia and its multitude of cultures this November. Dhalwala will examine those links through the lens of cuisine. Bringing a breath of fresh air to the conversation on food, Dhalwala reveals that it's not all about the conventions of nostalgia and fusion.

"Cooking was a form of cultural security for my parents that reassured them that gave them a sense of belonging. You could say that's a kind of nostalgia", she says, but adds that for her, as someone who came to North America as a child, Indian cuisine took on a very different

set of meanings. "For the diaspora who have lived here – and for their children – it's more about wanting to have a connection."

“I feel that the word fusion actually dilutes the dignity of what we do sometimes.”

Meeru Dhalwala, chef

When Dhalwala and Vikram Vij set up their restaurant in Vancouver, they, likewise, did not intend to cater to the feeling of nostalgia. Instead, they planned to help adapt and evolve the cuisine for a modern city in a very modern time.

"I feel that the word fusion actually dilutes the dignity of what we do sometimes," she says, "it's as if our cuisine must be either traditional or fusion, and cannot be modernized."

The word fusion, she explains, is far too generic in its usage in recent times.

"This is one of the points which I intend to speak on in my talk: does global imply fusion? What exactly do we mean by fusion, or by global, and are they very different?"

She also points out the cultural nuances behind her points, with an emphasis on cuisine not being merely about luscious Instagram photographs of food, and

being more about histories.

"For instance, we have a fusion of Indian and Chinese cuisine, but the two cultures rarely connect or have much camaraderie. Or take the case of Japan, where they have Japanese curry, but it tastes nothing like Indian curry."

For her, Asian histories, and the history shared with Canada are extremely important when it comes to understanding the cuisine that they give rise to – as well as how to think about it.

"How many of us Asians actually feel like, or are considered as, Asian here? Asian is synonymous with Chinese, while other south-east Asian origins are sidelined. Indians are considered Indo-Canadian, and Punjabis are assumed to be part of a

different collective altogether," she says.

Dhalwala is known to be a staunch proponent for the use of local produce, and recounts

how she would work with local vegetable vendors at the vegetable market in Ahmedabad, India as part of her post-field work for her master's degree in Economic



▲ Meeru Dhalwala, chef, author and co-owner of Indian restaurant Vij's.

Development. It was a beautiful, well thought out system, which was completely local.

"Indian cuisine is based on eggplant and cauliflower and tomatoes," she says, "but I buy my eggplants from local markets here because of its freshness. For things like chickpeas, they really don't have to come from India for me. However, would I buy cloves from India? Absolutely!"

Dhalwala buys certain spices from India, such as *haldi* (turmeric) and *dalchini* (cinnamon) because that's where they come from, and where she would choose to source them from. Spices are the anchor of her take on Indian cuisine. They ensure that its inherent identity is maintained, but it is allowed to adapt from there on without losing its personality.

"I see it as a way to share and embrace: to share what I come with and embrace where I live right now," she says.

For more information, please visit www.eventbrite.ca/e/global-asia-bc-perspectives-an-evening-of-talk-dance-and-food-tickets-74461489319

For more information on Vij's Restaurant: www.vijs.ca.



► "Tolerance" from page 1

survival of the state and the ability of its people to prosper, unity is often a much more propulsive force. However, it must be achieved through delicate measures.

"I believe the survival of any state is predicated on the need of its people to unite behind something. Uniting purely behind a singular race has been shown to be a primitive idea. The Western world was built on this experimental idea of uniting people based on ideas, not race or creed," says Isidorou.

He points out the limitations inherent to the most common and simple method of unification throughout human history. Acknowledging the idealistic nature of the vision, he expresses the belief that a diverse culture



▲ Angelo Isidorou, Executive Director of the UBC Free Speech Club.

such as Canada's can certainly unite behind the ideas that bind us together. Building off of that idea, Dustin H.W points to an area where the complexities of diversity assert an additional hurdle for unification to dispense with.

"A shift towards a melting pot over mosaic society is necessary for this. Being so diverse, the country should focus more on our similarities than our differences. Respecting our differences is necessary, but the perpetual spotlight on them isn't advantageous to unity in the long term," he says.

With all of these ideas on the table the effort to balance out what can be done and what needs to be done in order to move forwards may seem daunting, but Choo believes that Canada as a whole is in a strong position to do the work.

"Canada certainly has the emotional capacity to be more unified," she says. "As we write Canadian history every day, with the right leadership at national, provincial and local levels we can all draw a roadmap to



▲ Queenie Choo, CEO of S.U.C.C.E.S.S.

becoming more inclusive towards the behaviors and beliefs of our neighbours and colleagues."

An ideology to embrace

"We should treasure the ideas that allow us to embrace our freedom of speech, of religion, of information and travel," Isidorou states when asked about the things people should embrace.

It is clear that there is much to consider in the quest for tolerance and eventual unity, but Canadians have an ideology that strengthens and unites all.

"We have the right to practice what we believe in and speak to what we believe as long as we are not violating the rights and abilities of others. I believe the beauty of Canada is that we are a country that believes in diversity as our strength rather than diversity as something that hinders our progress," concludes Choo.

Vancouver Turkish Film Festival

A mosaic of great films and meaningful conversations

by XI CHEN

Presenting 10 chosen films that represent different facets of Turkish culture and society, the 6th Annual Vancouver Turkish Film Festival (VTFF) will take place at SFU Goldcorp Centre for the Arts from Nov. 15-17.

Aside from film screenings, this year's VTFF also includes a panel discussion on "Women in the Film Industry", and an award ceremony for a Short Film Competition from 198 submissions.

A mosaic of films

This year's festival features films in four broad categories: biopics such as *The Eye of Istanbul* and *Muslum*, family dramas such as *A Tale of Three Sisters*, *Brothers* and *Noah Land*, stories with unusual lead characters such as *The Plane Tree (Cinar)* and *Sibel*, and films that deal with political and social issues such as *SAF* and *Announcement*.

"I always say this at the opening gala that the best way to understand Turkey is through film. When it comes to film selection, we are first interested in



Photo courtesy of Nural Sumbultepe

▲ Nural Sumbultepe, assistant director of VTFF.

films with universal themes, and second we are interested in films that explore social issues, and last we also try to find at least one film that the whole family can enjoy together, which is both artistic and mainstream," says Nural Sumbultepe, assistant director, Panel Organizer and Short Film Coordinator of VTFF.

One of Sumbultepe's personal favourites this year is the opening gala film, *A Tale of Three Sisters*. She says the film, made in four countries by a young emerging Turkish director Emin Alper, tells a story of three sisters who were given up as *beslemes*, an old and rare practice for having

foster children as servants that goes back to the Ottoman days. The film deals with the theme of family hope and migration, which Sumbultepe feels we can all relate to.

Another highlight at the festival is the documentary *The Eye of Istanbul*, which is based on one of Turkey's most celebrated photographer Ara Guler. The film was made by writer-director-producer Binnur Karaevli, who is also behind the popular Netflix show *Protector*.

"I did a trilogy of documentaries based in Istanbul. *The Eye of Istanbul* is the last one and it was about a great artist and his connection to Istanbul. Ara Guler took a lot of photos of people in a time that is really lost now and it was such a challenge to fit his huge career into just one hour," Karaevli says. Karaevli will also be a panelist at the VTFF this year.

Women in the industry

With a stellar lineup both in films and attendees, the festival will also host a panel discussion on Women in Film, exploring the landscapes and challenges for female makers in various capacities, for example as director, producer,

writer and actress in the film industry and in different countries.

According to the panelists, there is still a long way to go for women to achieve equal footing with men in the film industry, particularly when it comes to positions of ultimate power such as directors, producers or department heads.

"I teach a class called *Women and Cinema*. We usually begin by talking about a report published by a scholar at University of Southern California (USC), who has been studying women in the film industry for two decades now. The report showed that women made up 20 per cent of positions of power for the top 250 grossing films in the US in 2018, a one per cent increase from the figure in 2001, so we are still at the beginning of a long and difficult process," says Justine Barda, film faculty member at Seattle University and founder of Telescope Film, a newly launched platform that aims to introduce international films to American audience. She also serves as the senior programmer for the Seattle International Film Festival with expertise in films from the Middle East, North Africa and France.

Both Barda and Karaevli mention that it often comes down to who people in power choose to work with, and they say the film industry is still predominantly male-driven.

"Of course talent should be the foremost important thing, and who is right for the job. But if you give more opportunities to women, you might find them to be more right for the job, and we would also have more different voices. When you see a film that is directed by a woman, you see there is a slightly different sensibility," Karaevli says.

Barda says women tend to have more success in the independent realm when there is less money at stake. Karaevli hopes that the rise of streaming platforms might provide more women with outlets for their creative works.

"There is so much change that needs to happen in so many different parts of the industry. A panel like this has a role to play – having this conversation, both with one another and with the larger community does help advance the issue forward," Barda concludes. ✍

For more information, please visit www.sfu.ca/sfuwoodwards/events/events1/2019-Fall/VTFF2019.html

► "Verbatim" from page 1

famous Downtown Eastside (DTES), which many know as the poorest postal code in Canada. It's not true by the way, but that's another story.

It's almost trite to say that nothing prepared me for what I saw. Coming from a very big city like Paris I am familiar with poverty, homelessness and drug problems. I had often seen people sleeping on the street, but I don't think I'd ever seen anyone having a fix on a doorstep, in view of everyone. In a few hours, I wandered through the poorest neighborhood and then into one of the richest areas of the city. I

unteering. Not at the Carnegie Centre, but at Vancouver Co-op Radio. The station has been located in the DTES since its very beginnings, in 1975. There, I met passionate programmers who made sure I understood the realities of life for those who don't have my privileges. I learned about Canadian colonialism; the horror of residential schools; systemic racism in a country that loves to brag about its multiculturalism and tolerance; the inadequate help available to treat mental health issues. I discovered a community that not only survives but thrives through activism, solidarity and creativity. I found my tribe.



▲ Navigating urban cultures.

witnessed the most brutal decay and the most outrageous extravagance in one morning. I returned to France puzzled, unsure if I wanted to come back. Despite my doubts, I settled in Vancouver's West End in 2007. I even considered volunteering at the DTES Carnegie Community Centre, to help me understand why so much misery is focused on such a small area.

However, it took me six years to again set foot in that neighborhood. Those six years had their highs and also their very lows. In 2013, to put some order into my life, I went back to vol-

It is largely composed of more or less happy, passionate, creative and flexible misfits who don't like regular schedules or long-term plans. People just like me.

So, after a twelve-year-itch, two stores, a bankruptcy, a diagnosis of bipolar disorder, dozens of different jobs and 10 years of community media, I can say without hesitation, "Vancouver, I still don't know if you and I are in it for the long run, but you have made me grow more than any other city. And for that, I will always be grateful. With love, Laurence." ✍

Translation James Mainguy

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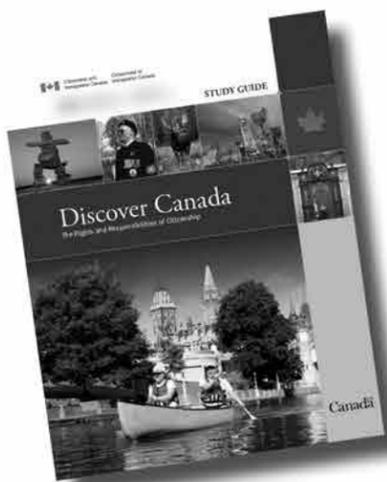
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Artificial Intelligence: culprit or saviour?

by HARRY JING

An extension of artist Amy Chang's previous project, *New Industrial Revolution*, *Artificial Intelligence* explores themes of fusing organic life with mechanical parts in the steampunk style.

The exhibition, *Artificial Intelligence*, hosted by the Burnaby Arts Council and presented at Deer Lake Gallery, opens Nov. 2 and runs through Nov. 30.

A rocky creative process

Chang, 65, graduated with a Bachelor of Fine Arts from Emily Carr University in 2007. She became a studio artist working with contemporary ceramic sculptures and garnered international acclaim for her creative work depicting organic life. Her works are heavily influenced by the steampunk style, often utilising industrial parts such as screws, cogs and wheels. She describes her 2013 collection as "machine-like sculptures of older appliances with a new twist." A favourite of Chang's from the collection was a teapot-rocket hybrid. The artist aims at creating items with "traditional elements but not traditional shapes." After the success of *New Industrial Revolution*, Chang began work on *Artificial Intelligence* in 2015. However, the process was "rocky," and she suffered numerous setbacks when creating the exhibit.

Chang explains that some pieces were "remade many times" and others were scrapped completely. Most notably, the expected centrepiece of the exhibit, an octopus fused with a plate, was scrapped after a mistake. Yet visitors will still be able to view the piece after the artist remodelled the octopus to offer guests snacks. Chang encourages people to take some food from it when they visit, explaining that she loves nothing more than seeing "gallery-goers interact with [her] art."

The continuation of the Industrial Revolution

Artificial Intelligence was the next logical step in Chang's art, and she emphasizes that it's very much a "continuation of New Industrial Revolution." The exhibition depicts animals intertwined with industrial parts



▲ One of Chang's works fusing organic with mechanical.

such as screws and glass. The animals, she says, "aren't very realistic" because they all incorporate industrial elements and materials. Some animals portrayed include fish, the aforementioned octopus, crabs, bugs and even a dog with a satellite dish on its head. These animals are then imbued with parts such as wheels, levers, buttons, tubes and satellite dishes. She describes the pieces looking like "man-made animals, part machine and part animal."

Why AI?

When asked how she came up with the title *Artificial Intelligence*, Chang replied that it's because AI is such a hot-button issue. She reveals that she often reads about the latest developments in AI and recognizes that scientists are creating smarter and smarter programs. She's

also acutely aware of the anxiety in the public resulting from AI programs and automation in certain jobs. By titling her work *Artificial Intelligence*, Chang emphasizes the "need to have a conversation about AI." When asked how her art relates to the title *Artificial Intelligence*, she explains that her animals "have abilities their real-life counterparts don't," making them more than an animal, less natural and more artificial.

Progress is an unstoppable train

Chang's love for nature informs the exhibition. She describes her sadness whenever she sees another species go extinct as a powerful motivation in creating the exhibition, warning people that "these beautiful creatures have been infected by the industrial revolution." Knowing that people are irreparably damaging nature, Chang admires and supports "people who are protesting harming nature." "Progress is an unstoppable train," says Chang, lamenting the degradation of nature, but accepting that "we're never going to be able to go back to the way things were a hundred years ago." Despite this, Chang encourages people to "look on the bright side" and imagine a future where animals live on forever after becoming mechanical. The artist puts forth an optimistic perspective on how "artificial intelligence and machines might not be so bad for nature." ✍



▲ Natural meets industrial.

Photo courtesy of Amy Chang

For more information, please visit www.burnabyartscouncil.org

Postcard

The Magic of New York

At the end of September, I had my first magical run in with the “Big Apple”. As I passed through the Holland Tunnel that connects Newark, New Jersey to New York City, I decided to celebrate the experience with the song “Welcome to New York” by Taylor Swift buzzing in my headphones (cheesy I know, but it made me happy). Not only would I be spending the next 6 days in this completely iconic city, but it would also be one of the few occasions when my two

the must-see location, one of my favourite moments occurred when I was walking through Union Square Park. One day after visiting the iconic Strands Book Store, I was walking through Union Square Park on my way to the subway and I was shocked at the amount of interesting things happening in a single city block. There were people laying out on the grass, reading books and sun bathing. There was a person with a microphone and a speaker, singing for anyone who wanted



▲ A mural in New York.

brothers and I would all be in one geographic location. As we have gotten older, this occurrence has become increasingly difficult, with all of us living in different parts of North America. My mom even flew in for the week so we would all get to celebrate her birthday with her while exploring the city.

After hopping off the express bus from the airport, I met up with my family and we all made our way to the subway to head back to my brother's apartment in Brooklyn. Taking the New York City subway is an experience in itself. The New York subway is one of the oldest subway systems in the world. It was opened in 1904 and connects four out of the five boroughs. New York City is filled with one-way streets, lots of loud car horns honking, and fearless pedestrians, making the subway system one of the most convenient ways to get around quickly. I found it quite shocking that although the weather was beautiful and approximately 25–30 degrees Celsius above ground, in the subway stations it felt at least 10 degrees hotter and a bit suffocating. Luckily, the subway cars are air-conditioned these days and offer relief from the station heat.

After a half hour subway ride and a short walk, we finally made it to my brother's Brooklyn apartment that offered a special treat: a rooftop patio that looked out at downtown Manhattan from one side and Downtown Brooklyn on the other.

Each day of my trip we would get up and explore the city. Although I really enjoyed wandering around, taking in all of

to listen. There was a person dressed up as a clown creating balloon animals for children, and all around the perimeter of the park were bustling people, on their way somewhere else. I felt like I should break into a real-life musical to complete the scene; it all just felt very surreal.

In New York, it feels like there is always something interesting waiting just around the next corner. This city truly has something for everyone. Performers flock to the city with hopes of scoring a role on Broadway. Writers come to experience the inspiration promised by this magical city. Foodies come to experience the joys of gastronomy on every corner and tourists fly in from all over the world to see a city block filled with lights and screens.

There is one more thing that really must be discussed in regards to New York, and that is its inhabitants. New Yorkers often get a bad rep for being rude or aggressive, and with any big city I'm sure there are some rude people. However, I never experienced this once while visiting. I experienced kind people who held doors open, who offered me direction when I was lost and who even gave up their seat in a busy burger joint because they saw me looking tired from carrying my luggage around the city before heading to the airport.

New York feels like a city where you can be whoever you want to be and it has a place for everyone. I know I will make it back before too long, so until then, stay magical New York. ✨

KRISTY DOCKSTADER



MOSAIC Settlement Services
604 254 9626 ext 1010
clee@mosaicbc.org
www.mosaicbc.org/sip

Public Service Announcement: November 16 – 30, 2019 Free Community Activities

Canadian Citizenship Preparation (English with Mandarin support)

Join us for a two-day workshop to prepare for Canadian citizenship! The sessions will be facilitated by MOSAIC staff. We will talk about topics such as Canada's history, symbols, government and geography, as well as the rights and responsibilities of citizenship. Free service. Registration required.

🕒 November 22 & 28, 5:30 pm – 8:30 pm

📍 Tommy Douglas Burnaby Public Library, 7311 Kingsway

☎ Angel 604 254 9626 ext 2121 || atse@mosaicbc.org

Pre-Employment Workshop

Learn about Career Paths programs with speakers from MOSAIC Employment Programs and Douglas College. Find out how Career Paths programs for skilled immigrants can bridge your skills with careers in *Business and Administration, Education and Social Services*, as well as the regulations and qualifications needed.

🕒 November 19, 10:00 am – 11:30 am

📍 MOSAIC 5902 Kingsway, Burnaby

☎ Mimoso 604 438 8214 ext 112 || mpachuku@mosaicbc.org

English Conversation Circle: Canadian Workplace Culture

Things you will learn here:

- MOSAIC WorkBC and other employment programs
- Job interview tips
- Dress code
- Business vocabulary
- Formal & informal communication
- Do's and Don'ts at work

For intermediate English language level/LINC 4+. Free service. Registration required.

🕒 Mondays, November 4 & 25, 4:00 – 6:00 pm

Tuesdays, November 5, 12, 19 & 26, 4:00 – 6:00 pm

📍 MOSAIC Language Centre 304- 2730 Commercial Drive, Vancouver

☎ Angel 604 254 9626 ext 2121 || atse@mosaicbc.org

English Conversation Circle

Increase your vocabulary, learn how to make small talk, answer simple questions on the phone and improve your spoken English skills. Make new friends and learn about the community and Canadian culture.

🕒 Tuesdays, August 22, 2019 – February 27, 2020, 12:15 pm – 1:30 pm

📍 MOSAIC #200A-7134 King George Blvd., Surrey

☎ Aida or Fairuz 604 318 6971 or 778 591 9334 || ajadallah@mosaicbc.org or fzenati@mosaicbc.org

Culture Smart Conversation Circle (Citizenship)

- For permanent residents applying for citizenship in the next 1-2 years
- Should have at least CLB 4 speaking and Listening to participate in the conversation
- Topics: Canadian geography, climate, history, civic life, rights & responsibilities of Canadian citizens based on the Discover Canada guide
- Not a citizenship test preparation workshop
- Light refreshments and bus tickets will be provided
- Facilitator: Pia Kolba

🕒 Fridays, October 11 – November 22, 2:00 – 4:00 pm (no session on Nov 15)

📍 MOSAIC Head Office, 5575 Boundary Road, Vancouver

☎ Shaima 604 254 9626 ext 1021 || sjaff@mosaicbc.org

English Conversation Circle for Refugee Claimants

Practice your English and learn more about life in Canada in a friendly, welcoming environment! Childminding available. Every Tuesday from 6:00-8:00 pm, make connections and become more comfortable speaking in English through activities and conversations. Open to all refugee claimants, any English level welcome.

🕒 Wednesdays, October 9 – November 13, 6:00 pm – 8:00 pm

📍 MOSAIC Head Office, 5575 Boundary Road, Vancouver

☎ Katherine 604 254 9626 || kgriffin@mosaicbc.org

Drop-In English Conversation Circle for Work Permit Holders

- Learn effective communication skills and practice workplace English
- Familiarize yourself with Canadian workplace culture
- Meet new people and have meaningful conversations

🕒 Mondays, October 21 – December 23 (excluding statutory holidays), 6:30 pm – 8:30 pm

📍 MOSAIC Head Office, 5575 Boundary Road, Vancouver

☎ Rey 604 438 8214 || rblasco@mosaicbc.org

Youth Support Group: Guidance Inspiration Support

The topics which include effective communication skills, healthy relationships, bullying, healthy conflict resolution, stress management, school violence prevention and the effects of alcohol and drug use on youth.

The aim of this program is to increase awareness on issues impacting youth and to provide youth with community and justice-related support and information. Registration is required. Limited space.

Refreshments, bus tickets and gift cards will be provided to all participants!

🕒 Sundays, November 10 – December 8, 3:30 pm – 5:30 pm

📍 MOSAIC #200A-7134 King George Blvd., Surrey

☎ Aimal 778 591 9334 ext 192 || ausmani@mosaicbc.org

MOSAIC is a multilingual non-profit organization dedicated to addressing issues that affect immigrants and refugees in the course of their settlement and integration into Canadian society.



Photo by Cindy Mochizuki

Cave to Dream: An intimate experience of ritual and tradition

by JASMYNE EASTMOND

Vancouver artist Cindy Mochizuki contemplates cyclic temporalities, the power of dreams, and the transience of human existence in her multi-media body of work, *Cave to Dream* – currently on display until Nov. 17 at the Richmond Art Gallery.

Mochizuki's hand-drawn animation and live-action storytelling conceal both her human and non-human figures within a cave, where characters explore ethereal dreamscapes and psychic spaces to share the four fictional narratives of *Onyx*, *Salt*, *Shadow*, and *Snow*.

"As an artist, I'm really interested in storytelling as an experience and considering how a story can become a gift," says Mochizuki. "I'm interested in story transformation from person to person. After I tell a story, how do you take it and how does it become something different for you, the receiver?"

Onyx, *Salt*, *Shadow*, and *Salt* parallel the four seasons, tracking the passage of time to depict the cyclic nature of human existence from life to death, and the influence of these phases on individual experiences.

Bringing stories to life

Mochizuki's installation will become the theatrical space for a Nov. 16 live-action performance. The performance expands the exhibit beyond the confines of

the screens of the four films and instead into three-dimensional space as contemporary dancers, ornamented in costumes and masks dually resembling the Japanese demon Namagage and snow spirit Yuki Onna, guide audiences through interactive tales of magic, ritual, and tradition – layering meaning and combining the childish and playful with the resultant discomfort of confronting realistic, often subconscious, fears.

The cave, the site of the four films and the live performance, not only draws inspiration from the igloo-esque snow domes of Japanese Kamakura festivals but also embodies the innately warm and comforting yet eerily dark nature of the human soul.

While determining the architectural structure of her installation, Mochizuki also considered philosophies of the cave as an environment in which the real and fictional are blurred.

"I was thinking of Plato's philosophy around the cave and how the cave's prisoners, while watching shadow puppetry, thought the shadows were real because they had never left the

traditional folklore. Primarily attractive to Mochizuki and the key influence of *Cave to Dream* was the annual New Year's Eve visit of the Namahage demon, a ritual in which young, spouse-

connect with traditional stories. "I wasn't interested in re-representing the rituals but rather tapping into the stories from the view of someone who is of a diaspora," explains Mochizuki,

“I wasn't interested in re-representing the rituals but rather tapping into the stories from the view of someone who is of a diaspora.

Cindy Mochizuki, artist

cave," says Mochizuki. "I'm interested in this idea of what is real and what is not real."

Mochizuki's innovative blend of speculative fiction with magical realism via experimental cinema and theatrical performances arose from the artist's 2017 visit to Akita-ten, Japan wheresheresearchedtheregion's

less men frightfully dressed in straw capes and masks make door-to-door visits, determining inhabitants' yearly moral virtues and warding off bad luck.

However, Mochizuki gives these rituals a twist of her own in *Cave to Dream*. By contextualizing Japanese traditions and stories within a Western, modern framework, Mochizuki subverts archaic, heavily patriarchal, cultural limitations to question the relationship between gender and performance. The installation's live-action performance consists of an entirely female ensemble of dancers.

Mochizuki makes it clear that she has no intentions of directly replicating historical or cultural traditions in her work, but rather hopes to place them within new frameworks and thus allow viewers to access and personally

who has a Japanese mother and a Canadian-Japanese father.

Mochizuki's animations themselves transcend temporal boundaries through her diverse choice of media. Digital animation brings the artist's ink-and-wash drawings to life while her hand-crafted masks, costumes, and porcelain game pieces allow audience members to physically interact with her art. Through embodiment, expression, and observing, *Cave to Dream* allows audience members to appreciate tradition while also preserving the individual need to experience and understand otherworldly realms. ✎

For more information on *Cave to Dream*, visit www.richmondartgallery.org.

For more information on Cindy Mochizuki's work, visit www.cindymochizuki.com.



▲ Page from *Onyx*.

Photo by Cindy Mochizuki

Universality in a Japanese Story: Kuroko premieres in Vancouver

by KYLIE LUNG

A story of isolation, family ties, and virtual reality is set to hit the stage in Tetsuro Shigematsu's play, *Kuroko*. This new play is directed by Amiel Gladstone and the world premiere will take place Nov. 6–17 at the Cultch Historic Theatre.

Shigematsu is the visionary behind *Kuroko* and many other successful plays like *Empire of the Son*, which had a sold out theatrical run at the Cultch Theatre when it premiered. *Kuroko* is a multi-layered tale which focuses around Japanese family dynamics in an age of ever-evolving technological feats.

"The more time we spend looking at screens, the less time we spend looking at each other. So I wonder, what are we [sic] moving towards?" says Shigematsu.

The concept of *hikikomori*, an extreme recluse, plays a

vital role in the play as Maya, the main character, deals with this condition as her father becomes terminally ill. The only interaction young Maya has is through virtual reality and through this medium she meets someone who challenges her to get out of her room, save her father, and change her life for the better.

A playwright in the making

Shigematsu, the son of Japanese immigrants who have resided in Canada since he was a child, has always had an aptitude for the arts and at 19-years-old became the youngest playwright to compete at the Quebec Drama Festival. Shigematsu experienced a turning point in his artistic ambitions when he saw Asian-American actress Amy Hill at the Montreal Fringe Festival.

"It was the very first time I had seen someone who looked like me on stage, telling a story that was from my life. I saw my own existence reflected for the first time. It was just so stunning to have that foggy mirror wiped away and see myself reflected," says Shigematsu. "But the second epiphany I had was when I looked around and everyone else was laughing equally hard who were non-Asians. That's the moment I realized that there's a possibility that maybe one day I could tell my story and other people would be interested in hearing it."

Cultural commentary

Through this play, Shigematsu hopes the audience will leave with a better understanding of Japan. He feels Japan is often only revered for its cultural output, like *manga* and *anime*,



▲ The main character in *Kuroko* – Maya – is hikikomori, an extreme recluse, who explores Virtual Reality.

but it is deserving of its own critiques as well.

"For me, people only see the really shiny parts of Japanese culture," says Shigematsu. "Every aspect of your daily life [in Japan] is regimented. It has upsides, but there are also huge emotional costs in terms of personal liberty and individuality. People can be really crushed under that system and that's a lot about what *Kuroko* is all about."

The rigidity of Japanese culture, paired with a social setback, is what leads Maya to her situation as a *hikikomori*. Maya feels she cannot connect with anyone outside of her

room and relies on the internet and virtual reality to make any sort of human connection. This play is about Japan, but the story of isolation and finding solace in technology is something that is occurring to people all over the world, every day.

Personal experience into art

Shigematsu had the initial idea for this play recovering from a laser eye procedure that left him in the literal dark for several days. Alone in the dark, with nothing to entertain him but hours of audiobooks, he had time to reflect on the impact of technology and how it will continue to become a

bigger and bigger part of our everyday lives.

"It was a very strange experience not knowing if it was day or night and to be physically wasting away. I wasn't eating very much, I wasn't moving much. I could feel my muscles shrinking. But on an imaginative level I was conjuring entirely different worlds and universes," says Shigematsu. "I wondered if that might be a glimpse of the future of what we are heading towards, a sort of singularity."✉

For more information, please visit www.thecultch.com and www.shiggy.com.



▲ Tetsuro Shigematsu, Canadian radio broadcaster, comedian and filmmaker.

The Cinematheque European Union Film Festival 2019 Nov 22 – Dec 2

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thecinematheque.ca

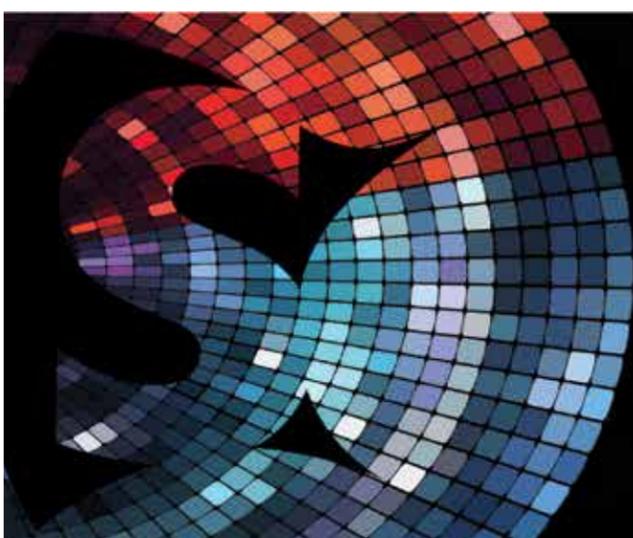


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Trading Places: Un Échange

by CURTIS SUEFERT

On Nov. 9 at Western Front, clarinetist and sound artist Elizabeth Millar and oudist and guitarist Sam Shalabi will perform as part of the *Trading Places: Un Échange* residency program. The Montreal-based composers have each created a non-traditional graphic or text-based music score for the show and have invited a group of four musicians and an actor to engage in an interpretive, improvisational and collaborative performance.

“The plan for this concert is to have two distinct sets of music, and Sam and I will each create a score for one of the sets,” says Millar, speaking of herself and her colleague who plays the Western guitar and the Asian and North African string instrument the oud. “We are interested to see what effect placing these two pieces side-by-side will have and what parallels can be drawn between them. However, these connections are not planned.”

Exploring the bounds of art and music

Millar says she has always sought to explore difficult-to-define artistic categories and

very large, liminal, experimental space: at the intersection between music and sound art.

“I can see how these two terms, [music and sound art], mean different things for different people. In my practice these two categories are merged, like the middle of a Venn diagram. Right now, my work is concerned with structure and form, the textures of acoustic and electric sound. Perhaps these elements fit into both categories.”

Individual and shared experience

Another guiding line between much of Millar’s work is the spirit of improvisation and performing in the moment. Given the unconventional, interpretive nature of the music scores that the performers are set to read for this show, improvisation is inevitable.

“Working with text or graphic scores can be a good way to shape a piece that draws on the improvisation skills and approaches of a varied group of artists,” says Millar.

Following Millar’s artistic theme of liminal spaces and categories, the *Trading Spaces* performance is sure to explore how individual musical interpretation overlaps with shared musical experience, as each per-



Photo by Elaine Louw Graham

▲ Elizabeth Millar, clarinetist and sound artist.

spaces. Since she has a classical background in clarinet, it was a set of experimental performances on that instrument by artists such as David Krakauer and Lori Freedman, which helped her to more clearly envision the boundary-pushing potential of her instrument.

“I discovered [these clarinetists] whose sound was totally different and exciting. In my own music, I wanted to combine the sounds of the clarinet with additional textural sounds so I began adding small amplified instruments to my set-up, which I could control using a mixing console,” says Millar.

Since then, Millar’s experimental interest has taken a number of musical directions in the form of residencies, collaborative efforts and her two primary musical endeavours.

“This interest in amplification led to two projects, my clarinet and trumpet duo with Craig Pedersen, called *Sound of the Mountain*, and my solo project where I use the clarinet and instruments made from recycled electronic components, like DC motors and computer fans.”

But with the diversity of musical projects she has either led or had a guiding hand in, Millar says that most of it exists in the same musical space, even if it’s a

former interweaves their own personal interpretations of the score with one another.

“I think it is important that the score makes space for each artist to do what it is they do within the context of the piece,” says Millar.

The theme of bringing together individual perspectives into a whole is highlighted even further by the transnational nature of this performance and residency. With both Shalabi and Millar being based in Montreal, they feel the value in being a part of an experimental community in the city’s art scene becomes even more apparent when you’re given the chance to share it on the other side of the nation.

“The ability to be part of a community – local, national and international – of experimental music feeds energy into my practice. I get a lot from seeing live performance and performing in various configurations,” says Millar. “The scope of the communities of experimental musicians across the globe, as well as their relatively small size, means that it is possible to connect on a personal level with many exceptional musicians. We are very lucky.”

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

Cultural Calendar

November 5–19, 2019

by SIMON YEE

In 1919, the first Remembrance Day (then called Armistice Day) was observed throughout the British Empire, of which Canada was then a part. It commemorated the anniversary of the armistice that ended the First World War. One hundred years since, the day has been used to honour Canadians who served in the armed forces risking or giving their lives to defend Canada in times of war and peace. In this edition of the calendar, I've included a couple of events dedicated to Remembrance Day, including Chor Leoni's musical plea and Presentation House's story about D-Day. Whatever else you decide to do this month, spare a moment to remember those fallen soldiers!



▲ A veteran encounters a 10-year-old child at a WWII battle site in *Jake's Gift*.

Chor Leoni: Protect us from War

Nov. 9–11
West Vancouver
United Church and
Orpheum Theatre,
Vancouver
www.chorleoni.org

For 28 years, Chor Leoni has honoured Canadian peacekeepers and soldiers and offered musical petitions for peace. Now the choir's trademark Remembrance Day program comes to the Orpheum stage with a plea to protect all people from war. Works by Canadian composers Zachary Wadsworth, Don MacDonald and Nicholas Ryan Kelly will be featured alongside landmark works by Samuel Barber, Veljo Tormis, Kurt Weill and Bob Chilcott. Check out their website for tickets and more information.

Remembrance Day Ceremonies

Nov. 11
Various locations
throughout Canada
www.legionbcyukon.ca

The Great War, or the War to End All Wars, as the First World War was once called, was one of the deadliest conflicts in human history. Today, Canadians hold Remembrance Day ceremonies on

Nov. 11, the cessation of hostilities on that date in 1918, in order to commemorate and honour the sacrifices Canadian soldiers made in the name of freedom. There are many Remembrance Day ceremonies held in municipalities throughout Metro Vancouver. To find a ceremony near you, please check out the Royal Canadian Legion website.

Jake's Gift

Various showtimes
between Nov. 11–17
Presentation House Theatre,
North Vancouver
www.phtheatre.org

The Presentation Theatre will be presenting *Jake's Gift*, a surprisingly funny, multi-award winning drama, about a Canadian WWII

veteran's reluctant return to Normandy, France, for the 60th Anniversary of D-Day. While roaming the shores of Juno Beach, Jake encounters Isabelle, a precocious ten-year-old from the local village whose inquisitive nature and charm challenge the old soldier to confront some long ignored ghosts. At its heart, the play is about the legacy of remembrance and personalizes the story behind one soldier's grave. Please check out the theatre's website for tickets and more information.

23rd Annual Eastside Culture Crawl

Nov. 14–17
Various locations in Vancouver
www.culturecrawl.ca

The Eastside Culture Crawl Society hosts an annual four-day visual arts festival in November that involves artists on Vancouver's Eastside opening their studios to the public. The event is focused on the area bounded by Columbia St, 1st Ave., Victoria Drive and the Waterfront, and involves painters, jewelers, sculptors, furniture makers, weavers, potters, printmakers, photographers and glassblowers; from emerging artists to those internationally established. To download the 2019 program, check out the society's website.



▲ Local miniature art is showcased at Positively Petite in Coquitlam.

Vancouver International Mountain Film Festival Fall Series

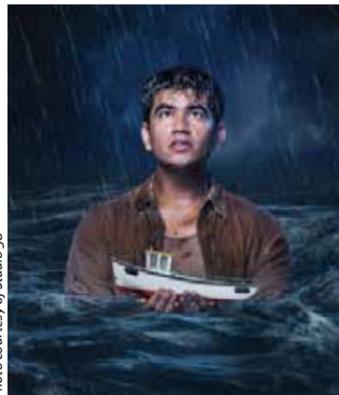
Nov. 14–19
Rio Theatre, Vancouver
& Centennial Theatre,
North Vancouver
www.vimff.org

This outdoor and mountaineering-themed film festival has been promoting active lifestyles on the cinematic screen since 1998, featuring films that inspire and educate audiences about life at high altitudes. Watch alpine enthusiasts, skiers and adventure climbers scale the tallest cliffs, perform extreme skiing on some of the trickiest mountains and traverse snowy landscapes. Check out the festival website for tickets and showtimes.

ANON(YMOUS)

Nov. 14–Dec. 1
Studio 58 at Langara College,
Vancouver
www.langara.ca/studio-58

A painfully beautiful adaptation of Homer's *Odyssey* at Studio 58 at Langara College, *ANON(YMOUS)* is the story of a present-day teenage refugee who crosses the United States in a quest to find his disappeared mother. Far away from home and constantly skirting danger, he encounters a wide variety of people and creatures including a murderous butcher, a fantastical stiletto-wearing bird and a salacious truck driver. It's those who offer kindness and hope – an immigrant family, a chorus of refugees and a surfing



▲ ANON(YMOUS) retells *The Odyssey* as the story of a refugee travelling through the present-day United States.

goddess, that allow him to stay strong in his resolve to reunite with his family. Visit Langara's website for tickets and more information.

12th Annual West Coast Christmas Show & Artisan Marketplace

Nov. 15–17
Tradex – Fraser Valley Trade & Exhibition Centre, Abbotsford
www.westcoastchristmasshow.com

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

sentations and demonstrations on all three days.

Sixth Vancouver Turkish Film Festival

Nov. 15–17
SFU Goldcorp Centre for the Arts,
Vancouver
www.vtff.ca

As a "melting pot" of many cultures for thousands of years, the land of modern Turkey has so much to offer from a cultural viewpoint. The Vancouver Turkish Film Festival aims not only to promote Turkish cinema by bringing highly acclaimed, award-winning Turkish films, but also to encourage dialogue and cross-cultural understanding among local communities. This three-day annual festival will take place at Goldcorp Centre for the Arts at SFU Woodward's on Nov. 15–17. The film schedule, the festival program and ticket information can be found on the festival's website.

Black, Indigenous, People of Colour Dance Artists

Nov. 15, 18 & 19, 8 p.m.
KW Studios, Vancouver
www.madeinbc.org/mibc-creative-residency-showcase-2019

The Made in BC – Dance on Tour will be hosting an evening of contemporary works by emerging dance artists who are part of the Black, Indigenous and people of colour (BIPOC) communities. The project provides opportunities and professional development for emerging dance artists of colour to create contemporary performance works. Three artists, Eric Cheung, Kristy Janvier and Zahra Shahab, will showcase recent work developed over their seven-month Made in BC – Dance on Tour 2019 Creative Residency. Please visit the Made in BC website for more information.

Positively Petite: Annual Miniature Exhibition

Nov. 15–Dec. 19
Place Des Arts, Coquitlam
www.placedesarts.ca

Positively Petite is an annual exhibition unique to Place des Arts that showcases miniature artwork created by local artists. This year, to celebrate the 30th anniversary of the exhibition, the maximum size dimensions for artwork are multiples of 30! All two-dimensional artwork on exhibit is 30 square inches or smaller and all three-dimensional artwork is 90 cubic inches or smaller. This year's show features small artworks in various mediums including painting, ceramics, fibre arts, sculpture, etching, mixed media and drawing from over 30 artists.



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