Beyond just tolerance

by Matthew Fraser

Throughout history, schisms have been fueled by intolerance towards various differences. In 1960, 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 multi-cultural 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 errant 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 fizzes 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 factors 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 future, it’s not always a popular one. “There is a concept of tolerance that I find to be problematic. If I go to someone and say I respect their choice of religion, I think they would say: ‘Why must you respect my choice and I don’t have to respect yours?’” Dustin says. “I think tolerance has its place but should be thought of as an action and not a concept.”

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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 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

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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. For immigrant mothers in Canada, this means adapting to new cultural norms and values while maintaining their own traditions. As Zhu's PhD dissertation on this topic points out, many Asian immigrant mothers may struggle with the transition to a new country and its cultural expectations, which can affect their parenting practices.

“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 from 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 what it means to be a good mother. In contrast, the focus in Canada is on health, which translates to kids getting a balanced diet for lunch. This is different, yet both mothers believe 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.’

“Getting [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. “I realize that the hot towel is not allowed in Canada because the mother is breastfeeding, and it is culturally not acceptable.”

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 the same 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 colonial 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 involves 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 pre-requisite 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 parental practice 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.cfu.ca/cfu-community/events.html/ or www.eventbrite.ca.

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Beyond noodles and spices: An Interview with Meeru Dhalwala

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 nostalgia and fusion.

“Cooking was a form of cultural security for my parents that assured them that gave them a security for my parents that related Indo-Canadian, and Punjabi to prominent Indian history, and other south-east Asian origins are considered as well as how to think about it. As 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 Punjabi 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 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 India, such as Canada’s can certainly unite behind the idea that lead 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 survival of the state and the ability of its people to prosper, unity is often a much more pro- fuse 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 some thing. Uniting purely behind a singular racial idea has been shown to be a primitive idea. The West ern world was built on this experimen tal idea of uniting people based on ideas, not race or creed," says Lizardou.

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

A mosaic of films

This year’s festival features films in four broad categories: biopics such as The Eye of Istanbul and Muslim, family dramas such as A Tale of Three Sisters, Brothers and Noah Land, stories with unusual lead characters such as The Plane Tree (Gömrük) 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 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 photographers, Ara Guler. The film was made by writer-director-producer Binur 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 landscape of the film industry with different sensibility,” Karaevli says.

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Women in the industry

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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 Telscape 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.

“Our talent are 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 women with outlets for their creative works.

“There is too 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/telsoawards/events/events/2019-fall/VTFF2019.html
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 began work on Artificial Intelligence after becoming mechanical. 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 her pieces “remade many times” and others being 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.

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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 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 topic. 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 result of human actions. “Man-made animals, part machine and part animal.”

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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 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 City 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.

Each day of my trip we would get up and explore the city. Although I really enjoyed wandering around, taking in all of 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 sunbathing. There was a person with a microphone and a speaker, singing for anyone who wanted 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, it’s 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

A mural in New York.
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.

“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 Namahage 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 discomfit 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-less men frightfully dressed in straw capes and masks made house-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 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, 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 other worldly realms.

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

For more information on Cindy Mochizuki’s work, visit www.cindymochizuki.com.
Universality in a Japanese Story: Kuroko premiers 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 evolving technological feats.

“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.

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. “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, 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.”

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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 been 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.

"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 projects 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 Mountains, 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.
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!

By Simon Yee

November 5–19, 2019

**Chor Leoni: Protect us from War**
Nov. 9–12 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 Tormak’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.

**Remembrance Day Ceremonies**
Nov. 11 Various locations throughout Canada
www.legionbyyolca.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 November 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.

**Vancouver International Mountain Film Festival**
Nov. 14–19 Rio Theatre, Vancouver & Centennial Theatre, North Vancouver
www.vimff.org

This outdoor and mountain-viewing-themed film festival has been promoting active lifestyles on the cinematic screen since 1991, 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 refugee who crosses the United States in a quest to find his disappeared mother. Far away from home and constantly shifting 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 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, decor 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 presentations 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 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.

**Positively Pettite: Annual Miniature Exhibition**
Nov. 15–Dec. 19 Place des Arts, Coquitlam
www.placesdesarts.ca

Positively Pettite 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 art work are multiples of 3 (All two-dimensional artwork on exhibit is in square inches or smaller and all three-dimensional artwork is 90 cubic inches or smaller). This year’s show features small art works in various mediums including painting, ceramics, fibre arts, sculpture, etching, mixed media and drawing from over 30 artists.