Ethnographic Terminalia at Terminal City

A decade-long journey towards contemporary change

by Jasmyne Eastmond

From the East Coast to the Pacific Northwest, Ethnographic Terminalia’s 11-city decade-long tour across North America has transcended physical boundaries as its five-member curatorial collective opens the conversation between art and anthropology, allowing attendees to intimately inhabit varied cultural spaces through creative bodies of work.

As a locus physically embodying the themes that have, for the past ten years, both challenged and motivated the Ethnographic Terminalia Collective, Vancouver welcomes the exhibition’s tenth anniversary and final official event to The Hangar at the city’s Centre for Art and Design from Nov. 19–24.

“Vancouver is known as Terminal City – the end of the railways and pipelines where land meets the Pacific Ocean,” says Fiona McDonald, professor of Visual & Media Anthropology at the University of British Columbia (UBC) Okanagan and a member of the Ethnographic Terminalia curatorial team. “It is the terminus, like the name of our collective (Terminalia). It is a space that is both the boundary and the border where things start and end. It is a city on unceded xʷməθkwəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and Sḵwx̱wú7mesh (Squamish) territory, a place grappling with colonial ruptures, cultural continuities and new beginnings.”

The creative power of a leaderless collective

What began at the 2009 annual meeting of the American Anthropological Association in Pennsylvania developed into a continent-wide pursuit for a space to bring artistic expression into the realm of academia. The five founding members of Ethnographic Terminalia pride themselves on their maintenance of a leaderless cooperative. Alongside McDonald, Craig Campbell of the University of Texas, Kate Hennessey of Simon Fraser University, Stephanie Takaragawa of Chapman University and Trudi Lynn Smith of the University of Victoria joined forces to allow fellow scholars to cross the boundaries of conventional knowledge-sharing avenues.

See “Ethnographic Terminalia” page 10.

also in this issue

Ceramics melt with cultural identity

Singing through challenges

Multicultural belonging in two acts

by Gina Hsu

Act One

I remember a smooth landing, except for three hours of wait time afterwards to go through customs at YVR. My flight arrived in the afternoon, but it felt like evening in the waiting room. The waiting area was packed, and luggage sat or stood in the aisles. Bags of various sizes, colours and shapes – bags of hope, fear, excitement and burden. Past and future stocked up the necessity of the present.

Young professionals or students who flew solo like me sat quietly and stared at the six available windows and then back to the line that extended beyond the waiting area. We stood or sat on the carpeted floor and pushed our luggage further ahead whenever the line inched forward. Families of five or six huddled in various corners. The adults looked weary, and the babies were either asleep or crying. I lost count of how many different passport covers I saw.

I looked around at the people that I shared the waiting room with and wondered what brought them here. We all landed for the first time in Canada and had to wait for a short interview for our immigration documents to be processed. I searched for words of hope, fear, excitement, beginnings and endings behind the languages I did not understand.

Finally, an officer opened up an extra window and called families with young children and elders to come forward. When it came to my turn, my interview went smoothly – because English was not an issue for me and because my letter of acceptance to a renowned Canadian university was...
Lighting up Coquitlam

by Colleen Addison

“IT’s the darkest time of the year, and the Coquitlam Heritage Centre’s Mackin House is brightening things up. It’s just not in the way most Van- couverites would expect,” says Jennie Johnston.

“This time tends to be focused on the secular and Christianized versions,” says Johnston, the Centre’s program manager and the organizer of Celebration of Light, which has two workshops taking place Nov. 30.

Johnston’s more diverse approach will look at other reli-
gions and other customs that go along with celebrating the
beginning of winter, the dark and the light returning.

Heating up beeswax

Most customs, religious or other-
wise, have to do with nature, Johnston points out. Fire, a fact often lost in our modern elec-
tric time, has traditionally been used at this time to banish the darkness.

“I think the natural elements of this season are not thought about,” says Johnston. “We need candles to get us thought this time, to light the darkness.”

At the workshops, partici-
pants will make their own can-
dies using a process combining tradition with modern elements.

“We have sheets of beeswax that we pre-cut into a long rect-
angle. You take a wick and lay it out,” she explains. “Then you heat up the wax with a hair dry-
er and roll it into a log. The heat burned down, and it took them years and years to raise the money to rebuild it.

But candles can play more posi-
tive roles in seasonal customs. At the workshop, Johnston and her colleagues will tell stories of Kwanzaa, a holiday begun in the last century as a time to honour the world’s African diaspora. At Kwanzaa, people light candles to symbolize their commitment to seven principles (originally the principles espoused by black na-
tionalists).

The kinara holds the candles,” says Johnston. “There are seven different candles: unity, self-de-
termination, collective work and responsibility, cooperative eco-
nomics, purpose, creativity, and faith. [People] create an altar on which there are different things representing the principles: an ear of corn, a unity cup, [and] offerings of fruit, nut, and vegetables.”

Printing the sun

Many seasonal stories empha-
size the light this time of year can be a quiet, reflective time.

“It’s a good time to think about your year, to assess things you might want to let go of,” she notes.

But joy, as symbolized by light, is also a part of the work-
shop.

To emphasize this, Johnston will also tell seasonal miracle stories, including the Jewish tale of an oil lamp that burned for eight days. In this story, the rebel against the tyr-
annical king found the lamp, along with one lone jug of oil, in a temple ransacked by the king’s soldiers.

The flip side of this season, with its promise of sun and
spring, will be touched upon as well.

Participants will also make suncatchers in the shape of stars of David, which are tradition-
ally made by celebrants of Hanukkah.

 “[They] catch the light when you hang [them] in the win-
don,” says Johnston. “You glue popsicle sticks together and then use the tissue paper to make it have a see-through co-
our. Then you can hang it in the window or on the Christ-
mas tree.”

This activity, as well as the workshops themselves, prom-
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“[It’s] fun for kids, and adult

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Vancouver: hand in hand with nature

by HARRY LING

Join Canada’s foremost experts in a panel discussing Vancouver’s West Coast Modern architecture and city-building with nature in Thinking Forward: Building With Nature. The upcoming discussion features Vancouver-based architect James Cheng and will be held Nov. 27 at the Vancouver Central Library.

Due to exploding city populations, the art of city-building has taken on unprecedented importance, both in Canada and the world, says Cheng. Despite Canada’s vast expanses of land, its population is highly concentrated along our southern border, resulting in many Canadians living close together. Today, over 50% of the world’s population lives in cities, and Canada is no exception. “The world is rapidly growing into an urban village,” Cheng says.

Not Toronto, but Vancouver “We, as Canadians, did not have major cities like New York or San Francisco. Our cities are different,” says Cheng. “Toronto and other major cities are three stories tall, whereas Vancouver has had high-rises and towers since the 1960s. Toronto has had high-rises and towers since the 1960s.”

Cheng goes on to explain that Toronto and other major Canadian cities have only recently begun copying Vancouver’s model of concentrated housing in downtown. Before then, suburbs in these other cities were three stories tall, and there was no tradition of urban living. Whereas Vancouver has had high-rises and towers since the 1960s, Toronto has just begun to develop these forms of urban housing.

Another unique factor separating Vancouver from most cities is the presence of nature and natural elements such as trees and water. Over half of Vancouver is dotted with single-family housing with a lush canopy of trees on the street. Residents of apartments often have a view of the ocean, a rare occurrence in the world as large.

What does building with nature look like? When surveyed about the most desirable elements of Vancouver, residents rated mountains the most desirable, with water being a close second. “We, here in Vancouver, live for mountains and water. We’re used to fresh air, access to mountains, lots of green,” Cheng explains. “Those are the ingredients we work with. That is the essence of building with nature.”

What exactly does ‘building with nature’ mean to the average Vancouver resident?, asks Cheng. The idea of “building with nature” harkens back to the “liveable region” strategy, the idea being that green canopies be brought into buildings to combat the situation, the idea being that green roofs can replace the ground the building occupies.

“We’re bringing back nature with atriums, enclosed balconies, and greenhouses on top of buildings,” says Cheng. “I’m very interested in designing cities with nature in mind.”

Hippos versus dinosaurs “There’s a long-standing inside joke within architectural circles,” Cheng relates. “The East Coast designers used to laugh at us [West Coast designers] for being hippies camping in the rainforest. We’d laugh right back at them for being dinosaurs.”

This mockery can be linked to historical truths about Western and Eastern culture. Western culture, Cheng says, is traditionally heavily influenced by the Greeks, who thought Man to be at the centre of the universe. In this belief, Man rightfully conquers everything and builds atop it. Eastern culture instead focuses on being harmonious with nature, not lording it over it. Ironically, West Coast architecture reflects Eastern philosophy as our architects strive to include nature in our buildings. The East Coast, heavily influenced by old British and French thinking, is much more formal as they pave over the earth to build over it.

Cheng and other panelists will discuss and explore the advantages our West Coast architecture brings in Thinking Forward: Building With Nature. For more information, please visit: https://vpl.bibliocommons.com/events/5d83ff13642a604400765fc8

The Cinematheque European Union Film Festival 2019
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Reach the growing FILIPINO COMMUNITY in British Columbia!
Kivanç Tatar: crossing the boundaries of science and the arts

BY XI CHEN

Kivanç Tatar, a newly minted Doctor of Philosophy from SFU's School of Interactive Arts and Technology, has developed an innovative interactive AI music agent named MASOM for live performances during his Ph.D. research.

Trained with musical styles from famed electronic composers of the past, MASOM has been jamming alongside human performers in an audio-visual performance project named REVIVE in multiple Canadian cities since 2018. On Nov. 30, 2019, REVIVE will put on a show in Vancouver at Performance Works on Granville Island featuring MASOM playing with Tatar and Philippe Pasquier, and real-time visuals generated by Remy Siu.

Embedding interactivity in music AI

"With REVIVE, we don't claim to revive the composers on stage, but we revive their aesthetics by combining them with new tools of AI," Tatar explains. "I would like to have my aesthetics roots in the past while gazing towards the future. The composers that we focused on in the project created fixed-media pieces; there was no interactivity. I think it is exciting to come up with an autonomous interactive music system incorporating their aesthetics."

MASOM, he says, is distinctive in its interactivity while most of the current music AI programs are either generative or merely reactive. The creation of MASOM was inspired by the notion that "music is nothing by organized sounds," an idea proposed by electronic music pioneer Edgard Varèse in the 1940s.

"In my research, I was more interested in a generalized model of music so I can generate any music," Tatar explains. "If music is nothing but organized sounds, then how do I organize sounds? I came up with an answer in two parts: first I organize sounds by timbre, by differentiating one sound from another; then I organize my sounds by time, by putting one sound after another in time. This is in any style of music."

Brought on by his research of a generalized model of music, Tatar says at the moment he is also interested in modeling in a general space of sounds using AI and exploring the possibility of creating new sounds using new technologies.

"What would be a synthesized sound of a piano and a plastic bottle? Maybe we couldn't create that sound before but we are able now. It will be really interesting to use such a tool and explore these new sounds to make compositions, or interactive artworks. We may pay them live on stage," he says.

Currently a postdoc fellow at SFU's School of Interactive Arts and Technology and a visiting researcher at the Institute of Computer Music and Sound Technologies at Zurich University of Arts, Tatar has also been working on a collaborative project between the two universities called Zeta, an immersive interactive space that incorporates audio, visuals and touch screens using deep learning techniques in AI.

With an experimental approach and a highly inquisitive mind, Tatar says he is also applying AI tools to make art pieces by training the computer to imitate styles from paintings of well-known artists. Whether it is art or music, Tatar says he is interested in discovering new aesthetics by using new AI tools.

An interdisciplinary man

A bit of a Renaissance man, Tatar studied engineering in Turkey while taking 15 elective music courses — ranging from instruments to music theory to concert hall design — at the same time. As a musician, he plays trumpet and electronics and has a keen interest in experimental music with a few compositions of his own.

"The aim of my career is to integrate science, technology, engineering, contemporary arts and design to research interdisciplinary topics to create transdisciplinary knowledge," he says. "Scientific and artistic research are in a mutual relationship in my practice. I create new tools and technologies for artistic practices through scientific research. Real-world artistic applications are then the test scenarios of these technologies. These test cases in artistic practices often raise new research questions or ideas to generate know-how within the scientific research."

On the creative potential of AI, Tatar stresses that despite the fact that AI can accomplish many creative tasks now, society should not approach these AI models as identities on their own and either fear the power of AI or fully absorb the creators' responsibilities of potential negative impacts of their tools. For instance, he is strongly against the creation of autonomous weapons. According to him, AI tools are not tools of their makers in any step of the creative process from the conception of the idea, to the engineering of the tool, to training the program with selected data, even down to choosing the model output and aesthetics.

To learn more about Tatar's work, please visit www.kivantatar.com.
Lost Narratives: Revealing the Untold Stories of BC history

by Daniela Cohen

What part of history is told and what goes untold? This is the theme of the upcoming presentation at the North Vancouver District Library by Mary Tasi and Wade Baker, co-authors of The Hidden Journals.

The talk will highlight their ten-year journey of research on Pacific West Coast history that produced the book and that continues today.

“It was like piecing a puzzle together,” Tasi says, “the information is all there; it’s in restricted rooms in libraries and museums, but it’s not all in one place.”

Unraveling a mystery

Baker first decided to research his ancestor, Third Lieutenant Joseph Baker, as part of his GED project requirements. The lieutenant kept surfacing in his family history, but no one seemed to want to explore further. The information he uncovered about Baker’s crucial role as mapmaker on HMS Discovery led him, and also Tasi, to investigate further.

“You could be there for years looking through it,” says Tasi of the far-from-simple research process the pair embarked upon.

Often, archivists told them they had heard of the information in the archives was finding the particular information they were seeking but didn’t know what had happened to it. When they discovered where it might be, there were access challenges. And even after accessing the relevant archives, finding the particular information was challenging. Tasi remembers holding two antique leather binders in the British Library, filled with random 18th century letters, praying something would fall out.

In spite of the challenges, they persisted.

“We became so involved in what had really happened,” Baker says. “It turned into a mystery that needed to be looked deeply into and we kept on finding more, and just couldn’t let go, because it was too interesting.”

An alternative historical narrative

The two discovered that the information in the archives was very different from accounts in history books. Although Captain Vancouver’s experiences have been documented in the edited version of his journals by his brother John Vancouver, his hand-written journals and the original drawings from the ship remain missing.

But other information was also absent. Materials such as Captain Vancouver’s journals and observations of the day from Captain Cook’s officers detail high-level relations with Indigenous people. These meetings of people of equal status discussing protocols of the day contradict mainstream historical accounts where explorers do not socialize with the natives.

Other things were also left out, says Tasi, who notes the important role Indigenous women played in decision making. The omission of the royal indigenous families from the history books is also a huge gap.

“It’s as if English history didn’t mention the royal families when it’s mainly about them,” Tasi recalls from her British First Nation’s story sharing from 1792 to present. Captain Vancouver and His Mapmaker (front and back).

For more information, visit www.skyspiritconsulting.ca and www.griffinartprojects.ca

The presentation will be held on Nov. 28 from 7:00–8:30 p.m. For more information, visit www.skyspiritconsulting.ca and www.griffinartprojects.ca

The Source 5
Elaine Woo and the imaginary bike ride

by RAMAN KANG

Elaine Woo's literary life has come full circle.

"When I was growing up, my family went to the main branch of the Vancouver Public Library every weekend to borrow new books," says Woo, author.

Woo will be showcasing her work at the VPL’s Central branch for the Writers Showcase in December.

Writing, she says, is her way of processing the world and hoping people will consider think and behave differently.

Her books

Woo says her books, Put Your Hand In Mine and Cycling With The Dragon, humorously look at family, feminism, environmental democracy, our social and political scene, all of which have concerned her for a long time.

"Since the publication of these two books I’ve been thinking a lot about who gets to be heard and who doesn’t," Woo muses.

Woo also encourages members of her audiences to be heard as well.

"When I read publicly, I want to know what’s on the audience’s mind. I don’t want it to be a one-way thing – I want to know what the audience is thinking too," says Woo. "I am glad there is often a Q&A segment of the different series.

The imaginary bike ride

One of the poems Woo will be sharing at the showcase is called Ride Along East Hastings from the Patricia Hotel to Woodward’s.

The poem follows an imaginary bike ride Woo embarks through the Downtown Eastside, based off a time when she drove through this neighbourhood on her way to UBC.

"I was really affected by what I saw," says Woo.

She says it had not been for the prescription pills she was taking, she may have ended up there herself; and she’s sure others can relate.

"We need to think of the more vulnerable people in society and look after them," says Woo.

Some of her influences, though, were less positive. Woo says she was also severely bullied while taking an architecture drafting class, which led her to a mental breakdown that forever changed her life.

"For a long time I blamed my classmates and instructor, but it doesn’t help a person to constantly live in a state of blame and there is a time to move on," she says. "We don’t need to unite against a common enemy; we need to unite and love period. We’re all in this together."
by Jake Mcgrail

FADO, the story of a young woman getting in touch with her roots, takes the stage at the Firehall Arts Centre from Nov. 21-Dec. 14. Described as “part concert and part theatre”, the production uses the Portuguese national music of the same name as a cen-
trepiece for both the show’s set-
ting and the identity of its char-
ter.

Journey of discovery

Connection to heritage is a key part of the play. Elaine Ávila, the Portuguese-Canadian play-
wright who wrote FADO, did not grow up in Portugal. She was raised in North America, and her attraction to the music from which the play derives its name came from a desire to learn more about her family’s home country.

“I didn’t know my grandfather why I didn’t know any Portuguese songs,” says Ávila, “so he played a Fado CD for me, and loved the sound so much...it enveloped the two of us.”

Portugal has several forms of fado, but the most well-
known version of this distinct

ive musical genre originated in a district of Lisbon, where Muslims, Jews and others were

all amalgamated into one com-

munity. That is where Ávila went 20 years later to discover more about the music. She was

in 2013. Her main idea was to write a play about fado music, but other projects continued to pop up. Finally, in 2018, the op-

portunity came, and FADO the show was born.

“I considered the tagline of “part concert and part theatre”, the show features performances by professional Portuguese artists Carla Marreiros, surrounding this story of the back alleys of Lisbon, and has the hope to learn English and be more about her family, which she wants to do by singing fado,” says Ávila.

“If I didn’t want to do anything else, I would stay in Lisbon in order to get in touch with her roots, which she wants
to by singing fado,” says Ávila.

“So, the two of them decided to

come to be here. Some people

raised in North America, and

are unable to go backwards and see

from where they came from or are unable to have one, but I’m lucky and I’m able to go backwards and see why I’m here.”

She learned a lot on that init-

ial trip as well as subsequent ones – about fado, and about her own family, including the fact that they weren’t origi-

nally from Lisbon but rather from the Azores. All of this new knowledge inspired her and made her consider what she had left out of her career up to that point.

“I realized didn’t know any

Portuguese playwright,” says Ávila, “and I wasn’t writing any Portuguese plays. I do now, and there’s now this whole wave of Portuguese and Portuguese-Ca-

nadian writers emerging who all had that same experience.”

Multi-faceted production

Fado realizes a long held dream of Ávila’s to write about these experiences of cultural rebirth, albeit in a fictionalized context. After leaving New Mexico, Ávila applied for a theatre residency

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“I wanted to see what would happen if I embraced it,” says Ávila.

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Tonye Aganaba: challenging sensibilities

by VICTOR VAN DER MERWE

Singer Tonye Aganaba says that people should bring their own sense of humour and adventure, as this will be an experience to challenge one’s sensibilities.

“Expect a stellar night of interdisciplinary adventurism featuring some of Vancouver’s very finest musicians, dancers and visual artists laced with grace, charm and hard-hitting humour,” Aganaba says.

The artist will be performing on Nov. 28 at the Shadbolt Centre for the Arts.

A changing industry
The British artist, born to Nigerian and Zimbabwean parents, knew from a very young age that she was going to make her life about music.

“I was in the 7th or 8th grade. My homeroom teacher, Mr. Salmon as far as I remember, not a particularly musical man, was put in charge of the entertainment for a school assembly. We decided as a class to sing Friends Will Be Friends by Queen, and I was the soloist in that performance. Something clicked in my mind at that moment and in the mind of one of my teachers, Mr. David James, shortly after this experience that took me to the recording studio for the first time, and I was truly hooked,” says Aganaba.

With most of her professional life spent in music and music venues, Aganaba says that so much has changed in the industry, but sadly some things have also stayed the same.

“Accessibility is changing in terms of tools becoming cheaper, and human beings are experimenting with and mastering the art of audio engineering in ways that has never been imagined. In some ways, it makes me ache for a more analog sound, but what a gift it is to be able to stretch the limits of your imagination with technology. This is incredible because, what was once an exclusive and expensive club is now an activity that anyone can participate in,” she explains.

Aganaba feels that audiences have also changed.

“I am seeing a shift in audiences as of late too, like a hunger for connection and intimacy in live performance settings that you don’t often get in a bar environment. This is why we’re seeing so many incredible DIY spaces exploding onto the scene. We need options, and the city of Vancouver is finally listening and trying to make changes through the Creative City Strategy.”

Aganaba says she is still worried about the struggles venues face to keep their doors open and their dependency on alcohol sales to get people in the door.

A bump in the road
During the recording of her EP Villain, Aganaba was diagnosed with MS.

“The diagnosis came shortly after I signed to 604 Records and the timing couldn’t have been worse. We were able to complete the Villain EP, but by the time it was complete, I was deep in isolation and couldn’t bear the thought of hitting the road to support it. So, it sat – for a few years! This was the biggest surprise to me… that I had all the pieces to make my dream come true, and my body wouldn’t let me.”

Aganaba says she tries not to let life’s challenges keep her down or stop her from reaching her goals – she has plenty that she still wants to accomplish. One of her intentions is to make amends for the hurt and damage she feels she caused family and friends while going through addiction. She also wants to save up $30,000 to buy a photobiomodulation bed, an LED light therapy bed, so she can treat herself and her friends to the wellness she feels it will offer.

Her next arts goal is to present AfroScience, an interdisciplinary art show she is currently developing, at the Edinburgh Fringe Festival.

Aganaba’s latest EP, Villain, is available through 604 Records. For more information, visit www.604records.com/website/artist/tonye.

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The time-honoured pipa

By Tina Qu

An instrument from China... and Persia? The Tale of Pipa concert will highlight the pipa, a traditional Chinese four-string lute, exploring some of its roots in different cultures. The concert, which marks the first collaboration between the Vancouver Chinese Music Ensemble and the Vashaan Persian Music Ensemble, will be held on Dec. 7 at the Dr. Sun Yat-Sen Classical Chinese Garden.

The pipa has an interesting origin. Despite its role as a lead instrument in traditional Chinese music, the pipa was actually introduced to China from Central Asia/the Middle East in the 2nd century AD. Instrumental counterparts can be found along the ancient Silk Road, from the Kazakh domain in the Persian and Turkish road to the European mainland.

This varied history can be seen in the concert. "Loosely based on a story by local writer Sophi Liang about a Chinese princess travelling along the Silk Road, Tale of Pipa will not only showcase the musical capacity of this elegant and virtuosic instrument but will also explore the intricate, and sometimes surprising, relationship between Chinese and Persian music." says Lau. For instance, the VCME has done work with electronic music (Sino-Electro Explorations, 2015), shadow puppetry (Autumn Flight, 2014), and fusion opera (The Reunion, 2019). The ensemble has also collaborated with many Canadian composers, such as Mark Armanini, John Oliver, and Rui Shi Zhou, in addition to working with renowned musicians and artists, including bassist Jodi Promnick (Jasmine Jazz series), writer Gerardo Avila (Monkey King series), and Hiroshi Yamaguchi, who plays the Japanese stringed instrument the shamisen.

The ensemble will be embarking on a trip to Haida Gwaii next spring. A musical community Lau has quite the history with the VCME. "Back when I was studying music composition at UBC, I applied and was chosen by the VCME as one of 10 composers across Canada to create short compositions as part of the ensemble's first group commission project," Lau recalls. "I then started volunteering for VCME and became more involved by researching and presenting seminars on Chinese music history, writing larger pieces for the ensemble, and organizing two full concerts (Autumn Flight, 2014 and Future in Punt, 2017). These were the years when I was living and working in Fort St. John – a time when I was supposed to be both physically and spiritually farthest away from China."

Through the VCME, he realized that many others like him care about Chinese music. "I am also very grateful for the freedom and trust Jirong gave me to pursue my projects, to navigate the future of Chinese music," he says.

For more information, please visit www.vancouverchinesemusic.ca
Anthropology at UBC with the displays, nelia in solidarity to take our re - minalia adopting artistic, interactive rated projects, one of which is nearly 150 artists and anthro - Vancity Culture Lab at The Cutch from Nov. 20 to 30. The Father is a deeply moving and sentimental portrayal of the realities of living with dementia. The show depicts a fearful and humbling portrayal of a man in mental decline whose daughter desperately tries to care for him to maintain his autonomy and identity.

Tenth Annual Vancouver Christmas Market
Nov 20 – Dec 4
Jack Poole Plaza, Vancouver
www.vancouverschristmasmarket.com
The 10th Annual Vancouver Christmas Market will be held at Jack Poole Plaza from Nov. 20 to Dec. 24. Take a holiday photo graphic experience and experience some with the unique arts and crafts on sale and listen to live performances! There are plenty of activities to try at the market as well. Transylvanian kirtőlóskalács (chimney cakes), Slovakian cervene slowinky (a type of Spätzle (egg noodle). Don’t forget to down some holiday Glühwein! For more information, check out the market’s website.

Glow Gardens: Christmas at Lafarge
Nov 22 - Jan 5
Harbour Convention Centre, Vancouver
www.glowgardens.com/vancouver/christmas/ Glow Gardens will be hosting two free light installations in the Lower Mainland: one in Downtown Vancouver and one in Abbotsford. Experience a family-friendly outdoor wonder- land as you celebrate the magic of Christmas and help the elves uncover a hidden fairy tale. Glow Gardens create an opportunity to use all of our senses to under stand a situation, a new reality, and the project that signals that this is possible. In terms of visibility and occupation. “Black Panther had just come out and I thought people would get it. There is an Afro-futurist vibe to the aesthetics of the lab and the project that signals that kind of energy of imagination and difference,” says Chin.

Anthropology’s new music series – nêhiyawak shares music from the H. R. MacMillan Space Centre features a dynamic live music series – nêhiyawak shares music from the H. R. MacMillan Space Centre. The Space Centre's Cosmic Nights: Dark Energy will feature items like mid-centu ry, antiques, jewelry, hand-made goods, pet portraits, live drawing sessions, jewelry, hand-made soap, breaded appetizers and more.

The Father: A Tragic Comedy
Nov. 20-30, 8 p.m. (Matinees at 2 p.m.)
Vancity Culture Lab, Vancouver
www.vcault.com/the-father
The newly formed theatre company, The Search Party, will present its definitive production of The Father, a space for people of colour to be, a space for people of colour to be, a space for people of colour to be. This final Ethnographic Termin alia exhibition is not just an end, but it is a beginning. A be - ginning and a space for others to now occupy and explore in their own way,” says McDonald. “The intersections of art and anthropo- logy create an opportunity to use all of our senses to under stand a situation, a new reality, etc. The projects that have been part of Ethnographic Termin alia exhibitions, workshops and publications over the years have seen these disciplines coming together to share methods, ma terials and methodologies that help to imagine and speak to new possibilities.”

A sort of superhero empowerment
Of the events at this year’s Ethnographic Termin alia, another project called Wakonda University makes African aesthetics accessible for all with its Marvel - inspired title and dynam ic take on challenging the often perpetuated colonial, white and masculine forces dominating academia.

In the United States [the black - white] binary dominates the dis - cussion of race, so I also frame Wakonda University as [going] beyond whiteness. The African diasporic aesthetics are the clearest but [the project] also encompasses many things be - yond whiteness,” says Elizabeth Chin, professor at the Art Centre College of Design in Pasadena, California and curator of the Wakonda University project.

Wakonda University explores beyond the conventional foun - dations of anthropology, chal lenging its audiences to consider future realities and the tem poral boundaries of the present, through the creatively driven syncretic sharing from a sharing of cultural traditions. Wakonda University makes anthropology accessible for all. “Anthropology is the easiest place for people of colour to be,” says Chin. “I work in a 1900 square foot space that’s white and full of white people and white ideology and culture. I’m surrounded by all of this white - ness and I wanted to, quite liter al ly, [introduce] some colour.”

An outgrowth of China’s Labo ratory of Speculative Etho nology, Wakonda University inspires ex perimentation and perception through creative reflection. “Black Panther had just come out and I thought people would get it. There is an Afro-futurist vibe to the aesthetics of the lab and the project that signals that kind of energy of imagination and difference,” says Chin.

Both the Laboratory of Specu lative Ethnography and Wakonda University emerged from China’s love for and collection of Dutch wax fabrics, the material which later made China’s lab coats a physical representation of no - tions of visibility and occupation. “We were travelling to Uganda and doing field work and I was coming home with duffel bags full of Dutch wax fabric,” says Chin.

At the Vancouver Academy of Music will be featured a double-use Rus - sian program showcasing music from one of the most popular bal lets all time and one of the most famous love themes, Pyotr Tchaikovsky’s Swan Lake suite and Fantasy Overture from Rus - sia and Juliet. The provocation continues as Dmitri Dmitrievich Shostakovich’s Gello Concerto No. 1 impresses with excitement and technical virtuosity, performed by the Academy’s President and CEO, Mr. Joseph Elowitch. Check out the Academy’s website for tickets and more information.

Cosmic Nights: Dark Energy
Nov. 26, 6:30 – 9 p.m.
R. M. MacMillan Space Centre, Vancouver
www.spacecentre.ca
Grab a friend and pay a visit to the R. M. MacMillan Space Centre for Cosmic Nights: Dark Energy. Explore the mysteries of the dark energy that is said to permeate all of space and accelerate the expansion of the universe. Learn more about current missions and hot topics in astronomy and space exploration in this fun evening of science and socializing. There will be a custom planetarium show and guest lec - turer, drinks, science demonstra - tions and more! Check-in is at 6:30 p.m. For more information, please check out the centre’s website.

Eighteenth Annual Yactac Craft Fair
Nov. 30 – Dec. 1, 10 a.m.-5 p.m.
John Howard Society, Vancouver
www.yactac.com
From Nov. 30 to Dec. 1, the John Howard Society will be hosting the eighteenth annual Yactac Craft Fair! There will be crafts, snacks, art, laughs and music. Many ven - dors will feature drawings, pot - tery, prints, cards, hand-made goods, pet portraits, live drawing sessions, jewelry, hand-made soap, breaded appetizers and more.

Lights at Lafarge
Nov. 30, 2019-Jan. 20, 2020
Lafarge Lake, Coquitlam
www.coquitlam.ca
Get into the holiday spirit with family and friends! Enjoy the mag - ic of one of the Lower Mainland’s largest free outdoor lights display at Lafarge Lake in Town Centre Park. With a warm fire on least, there will be a free kick-off event on the evening of Sat, Nov. 30. The lights will be on until the end of the year, so visit www.lafargelake.ca for more information, please visit the website.}

Chin aspires to use Wakonda University to instigate a move be - yond the insipidity and dullness expected of academia.

“we take ourselves way too seri - ously in academia. It doesn’t have to be so tedious. We don’t have to be boring,” she remarks. “Let’s have some fun and not be too rigid about it.”

All are invited to join, and share their enthusiasm with their fellow Ethnographic Termin alia, a space necessary to disrupt temporal, spatial, cultural and disciplinary boundaries.

“Ethnographic Termin alia is connecting ethnography with all communities and ensuring that there is no town and gown. We need to work with researchers and those of us com - mitted to public engagement,” says Chin.

A special closing reception, TERMINUS, will take place on Nov. 22 to conclude the exhibition’s ten - year journey.

For more information, please visit www.ethnographicterminalia.org and www.wakandaaaa.home.blog.