My experience with integration in Vancouver

By LAURY-ANN MAHIEU

These days, many Canadians are proud to call our country multicultural and diverse. Along with saying ‘eh’ and living in igloos, Canada is also known internationally for being a kind and welcoming place. As a nation, we can look back to Canada’s history and the decades of oppression, negligence and exploitation of minority groups and say that we have changed. Because most citizens in Canada were at some point immigrants, there’s an ongoing debate about whether Canada is assimilating or integrating people.

Like most Canadians, I immigrated to Canada. Granted I was just three months old, therefore all I’ve ever known growing up were the streets of Vancouver. Seeing as I am half Asian and half European, I’ve often thought about my ethnic identity and whether I fit in with either culture, not to mention in North America, a completely different continent.

French was my maternal language, then came Chinese. When I entered kindergarten, I didn’t know English. During the day, I went to a French school and in the evening I attended Chinese school. To this day, I’ve never been to an English school, so how is it that English is currently the language I’m most comfortable with? Whichever it is, assimilated or integrated, I now feel like a Canadian more than ever, having mixed my two ethnic cultures to form a new one.

I was lucky to be exposed to different cultures in my childhood by participating in festivals, events and through the different community centres my parents registered me to. I was able to meet many other children from diverse cultural backgrounds; at a very young age, multiculturalism had become my reality.

I remember participating in numerous theater classes. A

Also in this issue

A peek into the life of career adventurers

by HARRY JING

Get inspired and learn about the action-packed lives of adventurers and explorers by watching breathtaking presentations and listening to incredible stories. Explore the world of wildlife photographers, professional hikers, and wilderness explorers at the Vancouver Convention Centre’s Outdoor Adventure & Travel Show (Feb. 29 – Mar. 1).

Emmett Sparling, one of the guest speakers, is a professional photographer and adventurer. Traveling since graduating from high school, Sparling has spent his time diving with whale sharks, hanging from helicopters, and hiking the highest peaks of the world. Discover Sparling’s creative process and watch the first screening of his upcoming short film.

Daniel Fox, another guest speaker, is a wilderness explorer, photographer, and author. Fox often journeys into the wilderness, photographing pristine wildlife. Wishing to pass on his learnings from nature, Fox founded WILD.

Those photos of bugs and flowers blossomed into an obsession with photography. One day, after feeling that his creative freedom was stifled in the fashion industry, Sparling dropped everything to spend five months backpacking through Mexico and Indonesia. It was during these trips Sparling began posting landscape photos to Instagram and growing his portfolio. As his work gained traction, commissions from tourism companies began flooding in. Sparling now works professionally photography and adventure tours.

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**God’s lake looks for kinship and accountability**

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Vol 21 No 04 | February 18–March 3, 2020

Since 1999

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Growing up in England, Lolly Bennett loved to dress up. She and her friends wore “sticky-outies,” brightly coloured clothing, to church every Sunday.

“All the neighbours would say, ‘look at those girls, how well they are dressed,’” Bennett laughs.

Now Bennett is showing how clothing influences how we view other groups of people. Her new exhibit, Dressed in Black: The Journey, examines the clothing of a specific group of Black people who came to British Columbia in the late 1800s.

There are different views of Black people in early Canadian history, points out Bennett, who is chair of the Vancouver chapter of the National Congress of Black Women Foundation.

“You often see pictures of Blacks with terrified faces and tattered clothing, running,” she says. “It wasn’t always the case. These were middle-of-the-road people, well dressed. They were well-educated, doctors, lawyers, painters. They came by ship, several hundred of them.”

Photographs of these people, and of their ships, can be seen in Dressed in Black, held at the Vancouver Maritime Museum during the month of February as part of Vancouver’s 2020 Black History Month.

Invitation to a better life

Black people came to British Columbia due to a fortuitous set of circumstances, explains Bennett. With the advent of the Gold Rush, powerful Hudson’s Bay company chief factor Sir James Douglas became concerned about the fate of his small Vancouver Island colony.

Douglas, who was of mixed race, with terrified faces and tattered clothing as they settled into life in British Columbia, Bennett continues.

“Joe Fortes is a name that is quite well-known in Vancouver,” she says. “He was a mariner from Trinidad; he was a British colonial. He got the job of lifeguard in Vancouver. He was quite well-rounded and polished and very well-dressed. People forgot about his colour.”

“Fashion was not the only thing Blacks brought to this part of the world, Bennett says. “Important things were done by Black people, inventions, creations, acts,” she says. “John Sullivan Deas was a tinsman in the 1800s. He owned the largest cannery on the Fraser river. He had salmon tins with labels, and he commissioned an artist to do the labels.”

Separate doors

Life in British Columbia did have its challenges, something that Bennett, a woman of mixed race born and raised in Manchester, England, knows a great deal about.

“[Douglas] has clear intentions that Blacks would be treated fairly, [but] it was a rough country,” she says of Canada at this time. “The British colonialists had a superior mentality. In the early years, Vanier Park was a segregated beach. It was known in the Black community as ‘brown skin beach’.

“Bennett’s childhood was also marked by racism. Although her parents were married, her father was coloured, and this fact led to difficulties in 1940s England.

“The colour bar was still prevalent and in effect,” she says. “My dad didn’t go in the same door as my mother to enter the establishments they went to.”

Bennett, who now resides in metro Vancouver, wants to showcase British Columbia’s Black history and culture. She believes that, unlike the history of England, Black history here may soon be forgotten.

“Blacks have been in B.C. for 150 years,” she says. “We’ve layered into the history of Vancouver. There’s a large community, and there’s a lot of history here. To have no footprint is a tragedy.”

For more information, please visit vancouvermaritimemuseum.com.
Solidarity with animals in the city

by Xi Chen

What would a truly cosmopolitan city look like? Does the diversity we aspire to extend beyond humans to other species?

Handes Gurses, visiting assistant professor of literature at Simon Fraser University (SFU), will answer these questions and more when she hosts Standing Together: Human-Animal Encounters in Istanbul and Athens, on Feb. 27 at SFU Harbour Centre. During this talk, she will discuss the politics of urban life, as seen in two documentaries that focus on stray animals.

The silent others

“I am interested in the figure of the animal in contemporary world literature, and how we can talk about animals in a non-anthropogenic way,” says Gurses, who is currently working on a book about how animals are used in the creation of national identities. “The figure of the animal as the silent other is a very rich concept to exploit, as it can symbolize the silent other of the nation-state, who is included and who is excluded.”

The two documentaries, *Kedi* from Turkey and *Dogs of Democracy* from Greece, make stray cats and dogs the central characters, each with their own unique name and personality.

“*Dogs of Democracy* is about this one particular dog, Loukanikos, who took part in the protests in Athens after the financial crisis and became a significant figure of the movement,” Gurses says. “How did he choose sides? How did he decide to stick with the protesters but not the police force? I am interested in exploring the solidarity between humans and animals.”

The other documentary *Kedi* is an even more politicized film, although at first glance it seems merely about cute cats of Istanbul. Through the eyes and experiences of the cats, says Gurses, the film shows gentrification, urban poverty as well as marginalized people in the urban space.

The films also touch on issues such as how barriers between different groups can be overcome through communication. “With humans, we just assume it is easier to communicate, but there is usually a mismatch. Communication with animals is proof of that; we are communicating with this entirely different other who we have very little in common with, but we still share deep bonds of love, friendship, and compassion,” Gurses says.

Different urban experiences

In both Greece and Turkey, street animals are much more visible than in Vancouver, where one rarely sees a stray animal anywhere within the urban boundary. According to estimates by the New York Times, there are about 130,000 dogs and 125,000 cats roaming free in Istanbul, living side by side with its 15 million human residents.

However Vancouver does have its share of stray animals but they are dealt with differently, says Maria Soroski, co-founder of VOKRA (Vancouver Orphan Kitten Rescue Association), which has been active in rescuing stray cats in British Columbia for over 20 years.

“In our culture we want the pet to be our family member. In other countries they are part of the community for many generations. That is the key difference,” she says.

Because of this cultural difference, continues Soroski, stray animals are not socialized well in Vancouver. They are truly on their own, not members of the community.

Just like in the documentary *Kedi*, urban change has also contributed to the situation of Vancouver’s stray animals. According to Soroski, the last few years have also seen more cats get left behind when people move homes due to the lack of affordable housing in the city.

“A lot of landlords also do not allow pets. If it were allowed by law like in Ontario, then there would be a lot more people adopting cats,” Soroski says.

Gurses believes the Turkish experience with stray cats is an interesting concept for us to think about when it comes to building urban policies.

“Caring for a stray animal is a different kind of relationship than caring for a pet,” she says. “It is a communal collective way of caring for animals; it is a different way of interacting with urban life; it creates a new community that is not based on ownership but based more on solidarity and camaraderie.”

For more information, please visit www.sfu.ca/sfu-community/events.html#!view/event/event_190192/190192-9753

Photo courtesy of SFU

Handes Gurses, visiting assistant professor at SFU

Photo courtesy of SFU

Scene from *Kedi*.

Photo courtesy of SFU

Scene from *Dogs of Democracy*.
An Italian meal to support mental health

by CHIARA NONNI

Chef Tyler Uguccioni, along with a variety of current and past students from the Coast Mental Health Culinary Program will be serving a dinner benefitting the program at Social Crust Cafe on Feb. 27.

The menu will consist of four courses, including hand-rolled piq pasta with mushrooms as well as flank steak with gremolata and winter vegetables.

Currently the Chef de Cuisine at Gastown staple Di Beppe, Uguccioni shares his thoughts about his food journey, Italian cuisine, and the upcoming fundraiser.

Inside a chef's world

When walking into Di Beppe, one can't help but feel the Italian disposition overtake them. The ambiance feels entirely authentic, yet Uguccioni says his relationship with the cuisine comes from his experience in the kitchen and the close availability of fresh and different ingredients in Vancouver creates a separate atmosphere for the culinary universe than what he learned cooking in his hometown.

Uguccioni has been working at Di Beppe for just over a year. After interviewing around the globe, from Angola to Iraq to Pakistan. Her work targeted on providing food security policies and programs, focusing on the welfare of children, pregnant women, female farmers, students, and people who have become refugees in their own countries. In the recent past, Godomar worked for Fraser Health Authority as a food service supervisor at Burnaby Hospital. One of Godomar’s other roles is that of treasurer of the United Nations Association of Canada, Vancouver Branch. As treasurer, she works closely with co-presidents, ensuring the accuracy of financial reports and is responsible for responding to board and stakeholder financial queries.

No longer has one of Godomar’s organizations supported and offered scholarships to six Liberian girls. Since the team moved away, she is also involved in numerous philanthropic efforts in Vancouver. Like Godomar, she has seen the impact of education on young girls.

Godomar currently lives in Vancouver working as a nutritionist, a role that suits her non-profit and playing many important roles in society.

For more information about Rosio Godomar and the EGN, see www.educategirlsnetwork.org.

Source: www.inequality.org/gender-inequality.

I was inspired by life-changing educational opportunities and would like to do the same for Liberian girls.

Rosio Godomar, founder of Educate Girls Network

photo courtesy of Rosio Godomar

by ANINDITA GUPTA

According to various news media, social media and other sources, women in some parts of the world are denied basic rights. According to the U.S. Bureau of Labor Statistics (2017), there is an average difference of at least $70 between the pay of women and men of all races. These differences exist in most industries, including education.

Rectifying this global issue takes a huge amount of effort, and one Vancouver resident doing her part is Rosio Godomar.

Educate Girls Network

In 2013, Godomar started the organization Educate Girls Network (EGN). The network helps educate young girls to become teachers. EGN does so by offering scholarships to underprivileged female students, who otherwise would not be able to financially support their university educations. The organization’s goal is to help young girls gain better education, improve the conditions of individuals, their families, communities and nations, just as Godomar learned from years of working around the globe. “I realized the common need was for young women to receive an education. A girl with an education provides support to her whole family as well as her community,” says Godomar.

In 2017 UNESCO released statistics that show a gap of 93.3 percent between the literacy rates in men and women aged 15-24 in Liberia. One of EGN’s goals is to improve these numbers. There may be fewer female students in the country, but there are even fewer women in the teaching industry. According to EGN, if women are not being educated as students, they cannot rise to become educators. “[My hope is] that through Educate Girls Network we can bring awareness about places and people from one part of the world to another,” she says.

Helping young girls in Liberia

Godomar’s inspiration to create EGN came from her childhood in Ayacucho, Peru, in the 1990s. Though she cherishes the memories of her childhood, growing up, the lack of a good education was always an issue. It was not until Godomar was 14 years old that her family moved to the capital city of Lima, where her academic excellence was recognized. At the end of high school she was offered a scholarship to study at the Social Security School of Nutrition in Lima. First of her family to leave Peru, she went on to earn an MSc in Human Nutrition from the Federal University of Rio de Janeiro in Brazil. “I was inspired by life-changing education and women’s empowerment and would like to do the same for Liberian girls,” says Godomar.

EGN has worked with various programs of the UN since 1987. From 1991 to 1995, she contributed to community-based initiatives and humanitarian relief all over the globe, from Angola to Iraq to Pakistan. Her work targeted on providing food security policies and programs, focusing on the welfare of children, pregnant women, female farmers, students, and people who have become refugees in their own countries. In the recent past, Godomar worked for Fraser Health Authority as a food service supervisor at Burnaby Hospital. One of Godomar’s other roles is that of treasurer of the United Nations Association of Canada, Vancouver Branch. As treasurer, she works closely with co-presidents, ensuring the accuracy of financial reports and is responsible for responding to board and stakeholder financial queries.

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Speed dating with fiction: local writers share their work

by Kyle Jung

Several authors from around British Columbia will be sharing their fiction in a writers showcase at the Central Library on Feb. 23. Michele Amitrani, Joan Boxall, Maggie Edwards, Janet Hudgins, and Japhy Ryder will read snippets of their works at this event.

Amitrani is a prolific fiction author who has written several dark fantasy and science fiction stories as well as short stories like Glass into Steel and Not that Fairytale. His most recent work is Lord of Time.

Old world to new

Amitrani was born and raised in Italy. He lived there until he was 23 years old and he brings the formidable histories of his homeland to the complicated and mysterious worlds present in his stories.

"When I walk beside the Colosseum or the Fort Imperiali, I know I'm walking on ancient ground, sharing paths with the ghosts of Julius Caesar and Augustus, Virgil and Cicero," says Amitrani. "That says something about me, about my writing style. I'm drawn by ancient things because they speak a language you have to decipher to really understand. You have to pay attention and be willing to immerse yourself in the past."

Amitrani made it his mission to get his stories out to the world, throwing traditional literary agents and publishers to the wayside.

"Self-publishing a book that resonates with the reader is hard, and it's a lot of work," says Amitrani. "There's more to it than you can imagine. Publishing a story is not the end of the process. It's just the beginning."

He admits that he often procrastinates due to his need for perfectionism in his writing, but he hopes to shake this habit in 2020.

2020 challenge

In a bid to challenge himself and his writing, the author is doing his own 1x12020 challenge. He pledges to his followers that he will write and publish 12 stories in 2020 (one every month) and all stories will be free to read online.

"Procrastination is the death of creativity," he says, because "the mind cannot work at its full imaginative power when it is clogged with deadlines and publishing dates. Even when publishing dates are set by Amitrani himself."

"I let my stories tell me where they want to go," says Amitrani. "Every story I write is different. It has its own needs. Sometimes I need to go deeper, describe better, make you feel things I know about the world. Sometimes I need to go deeper, describe better, make you feel things I know about the world.""
A case with consequences

by JAKE McGRAIL

A contemporary conspiracy thriller, the world premiere of Cipher is underway at the Arts Club’s Granville Island Stage.

Running until Mar. 7, the show looks to subvert iconic tropes of the noir genre, with a cold case that examines some modern social issues.

Neo-noir

Cipher centers around a long unsolved murder mystery, a fictional Vancouver Island case inspired by a real mystery, Australia’s Somerton Man. A forensic scientist thinks she’s close to uncovering the truth, but finds herself caught up in the present as well.

“It’s based on a woman’s obsession with a Cold War era cold case,” says Craig Hall, the director of Cipher and artistic director of Calgary’s Vertigo Theatre. “But then a young South Asian man shows up, says he and his family might have some involvement, and the two of them go down the rabbit hole of this conspiracy.”

Originally developed in Calgary by Vertigo Theatre, Cipher was brought to Vancouver for its world premiere by the Arts Club. Hall calls it “neo-noir”, as it recognizes the romanticism attached to the noir genre, while there’s light shone on these issues, while not force-feeding it to the audience.”

In the show, Saleemi is torn culturally, and for him the case is more than just a case: it’s a longing to find out who he is, and his place in the world. While Akilla has not lived the same life as the character he plays, it is a role that he’s been able to truly inhabit.

“There’s always a part of me in any character I play,” he says. “In terms of this character, I think a lot of it is a lived experience… through my own experience and through other friends’ stories. The writers wrote a character I was able to understand and inhabit from day one.”

Two words that Hall used as pillars of the show are “empathy” and “consequence”. Akilla echoes that, and hopes those who see Cipher will be able to walk away with some natural self-reflection.

“I want people to go away with a bit more self-awareness about their role in society,” says Akilla. “The things they can do to make it better, any subconscious prejudices that they might have… just to be more aware of peoples’ stories, and have some more empathy and understanding.”

For more information, visit www.artsclub.com.

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Photo by David Cooper

Ellen Close and Praneet Akilla: costume design by Stephanie Kong.

Craig Hall, director of Cipher and artistic director of Calgary’s Vertigo Theatre.

Ellen Close and Praneet Akilla: costume design by Stephanie Kong.

Na Aksa Gylak’yoo School Registration is Now Open

FOR THE 2019/20 SCHOOL YEAR!
COMPLETED APPLICATIONS ARE DUE: MARCH 7, 2019

The Shakti Awards were founded in 2000 to recognize and honour women who have displayed Shakti – strength and energy, in their community, locally and globally. Shakti is the mother Goddess, the source of all, the universal principle of energy, power and creativity. Shakti is responsible for creation, she is also the agent of all change. Similarly, the Shakti that resides within every woman is a force to reckon with and to celebrate.

Do you know a woman who deserves to be recognized as a leader, advocate, artist, visionary or a source of strength? This is your opportunity to have her celebrated by nominating her for the Shakti Award. The women who have displayed Shakti amongst us represent an inspiring account of positive social, cultural and economic change in the world. The Shakti Awards are an opportunity for us to recognize these women, quite often the unsung heroes, and share their vibrant stories. If you would like to nominate a woman that embodies Shakti, please use the information below and email your nomination to shaktisociety2000@comcast.net no later than February 23rd, 2020.

The Shakti Awards will be presented at the Shakti Awards Dinner Gala on Saturday, March 7th at Bollywood Banquet Hall at 6:30 p.m. Tickets are $50 each. For tickets, donations and sponsorship enquiries, call 604-307-8796.

Please note that nominations must be submitted via email. Submissions sent through other means, (social media, in-person or phone/texted messages will not be considered). Ensure that the description of the nominee’s accomplishments reflect the category in which she is being nominated and provide clear examples of how the nominee has excelled in the specific field and why you feel she deserves the Shakti Award in that specific category.

Categories:
9 Academic Achievement Award (High School or University/College student)
9 Public Service/Volunteer Award
9 Business Entrepreneur Award
9 Artistic Achievement Award
9 Sports and Recreational Award
9 Resilience Award - A woman who has overcome adversity and has used her personal journey in a way to inspire and motivate others to be positive despite challenges and setbacks.

Nomination Information:
9 Name
9 Age
9 Address, phone number(s) and email
9 Name, phone number and email of nominator
9 Brief summary of reason for nomination - how the nominee’s accomplishments relate to the stated category, the impact of their role, and why they should be chosen to receive a specific award.
9 Identify how the nominee will contribute to Shakti: Empowerment of Women, Children and Families Society
God’s Lake: the lived truths by THERESA K. HOWELL

God’s Lake Narrows is a small Indigenous community located approximately 550 kilometres northeast of Win-

nipeg. This isolated fly-in community is only accessed by by plane, boat or winter ice roads.

Certain lives within this com-
munity will be explored in the upcoming verbatim theatre production, God’s Lake, hosted by Presentation House The-
atre. It runs from Feb. 28–March 1 and is presented by Victoria’s Castlereagh Theatre Compa-
y. The company specializes in documentary style theatre based on real-life accounts and storytelling.

Genesis of the play The community has seen its share of tragedy, says Franc-

escsa Albright, the artistic di-
rector of the company. In 2013, the community was shaken by the murder of 15-year old Leah Anderson. The community is still waiting for answers seven years later.

“This project came along when myself and Kevin Lee Burton, award-winning film-
maker, producer and former resident of God’s Lake Narrows, began a conversation about collaborating on a story about the unresolved death within the community, the context of mis-
treating and murdered Indigenous women in Canada and tradi-
tional justice,” says Albright.

The piece has been in re-
search and development since 2017. During this time, Brit Small, the director, says that the true-to-life nature of the story affects how she navigates her role.

“Because it is a verbatim piece there is an obligation to be as authentic and clear as possible. It is important that any way and let it exist as it is,” says Small.

This I think has really deep-
ened the work,” says Small.

Indigenous foundations

In July, composers, Zhihui and Melody McKiiver traveled to Sioux Lookout for a week to work through and reimagine the score. In combination with Burton’s original film work, new projection designers Astra Me-
dia captured video and photographic footage from Manitoba. This multidisciplinary approach transports the audience into an-
other space.

“The understanding and feel-
ing of it are more prismatic as opposed to just words on paper giving it a kind of feeling that you cannot get anywhere else,” says Small.

While the multi-disciplinary production serves as a unique approach to verbatim theatre, it is important that the script hon-
sours the story and words of the people who spoke them. Having strong Indigenous foundations and sometimes common life ex-
periences helps the dialogue to elevate and illuminate some un-
comfortable truths.

“All the dialogue within the script is not Indigenous people speaking to Indigenous people. It is a dialogue of Indigenous people speaking to non-Indig-

enous people. If the audience is non-Indigenous, I want them to know we are speaking directly to them,” says actor, Aqqalu Meekis.

Meekis, best-known for his work on the APTN tv production based on the Oji-Cree work attracts both private galler-
ies and public institutions. She’s

ies and public institutions. She’s

slowly gaining more international

recognition.

Her Interior and Settlement, two small dry-point etchings, were

be featured at the Artists Fair and

been included in the prestigious Phau-

dition, Vitamin Dz. New-

in publication, Vitamin Dz. New-

work of Inuit art yet offered. She’s

based on real-life accounts and

canadian… in addition to all the gold oth-

ers and myself. To give my per-

 Resident of the company. In 2013, the

measured it itself. The power play comes out of the fact that a lot of people only have a very small idea of what Inuit art is or what Inuit art offers. Inuit art is very much about how we see the world. For me, an Inuit artist, what Inuit art offers is a way to get back to the land and to the sea. It offers a way to reconnect with our ancestors and with the land.”

Small, who says she was humbled by working on this piece, com-

ments that there are solutions suggested by some of the charac-
ters. Over and over the play talks about what can be done really easily for people, home within self, commu-
nity and the larger world.

In the end, it’s all about how

we feel kinship with each other and how we are accountable with each other and how we are part of who we are from where,” Small says.

For more information, please visit www.vanartgallerhy.ca.

“Verbatim” from page 1

notable performance was that of a play inspired by Anne of Green Gables. About 40 years ago, I had read the book before learning the play, possibly the first English literature novel that I’ve enjoyed. However, thinking back, I don’t remember learning about the desserts and the cannib-

Donald Savige. Another memorable event that I fondly look back on is the 2002 Winter Olympics. I remember a joyful and exciting ambiance, the big screens where we were able to see other people participating in our favourite hockey team and the voices of so many singing our national anthem. It might be too
taliga talking, but to me, I was seeing different cultural groups coming out to celebrate being Can-

arias... in addition to all the gold me-

medals we won.

During this last year af-
moving me a more empathetic

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“Verbatim” from page 1

notable performance was that of a play inspired by Anne of Green Gables. About 40 years ago, I had read the book before learning the play, possibly the first English literature novel that I’ve enjoyed. However, thinking back, I don’t remember learning about the desserts and the cannib-

Donald Savige. Another memorable event that I fondly look back on is the 2002 Winter Olympics. I remember a joyful and exciting ambiance, the big screens where we were able to see other people participating in our favourite hockey team and the voices of so many singing our national anthem. It might be too
taliga talking, but to me, I was seeing different cultural groups coming out to celebrate being Can-

arias... in addition to all the gold me-

medals we won.
SING UNTO THE LORD

3 PM SUNDAY, MARCH 8

Holy Trinity Anglican Church
1440 W 12th Ave/Hemlock, Vancouver

The Gallery Singers are joined by strings and continuo to perform Henry Purcell’s “O Sing Unto the Lord” as well as works by Claudio Monteverdi, Joseph Haydn, and Georg Philipp Telemann.

$25 for adults
$12 for students w/ID
Free for children 12 and under

For more information on the event, check out: www.outdooradventureshow.ca.

“Traveling has always been a gene in me,” says Fox. Jumping out of a plane and feeling that shot of pure adrenaline and excitement is an adventure. Meanwhile, exploration looking for something unknown, pushing boundaries, and stopping out of comfort zones. Explorers seek to learn something they don’t know or to discover a place they haven’t been. Explorers and adventurers have different motivations, but they share a common theme: “I’m definitely more of an explorer. I’ve always [sought] to learn something about nature as a framework for personal exploration,” explains Fox. For me, nature is this thing that’s bigger than myself. By spending time in it, by going out, by experimenting, I get to discover myself and discover life.”

An average day in the life of an adventurer

Sparling describes his crammed daily schedule during a photo shoot in Derawan, East Borneo. Each morning, Sparling would wake up at 5 A.M. and ride a speed boat for two hours before reaching a completely open ocean. He would then don a wet-suit and dive into an empty azure ocean. Awaiting below the waves were whale sharks, jellyfish, and all sorts of exotic marine life. No matter where Sparling worked, early mornings and physically demanding activities greeted him. Depending on the job, Sparling would have to skydive, bungee jump, free dive, or hike to capture his desired images.

Exploration versus adventure

Fox has always fashioned himself an explorer, not an adventurer. He explains adventure is about seeking a thrill. It’s a feeling that’s mostly positive. Explorers, on the other hand, seek exploration versus adventure.

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“Adventure” from page 1
The Brazilian contemporary dance company Grupo Corpo will present two works at the Vancouver Playhouse on Feb. 28 and 29. Hosted by Dance House, this is the company’s second visit to Vancouver, following a ten year absence.

"[Grupo Corpo has achieved a] reputation recognized around the world, because they truly do a very unique movement style inspired by Afro-Brazilian rhythms," says Jim Smith, Dance House artistic and executive director. "The influence of samba and Brazilian rhythms can be seen in their bodies when they perform." Viewers may expect movement not only from samba, but a mix of sophisticated ballet techniques, dance inspired by African rhythms, and the unique talent that Grupo Corpo has developed over decades of work.

40th anniversary
Grupo Corpo is a family dance company, led by the Pederneiras siblings, and has performed 39 productions since it was created by Paulo Pederneiras in 1975. The choreographer and artistic visionary is Rodrigo Pederneiras, with some of his siblings taking on different roles, such as lighting, programming and costumes, says Smith.

The presentation is divided into two parts: the first is called Dança Sinfônica and has been performed by the company since 2015, while the second part, Gira, is a more recent work. Dança Sinfônica is the company’s second work with orchestral accompaniment. The score combines the sonority of the Minas Gerais Philharmonic Orchestra with the distinctive sound of instrumental group Uatki.

Dança Sinfônica has an introspective approach to Grupo Corpo itself, as the piece was created to celebrate the company’s 40th anniversary. The 42-minute work brings in reminders of the company’s history, including a mosaic background featuring more than 1000 pictures of people who were or still are part of the company, captured in spontaneous and genuine snaps. The images are not related to performances, but rather reveal everyday moments such as travel, classes, and rehearsals. The stage is surrounded by wine-red velvet curtains which frame the mosaic. The dancers wear tights the same rich colour as the curtains, giving a sophisticated air to the performance. The choreography also revisits images and movement from some of the company’s previous works. Brazilian and African influences in a minimalist atmosphere

The second part of the program, Gira, is deeply influenced by Umbandas, one of the most widely practiced of the Afro-Brazilian religions, combining aspects of Catholicism, Spiritism and African traditions. The ceremonies of this religion happen in places called terreiros, and include percussion-based music and dance, that are mirrored in the piece. The music for Gira is performed by the São Paulo group Metá Metá, who play songs with a variety of rhythms guiding each moment of the choreography. The scenery is minimalist, as are the costumes: dancers of both sexes have naked torsos and wear white skirts.

Even though the company is entirely composed of Brazilians, Grupo Corpo is a well known dance company around the world, and has performed in nearly 40 countries. Their work is universal. "When you see it, you can relate to it and connect in a really meaningful and personal way. Their..."
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**BY SIMON YEE CONTRIBUTING EDITOR**

Are you done with the cold weather? I sure am. The spring season is right around the corner and though I soothed to swap a cold weather season for an allergy season, I could use some more sun and warmth right about now. If you’re like me and have been hibernating all winter, hopefully one of the festivals or events below might be the right occasion to get back outside!

* * *

**97th Annual Talking Stick Festival**
Feb. 28–Mar. 29
Various venues
www.talkingstickfestival.ca

The Talking Stick Festival began as a way to showcase and share Indigenous art and performance to a wider audience. Now in its 97th year and bringing out upwards of 20,000 attendees each year, this year’s theme is Chichén Itzá: “unifying each other, lifting each other up.” This festival of extraordinaire Indigenous art and performance and celebration features some of the best emerging and established Indigenous artists Turtle Island has to offer. With a lineup of theatre, storytelling, writing, music, spoken word, dance, film, visual arts – and more! * * *

**CelticFest Vancouver**
Feb. 20–Mar. 28
Various venues
eviroads.vancouver.ca

CelticFest Vancouver is Western Canada’s biggest annual Celtic festival. It is a rich cultural celebration of the seven Celtic nations’ kinship and community. The festival showcases the best of Celtic music, dance, spoken word and supports the rich Celtic Community based in the city. This year’s festival features an ever-expanding lineup of guests and events, including a Ceilidh on Mar. 13, a St. Patrick’s Day Family Event on Mar. 17 and more. Visit the CelticFest’s Facebook page for a complete lineup. * * *

**Vancouver International Mountain Film Festival**
Feb. 22–Mar. 28
Various theatres and venues
www.vimff.org

The festival showcases the best of mountaineering films that illustrate the separation of nature and culture, giving them the freedom to choose the action of the play. At key moments, the play is halted, multiple plot choices are offered, and with a click of a button the audience picks the path the play takes next, ultimately deciding its outcome.

**Hyung-Min Yoon: Trace**
Feb. 29 at the Evergreen Cultural Centre
www.evergencultural.ca

The exhibition opens next, ultimately deciding its outcome. Takes a look at the life and work of Sibylle Bergemann, an artist who is known for her large-scale, two-dimensional prints. The exhibition includes a selection of her work from the past 25 years, as well as her most recent prints, which explore themes such as identity and place. * * *

**Touchstone Theatre**
Feb. 29–Mar. 24
Annex Theatre, Vancouver
www.touchstonetheatre.com

Bring your young children to the Waterfront Theatre to see the Carousel Theatre’s adaption of British author A.A. Milne’s children’s classic storybook The House at Pooh Corner, playing until late March. Take a magical trip into the Hundred Acre Wood and discover the wonderful world of Winnie-the-Pooh and his friends. Music and puppetry without strings make this a very special treat for family audiences. Join the theatre troupe as they explore how the friends around us can shine brighter than any stars in the sky. * * *

**Vancouver Academy of Music**
Mar. 1, 2 p.m.
Orpheum Theatre, Vancouver
www.vancouveracademymusic.com

The Vancouver Academy of Music (VAM) will be celebrating their 50th anniversary season with a special presentation in honour of the genius of Ludwig van Beethoven on Sunday, Mar. 1 at the Orpheum Theatre. Under the baton of Conductor Emerita Leslie Dala, more than 100 students from the VAM Symphony Orchestra (VAMSO), four esteemed vocal soloists, Vancouver Bach Choir; and members of VAM’s Choral Program will perform a dazzling concert featuring Beethoven’s most revered works. The program order will see Fidelio Overture open the concert, followed by Piano Concerto No. 4, and will conclude with a jubilant performance of Symphony No. 9. For tickets and more information, check out the VAM website. * * *

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Inheritance: A Choose-Your-Adventure Experience
Mar. 1–5
Annex Theatre, Vancouver
www.touchstonetheatre.com

A remote property is up for grabs. Three people race to claim it. You – the audience – decide how the story unfolds. Set on a vast, rural estate, urban couple Abbey and Noah are on a week-long getaway to visit their father. When they arrive, they find him missing and a local Indigenous man, Frank, staying there instead. When it’s revealed that the colonial property rights to this unceded land are up for grabs, the audience – with anonymous voting devices in hand – decides what happens next. An exciting and daring interactive play like nothing you’ve experienced, Inheritance puts the power in the palms of its audience, giving them the freedom to choose the action of the play. At key moments, the play is halted, multiple plot choices are offered, and with a click of a button the audience picks the path the play takes next, ultimately deciding its outcome.