World Philosophy Day

One becomes a woman: Feminist Philosophy and a world of intersectionalities

by RAFAEL ZEN

On Nov. 19, the United Nations Educational, Scientific and Cultural Organization (UNESCO) will celebrate World Philosophy Day by inviting communities to unmask social dogmas and prejudices, and discover the universality of the human condition. An invitation to read and know philosophy can be the first step in understanding how political and social structures can help to achieve equality and how different voices can be heard and weighed by equal standards.

One of these urgent global philosophical topics for reflection on World Philosophy Day, as philosopher and professor Lisa Shapiro from Simon Fraser University (SFU) would argue, is how gender impositions still affect the way people relate socially.

Simone де Beauvoir famously wrote that "one is not born but one becomes a woman." With this premise, the French philosopher argued that one may be born female or male, but even if people accept the biological sex that is assigned, those biological sex categories do not determine gender. To contemporary feminist philosophy, gender is a fluid, flexible, unstable, and socially understood category of separation, an identity call that needs constant rethinking because gender also concerns co-creation.

"De Beauvoir's point is that we are born whatever we are biologically, but no matter what we are born as, we have some control over what we become. We can work to change the social categories that are open to us, and we can create new possibilities through personal choices," says Shapiro.

Arguing for equality: Feminist philosophy as a place to hear multiple voices because the achievement of equality is the ultimate end, Shapiro suggests that feminist philosophy extends to understand, validate, and address the experiences of all those who are facing or who have faced conditions of inequality.

She argues that the struggle for equality surpasses intersectional identities such as race, class, and gender.

"The issue is not simply equality between men and women but rather the more general question of how to understand equality of individuals while acknowledging and respecting differences. Feminist Philosophy is not one thing. It is a movement that starts with an aim to understand, validate, and address the experiences of women, which is important as a means to achieve and sustain conditions of equality," she says.

"I was first interested in standpoint epistemology, a field of research that argues that to further our interest in reaching the truth we require a range of perspectives, and that acknowledging that there are a range of perspectives requires respecting different standpoints. It invites us to acknowledge and value difference," she says. "It See "Philosophy" page 3 »

Also in this issue

Strokes of architecture Page 5

A story about hope in South Africa Page 7
Coast Mental Health’s Clean Team back up and running again

by Anindita Gupta

Mental health in the 21st century is still a topic that is surrounded by stigma. When talking about disorders like anxiety or depression, tones and voices in our communities are still hushed.

An organization that does not shy away from spreading awareness on mental health, and helping those in a position where they are unable to help themselves, is Coast Mental Health (CMH).

Coast Mental Health, the organization

As a registered charity, CMH provides community support to assist people living with mental health challenges. While many of its services are referral-based, they also have the Coast Mental Health, Vancouver Resource and Community Centre that provides participants with important community connections, recreational activities, and employment services.

The Clubhouse currently has over 400 active members who are engaged in the employment programs. These programs help participants gain important pre-vocational skills that can transfer to employment opportunities. Their members are adults who have struggled through mental health and addiction challenges such as anxiety, depression, schizophrenia, substance use, and more.

“Membership is based on anyone who comes to our doors,” says Cathy Taylor, director of employment programs at CMH.

Through the Transitional Employment Program, members can identify their career interests and work with staff to set and achieve those goals. Employment specialists are identified through partnerships with local businesses.

In some ways, Coast Mental Health staff bridge the gap in helping members access employment. This may include janitorial or street cleaning services, volunteer opportunities or registering for other employment programs offered by CMH like the Culinary Skills Training Program and Landscape with Heart Gardening. The Clubhouse works alongside business improvement associations (BIAs) such as the Yaletown BIA.

The Clean Team

The Yaletown BIA is one of 20 BIAs that offer CMH members with regular employment street cleaning, known as the ‘Clean Team,’ they have become a well-known face in the Yaletown area. The Clean Team works eight hours a day for five days a week in the Yaletown district. Some of the members have worked in the area for over five years, which has helped the community get to know and befriend many of them.

“Many have moved on to jobs at these local businesses,” says Annette O’Shea, executive director of the Yaletown BIA.

The impact of COVID-19 on the CMH’s Clean Team

Over 70 members of the CMH employment program lost their jobs during COVID-19. This also meant that they lost their routine access to colleagues and supports they were once comfortable with. During the pandemic, Vancouver has also seen an increase in drug use and addiction, especially among young adults. It took CMH two months to plan and get WorkSafeBC’s approvals to restart their employment program.

“When we had to change a lot of our protocols, we have not been able to bring back all 70 people who lost their jobs,” says Rick Minhas, program coordinator at CMH.

The Clean Employment Program has been able to gradually grow the number of

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It’s highlighted that women, even if they finish their degree in STEM, are less likely to enter the workforce for many reasons, such as familial obligations and priorities,” says Karamjit Jadoe, manager of children’s programs at DIVERScity.

Moreover, migrants and women of colour face additional barriers that may deter them from pursuing a career in STEM. “Women in general are not quite represented well in the field of STEM,” says Sim, manager of outreach and diversity in the Faculty of Applied Sciences at Simon Fraser University (SFU). “I think generally in Canadian universities only 20%-30% of STEM-related faculty are women, so there is a national effort to really increase that number. Also, when we’re talking about families that are new immigrants or refugees, they don’t have the same access to resources,” she adds.

The beginning of change

Oct. 3 marks the start of the Power Girls program, a new joint venture launched by DIVERScity and the Science ALIVE program at Simon Fraser University’s (SFU) Faculty of Applied Science, with funding from the Canadian Women’s Foundation. The 14-week program will focus on empowering and inspiring migrant girls, aged nine to twelve, interested in the world of STEM. The first cohort will mainly focus on engineering, and women who have made contributions to the field.

“What we really want to see is for the girls to come out of this program with a sense of accomplishment,” says Sim. “We want to really motivate them to continue that passion for STEM throughout elementary and high school, and hopefully they pursue it in post-secondary.”

Participants will receive kits with all the material needed to follow the course, and lessons will be taught by a woman of colour with a background in STEM or education.

“We want an instructor that reflects the background of the participants. We are looking for a BIPOC student to run the program in order to build a more meaningful relationship with the girls and so that they feel that they actually belong in the field of STEM,” explains Sim.

Despite classes now being moved online due to COVID-19, the Power Girls program will continue to encourage self-confidence and inspire participants to continue reaching for their goals and aspirations within the STEM sector.

It’s time to start the discussion

By supporting migrant girls and sparking their interests, the Power Girls program aims to transform the STEM sector by breaking down social norms and barriers that women of colour and migrants face on a day-to-day basis. “The feeling of not belonging is a scary one; it’s hard to reassure yourself when you don’t have anyone to look up to,” says Jadoe. “Representatives are so important because seeing someone who faces similar challenges as you gives you strength. You will be more willing to continue in STEM and enter the job market if you see people in the field that look like you,” she adds.

The program will also act as a space to facilitate dialogue surrounding the fears and difficulties that girls may have when working in STEM, along with other facets of their lives.

“One of the outcomes we wish to see is that the girls feel more confident and open to STEM, and understand that they can be in their homes that sends a ripple effect into the community,” concludes Jadoe. For more information, please visit: www.dcrs.ca/new-hands-on-power-girls-program-empowers-racialized-girls-to-embrace-stem
The glass ceiling of Punjabi theatre

by Simryn Atwal

The lecture will examine the restrictions women have historically faced in the pursuit of the performative arts in Punjab by looking at the stories of four pioneers in the industry. “[I mean] to focus on women who are exemplars of Punjabi theatre who contributed quite a lot to the development of it, especially during a time where it was considered dishonourable,” says Johal.

The evolution of women on stage

The history of the performative arts in Punjab is relatively new, gaining momentum in the 1950s, but this lends to the theatre, and therefore it "Punjabi is a fledgling form of theatre," explains Johal. "So first they weren’t seen because they weren’t allowed to be on stage, then eventually they were on stage but only if they had parental approval or spousal approval. Females were allowed if the male in the family okayed it.”

The evolution of Punjabi women on stage was a much more nuanced process, with the caste system playing a pivotal role. "When women were let into the theatre, they came from the upper caste, where people had more economic, social and political power," explains Johal. "It was only when theatre became part of the university and urban setting, and the writers and directors were upper caste where they carried their perceived honour and respectability with the ability with them, did women participate in this.”

The invisible role

Even when women occupied roles in theatre, their efforts were relegated as lesser than their male counterparts and not recorded, which presented another gender barrier. "There’s so many contributions that go unrecognized, but with out them, the show couldn’t go on. The women ends up falling into the unseen role. There were a lot of women that were uncredited directors, instances where women could have been acknowledged as co-director, but only their male partners were.”

Writing a new story

Yet Johal believes that there is much that can be done now to create gender equity on the Punjabi stage. "We can demand more content by women and of women. The first Punjabi writers seem to really focus on women as a topic, they wrote about widows, marriage and female education," she notes. "But the writers and the directors were always men, so they came from it with the male gaze. It wasn’t that the women weren’t writing, it was that nobody was recording, and we can start by listening now.”

Johal thinks that another way to address these gaps is by address the lack of opportunity in the industry. "If you can’t find a female authentic voice in writing or acting you need to go out there and discover it,” she asserts. "Provide incentives and opportunities. If you know that the representation isn’t there, encourage it!”

To find out, more visit: www.moa.ubc.ca

Ranbir Johal, professor in the Kwantlen Polytechnic University.
A sense of belonging

by RAMAN KANG

“We’re trying to do our part to support newcomer youth in their transition into a new home, a new country, a new community,” says Mike Lally, manager of youth programs at DIVERSEcity Community Resources Society (DCRS).

DCRS aims to empower newcomers and other diverse communities so they can build the life they want in Canada. Their message is clear; everyone belongs here.

Their program, Youth Expressions, is supported by a donation from United Way. It focuses on helping newcomer youth build resilience and self-confidence by creating a sense of belonging, and decreasing stress with current being offered in a virtual setting due to the pandemic.

Fighting isolation

“A lot of these kids were feeling isolated, so being able to continue to interact with their peers, even when it is online, has helped fill that void,” says Lally.

According to Lally, this is an opportunity for individuals to be able to express themselves in a way where they get to be appreciated for who they are. Youth Expressions makes it possible for people to continue to be in an environment, even if it’s online, where they feel comfortable with the people they’re engaging with and don’t feel like they’re going to be judged for their background or ridiculed for mispronouncing words.

“We want to make sure our programs and services are meeting youth where they’re at, not where we want them to be,” says Lally. “We want it to be youth-led.”

Over 60 per cent of the newcomer population that makes Surrey their home are youth (between 15 and 24). To Lally, this staggering number further speaks to the need for services like his.

Safe space

“The whole concept of this program is to offer a safe organized platform for youth to connect and reconnect with each other while also learning strategies and developing transferable skills,” says Lally.

Lally worked alongside staff on the front line to understand the needs of different people, what they were interested in learning, and what they needed support with. Information gathered from interacting with youth through their DIVERSEcityYouth

Lally is hoping to further enhance youth with physical literacy and provide programming for expressive arts, healthy communication, and leadership capacity building, to name a few.

Creating community

“The program helps me to connect and learn new things during this time so I would love the donors to keep supporting this program so the youth can benefit from it,” says Hnya Nay Paw, a program participant.

For Paw, this program has helped him connect, learn, and socialize with others during the pandemic. Originally from Bura/Myanmar, Paw became a refugee and lived in a refugee camp for 14 years before coming to Canada in August 2020.

“I like that I can see my friends online and the volunteers and workers are understanding and help me feel safe in their learning,” says Paw.

Lally believes education is just as important for the community as it is for our newcomers so we can hopefully create a space where we’re building network as opposed to separation.

“Our communities are made up of folks from all different walks of life, shapes and forms. It’s important to know and appreciate what we have and that’s the beauty of multiculturalism,” he adds.¶

¶ For more information please visit: www.dhrs.ca/our-services/programs-for-newcomer-children-and-youth/youth-integration-program/youth-expressions

Carving cities out of dreams

By AMÉLIE LEBRUN

The Eastside Culture Crawl (ECC) is back with extended dates: Nov. 2-9, 12-15 and 15-22. A virtual crawl is also available for the 2020 edition to make art viewing safer for Vancouverites.

Among the many artists and artisans taking part in this colourful cultural festival, one perfectly represents the soul of the ECC. Sorour Abdollahi uses both her painting and woodcarving skills to capture the essence of multicultural influences and creativity.

Vasts contrasts

At an early age, Abdollahi was able to express herself through painting with limited materials and experimenting with colours, textures and shapes to create her artistic universe. She often draws her inspiration from cityscapes, skyscrapers and architecture that results in either a broody painting or a blast of colour. Her upbringing in Iran, her travels to Europe, and her experience as an immigrant draw some of her most abstract works into flameboyant and futuristic cityscapes, like a modern Babel myth.

“My interest to paint architecture and urbanism came from growing up in Iran, a country with many old buildings and ancient ruins. A lot of these buildings were juxtaposed by a rapidly modernizing urban landscape, creating vast contrasts,” explains Abdollahi.

Her initial passion was enriched by moving to Canada, where she encountered what she describes as a very different urban environment, particularly one that is changing as rapidly as it is in Thailand at two years old and lived in a refugee camp for 14 years before coming to Canada in August 2020.

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**What’s your 20 in 2020?**

*by Xi Chen*

Perhaps there is no better phrase to capture the spirit of 2020 than “what’s your 20?” - a film industry vernacular meaning “what is your location.”

Expanding on the meaning of this special theme, the 24th Vancouver Asian Film Festival (VAFF) hopes to explore issues related to people’s physical and mental states while shedding light on bigger social issues through human stories of aspirations and struggles. All, of course, with the lens zoomed in on the Asian experience.

**VAFF expands**

Spurred by the growth of the video-on-demand format since the pandemic, this year’s VAFF will run for nine days online instead of the previous four-day festival. With an aim to support Canadian creators, VAFF boasts half of this year’s films from Canada and half from overseas.

“We have 18 programs and 46 films this year including feature-length and short films. Because of the pandemic, what we want to make sure is we need comedy this year,” VAFF director Lynne Lee says.

Lynne recommends two international features in this category: Secret Zoo from South Korea, about a young corporate lawyer running a zoo, and Little Miss Period from Japan, about how women deal with their monthly visitors.

The festival opened on Halloween night with the Korean box office hit The Closet, which explores the issue of child neglect, and it will close with a spotlight film Beyond the Dream, a production of a unique artistic vision. Creating an interesting contrast with the modern and transient expat story, the film features a soundtrack of old Korean songs from the 70s and 80s.

“The music reminds me of being a gyopo, that there is a whole separate world that I am never a part of because I didn’t grow up in Korea and none of these is my history,” Samuel says.

Calling it a labour of love, the film took him four years to finish. With no script and no crew, Samuel says he had to lug around the equipment all by himself while being the director, the cinematographer and the sound recorder, as well as an actor.

With Asian directors accounting for just about one per cent in the North American film industry according to Lynne, VAFF also aims to support Asian film professionals through a number of industry panel events during the festival.

“There was this myth that there is no box office, so people don’t make films featuring Asians. The truth is a lot of filmmakers in North America are not of diverse backgrounds. I think the world has changed – now people recognize there is a demand – and you need people behind the camera to also be those people who can tell stories authentically,” Lynne says.

For more information, please visit www.festival.vaff.org

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Good Hope — Inspiring South Africa’s next generation

by Daniela Cohen

After ten successful years, the Vancouver South African Film Festival (VSAFF) returns in a new format. Due to COVID-19 and to constraints around in-person gatherings, VSAFF has partnered with the Toronto South African Film Festival in 2020 to host one online event that spans across Canada.

The named South African Film Festival runs Nov. 1-12, and features a range of exceptional films showcasing various aspects of South Africa’s culture, history and politics. All ticket sales go towards supporting Education Without Borders, a charitable foundation that provides after-school programs in underprivileged areas in South Africa, and also supports Indigenous programs in Canada.

One of the headliners of the festival is Good Hope, a documentary directed by British filmmaker Anthony Fabian that aims to create a new South African narrative.

The roots of Good Hope

Good Hope is Fabian’s third film set in South Africa over the past 20 years, a process through which he has forged a close relationship with the country. The film was born out of a disconnect between how people spoke about the country and his experiences there while growing up. “I wanted to explore why the narrative of the country was doom and gloom, and I felt that there was a lot that was happening that was very impressive and that gave me great reason to be hopeful and optimistic about the future,” Fabian says.

The filmmaker noticed people born after apartheid or who entered their working lives after this period tended to be more positive about the country’s future. “My hope was to rebalance the narrative to one that I think was more realistic than the entirely pessimistic one that tended to be put forward,” Fabian emphasizes.

Reconfiguring the Rainbow Nation

Fabian sees South Africa as a microcosm of what is happening around the world, and a place that is also further ahead in dealing with issues of racial inequality. He highlights South Africa’s position as the most unequal society in the world, with most of the wealth held by a small percentage of the population, and the need to redress this.

“Within South Africa, there is the possibility of people from different cultures to reach a greater understanding and to coexist in a way that the whole world needs to pay attention to,” Fabian believes.

Education is a crucial factor in creating such a change. The integration the filmmaker witnessed in local high schools, where youth of diverse backgrounds are growing up together and therefore immersed in a convivial culture, fills him with hope for the next generation.

Inspiring future leaders

Fabian acknowledges the enormous scale of the task ahead of South Africa, and the impossibility of solving all of the issues at once.

“You can only solve it one heart at a time,” he says, sharing advice from one of his film’s participants. “Believe that if every person makes an effort to solve the issues within their own communities, that will have a ripple effect across society.

“It’s about personal responsibility, everybody playing their part in making a change,” Fabian says. He believes that every person can generate support for the participants working so hard to create change, and also inspires other South Africans to shift away from focusing on the problems to trying to find the solutions, and in so doing, create their own “good hope stories.”

The filmmaker believes that the film can find its way into the education system, which could create widespread impact in inspiring the youth of tomorrow about the possibilities they can create in spite of the obstacles.

For more information on the South African Film Festival, and how to access Good Hope and other films, please visit www.vasaff.org

Raven Chacon: Inside the music

by Curtis Seufert

Three musical performances of the works of New Mexico-based composer, sound artist, and visual artist Raven Chacon, including a performance of his composition American Ledger, will be presented virtually on Nov. 20, at the University of British Columbia’s Chan Centre, by the UBC Symphonic Wind Ensemble.

With American Ledger, I’m using the score as an opportunity to tell the narrative and even creation story, if you will, of a place, of the country of the United States,” says Chacon. “And even though this piece is about the history of the United States there is a shared history of colonization of Indigenous people with Canada, as much as Canada might pretend it doesn’t share that.”

Eschewing expectation

Chacon was born and raised in Fort Defiance in the Navajo Nation indigenous Territory and has been interested in music for as long as he can remember. Following a formal background studying piano and clarinet, Chacon went on to receive his MFA in composition at the California Institute of Arts before starting a career which would increase his works across the U.S. and abroad.

With a background in chamber music, noise music, and visual installation, the artist takes a different approach with each new piece, depending on the topic, setting, or site. And while one might expect his music to combine elements of his Navajo and Western music background, Chacon says that, for a while at least, his work was an active resistance of both.

“I was making sound in a lot of ways, other than just notated music: experimenting with recording and sound installations, things that couldn’t be present ed on the stage or on record ing,” he says. “The early works definitely were a resistance to both [Navajo and Western music influence]. Now, it’s not meant to consider those questions or influences, but to navigate around the assumptions that each side is going to have.”

While there exists some guiding principles in Chacon’s work, for him, every piece and installation is different, and seeks to broach a tale, event, or perspective.

“It might be something I’m responding to a site specifically, whether that comes from the invitation of whoever is commissioning or presenting the work,” says Chacon. “It may be something that I’m responding to the tradition of, or perhaps an event that took place at the site of performance or the site of exhibition. I have an interest in the history of the region where I’m from, in the Southwest and by extension, I guess anything that happens in the country I’m trapped inside of.”

Equity in performance

Chacon’s continued eschewing of expectations and influences extends to his goals and purpose as an artist too. While he’s far from apathetic or unaware of the many issues facing his country, especially in such a politically charged year as 2020, he stops short of trying to solve these problems through his own music.

“I’m not seeking to resolve issues or find solutions to problems...but rather to raise more questions,” he says. “I’m not interested in moralizing or trying to frame my solutions or even my thoughts. The best thing I can do is bring up questions that I have around it.”

But while he’s more interested in asking questions than trying to answer them, Chacon is far from unconcerned with the effect of his art and music. For him, using a graphical score such as American Ledger is not only interesting as an artistic endeavour, but also as a means of fostering a kind of equity in the performance.

In this way, musicians, rather than being dictated to by the composer or the composition, might come to a more shared, communal experience in making sense of and interpreting the music they’re meant to perform.

“Performers inside of a music composition might be acting in the process of equity that might not be replicated in what we’re seeing in our day to day lives,” says Chacon. “And a small percentage can replicate that model inside of how musicians interact inside of a compositional piece. I’m at least making a step in the right direction.”

For more information, please visit: www.chancecentre.com/events/raven-chacon

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Cultural Calendar

November 3–24, 2020

By Simon Ye

Contribute editing

The nights will be colder and darker this month – make sure to dress warmly if you’re going out. A lot of the events below are being held virtually online, with a limited number of socially distant events. As we are in the midst of the second wave of coronavirus in British Columbia, please follow health directives by the Office of the Provincial Health Officer and stay home if you are unwell. Stay warm, stay healthy and have a safe November.

Eastside Culture Crawl

Various dates between Nov. 2–22
www.culturecrawlnov.com

Each November – for 24 years and counting – the Eastside Culture Crawl Society has hosted the Eastside Culture Crawl Virtual Art, Design & Craft Festival, in which artists in Vancouver’s east side open their studio to the public. The event is focused on the area bounded by Columbia St., 2nd Ave., Victoria Dr. and the Waterfront, and involves painters, photographers, and glassblowers, ranging from emerging artists to those internationally established. Because of the pandemic, there will be many virtual crawls hosted online – check out their website for more information.

In the Beginning

Nov. 6
www.freiburgartscenecentre.com

Storyteller, filmmaker and performer Rosemary Georgeson (Coast Salish/Dené) and the Firehall Arts Centre’s artistic producer Donna Spencer delve into the stories and history of the indigenous peoples in the area that is now called Vancouver, prior to and during colonization. Over five evolving events, Georgeson, Spencer, and moderator Kim Haxton are joined by Indigenous elders, knowledge keepers, and artists from the Musqueam, Squamish, and Tsleil-Waututh homelands; and from those who came down the rivers, across the waters, or across the mountains to the area. The event includes stories of the land told by people of the land, along with projected images and historic and personal photos.

Diwali Fest Vancouver

(Virtual)

Nov. 7, 7:20 p.m.
www.diwalfest.ca

Celebrated across the world, Diwali is the biggest, brightest, and most popular event in the Indian calendar. The word diwali means “row of lighted lamps,” with light symbolizing the triumph of good over evil, prosperity over poverty, and knowledge over ignorance. It’s a time for lighting diyas, laying out colorful rangolis, setting off fireworks, exchanging gifts of sweets, and celebrating with dance, music, and storytelling. This year’s festival will be held virtually so families can join in the festivities safely from home.

New Westminster Virtual Remembrance Day Ceremony

Nov. 11, 10:30 a.m.
www.newwestcity.ca/remembrance/day

In partnership with the New Westminster Royal Canadian Legion, the Royal Westminster Regiment and other community organizations, Remembrance Day for 2020 has been reimagined to meet COVID-19 safety requirements and to provide the community with a safe and meaningful ceremony. The community is encouraged to pay tribute to our veterans from home. Though there is no public gathering this year, the virtual ceremony continues an important tradition of honouring our veterans and the sacrifices made. The broadcast will feature a poetry reading, a memorial address, two minutes of silence, and wreath ceremony. The service will be provided by the Royal Westminster Regiment Band, the Dowco Triumph Street Pipe Band, and Elizabeth Irving.

Vancouver Biennale

Nov. 11–15
www.artproject.io

& Technology Expo

From November 11th to 15th the Vancouver Biennale will host the Vancouver Biennale’s first online art battle live, and virtual gallery tours. To reserve a spot and see the complete speaker list and schedule, please check out their website.

The Red Priest (Eight Ways to Say Goodbye)

Various dates from Nov. 12–Dec. 6
www.jerichoartscentre.com

The Jericho Arts Centre will be putting on a production of The Red Priest (Eight Ways to Say Goodbye) from Nov. 12 to Dec. 6. In 1740, Antonio Vivaldi was commissioned to teach a woman to play violin before the King of France in six weeks’ time. Is such a performance possible? And why would either agree to this? In this lush and resonant play by Canadian playwright Mieko Ouchi, the challenges of teaching and the beauty of music are laid bare. For tickets and showtimes, check out the Jericho Arts Centre’s website.

Zoning Out

Nov. 23–25
www.philtheatre.org

The Presentation House Theatre will be putting on a Blackout Theater Production of Zoning Out this November. A single mother from Iran immigrates to Canada with her child. She faces the challenges met by many newcomers in a new country. But her story goes in an unexpected direction when she learns that her child is on the Autism spectrum. Due to the COVID-19 pandemic, Zoning Out is scheduled for Nov. 13–15.

Vancouver Podcast Festival: At Home Edition

Nov. 18–22
www.vanpodfest.ca

The Vancouver Podcast Festival is dedicated to highlighting the power and potential of podcasts, and bringing together local podcast creators with national and international series. Presented by DOXA, The Documentary Media Society, the festival aims to foster new podcast creation in British Columbia and Canada, bring new audiences to podcasting, and deeply the discussion around audio documentary and its potential in education and community building. The virtual festival takes place from Nov. 18 to 22 online. Given the pandemic, VanPodFest has refined its programming, but still offers a robust mix of live events, workshops, panels and VanPodFest’s first-ever pitch session over the course of five days.

Vancouver International Mountain Film Festival

Nov. 20–29
www.vimff.org

The Vancouver International Mountain Film Festival will be hosting a virtual 2020 Fall Series featuring several adventure packed shows from November 20–29. The festival features new film and presentation content about climbing, snowsports, the environment and mountain culture. There will be world film premieres, bonus content from filmmakers, a unique panel discussion, and a curated selection of engaging films. Be inspired, entertained, and connect virtually with your outdoor community. For a list of shows and ticket information, check out the festival’s website.

Chutzpah! Festival

Nov. 21–28
www.chutzpahfestival.com

The Chutzpah! Festival of international Jewish performing arts returns in 2020 with an exciting lineup of performances and stimulating conversations. Programming will be available online with select performances available to attend in person at the Norman & Annette Rothstein Theatre in a special, intimate setting. Check out the festival’s website for tickets and a complete lineup of shows and performers.

European Union Film Festival

Nov. 13–29, 2020

27 countries, 27 films, one virtual festival. 27 pays, 27 films, un seul festival virtuel
euffonline.ca

Presented by Pроспект Про The CinemaScope, The Canadian Film Institute, The European Union Film Festival in France, The Cenosar Galerie.

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The Source

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