



The Source

forum of diversity

15th anniversary
1999-2014

Vol 15 No 1 | June 24-July 8, 2014

www.thelasource.com



Illustration by Afshin Sabouki

Verbatim

Finding myself in Vancouver

by HERNAN DEL VECCHIO

The journey was a promising one. It looked like the ideal way to go for a recent graduate from a South American university: moving to Canada to continue my studies. This is what I had ahead of me four years ago when I was officially accepted into a Master's program in Ontario. It was certainly very exciting, although it carried a lot of personal responsibility since it meant having to deal with situations and circumstances I had never faced before. However, for an adventurous 24-year-old guy, it posed no major challenge, or so I thought.

Moving to a different country implies submerging oneself into a completely new environment, which in turn means adaptation for "survival" and adaptation equals change. Needless to say, change requires us to take control of our fears, which is a tough task, as we have all, at some point, experienced.

During the frantic times of coping with research, deadlines, teaching and course assignments, it is easy to ignore how fast time goes by. However, it is also evident that being busy with many activities is the best state of life. This sounds rather philosophical; however, I came to a hard realization some months after I graduated with my Master's degree that having all the free time one could ever ask for is not as good as I had once imagined.

Here's where Vancouver comes into my life. After living in Ontario for almost three years, I knew I was in need of another change, from a professional as well as a personal perspective. I was on a quest to discover the place where I would settle and where my future would take me.

Vancouver is undoubtedly a fascinating city for differ-
See "Verbatim" page 6

A cultural approach to barbecue

by ALISON CHIANG

As Vancouverites cheer about the warmer weather and longer days, many are also excited about another summer tradition: BBQ. It may surprise you that it's not just hotdogs and hamburgers. Locals explain how BBQ is a cooking style that represents so much: healthy options, diversity and bringing family and friends together.

Victoria Takahashi, 53, has seen a lot of different kinds of meat.

Born and raised in Japan, she has lived in a few other countries – including the US and the Philippines – and now calls Canada home.

"BBQ is an international method of cooking," says Takahashi. She says it isn't a new thing for the Japanese. "In Japan, when you say grilling or BBQ-ing, it's just another dish that comes onto the table. It's not like in North America where everyone says, 'Let's have a party and get together with a lot of people,'" says Takahashi.

She explains red meat was introduced to Japan by the Americans following the Second World War.

"The Japanese ate more fish, grilled or otherwise. What was introduced was beef," says Takahashi.

From time to time, Takahashi and her family will enjoy a BBQ or grilling session at home which includes plenty of fish and vegetables, and isn't necessarily a big party. Takahashi says she's still not used to the North American idea of 'barbecuing': with the big

pieces of meat and large social gatherings. "[Japanese] People don't gather around together, cooking patties and waiting with their buns open," says Takahashi.

Don't forget your vegetables

For some folks, it's all about experimenting with cooking styles and pleasing the crowd.

Born and raised in Vancouver, Alf Lam's Chinese heritage reflects a bit in his cooking – notably serving stir-fry vegetables when he has a barbecue.

See "Barbecue" page 10

Also in this issue

Artists tackle
multiple senses
of self
Page 8



NGS: A disturbing
moving performance
Page 9



www.carnavaldelsol.com
@carnavaldelsol

Carnaval del SOL

THE WEEKEND WE ALL SHINE TOGETHER
JULY 5th & 6th
11:00 am - 9:00 pm
Granville Street, Downtown Vancouver

Latin America Week
June 28th - July 6th

Vancouver Community College's ESL students left in the lurch

by NICOLE FORMOSA

The termination of federal funding for ESL programs could prevent some students from maximizing their employment opportunities, in turn damaging British Columbia's economy as a whole.

history in Canada with 72 instructors receiving notice – wiping out 25 per cent of VCC's staff," says Shortt.

In addition to mass layoffs of VCC's staff, many students will be displaced. Shortt estimated that nearly 3,000 students sign up for VCC's ESL program each

that these programs are focused on conversational English as opposed to "business-level" English skills. Additionally, programs such as LINC are restricted to permanent residents. As such, many students in the ESL program at VCC may not be eligible to enroll in these programs or benefit from this type of learning structure.

While students have the option of taking ESL studies at a fee-based institution, such as the British Columbia Institute of Technology (BCIT), the tuition fees may prove to be too much of a financial burden for new immigrants. To complete the ESL program through BCIT, an average student would spend approximately \$15,000 in tuition fees, whereas the program at VCC is free for Canadian citizens and permanent residents.

On its website VCC has included a link to alternative sources for ESL training. For further information, please see "ESL Update for Students" at www.vcc.ca

“Without ESL training, no applicant can even fully comprehend a job posting...

Saeideh Ghaffarifar, ESL student at Vancouver Community College

According to Karen Shortt, president of the Faculty Association at Vancouver Community College (VCC), these cuts have created

term. This figure clearly displays the high demand for this service within the community. Without federal funding, the



▲ Signage from ESL Matters campaign.



▲ Karen Shortt, president of the Faculty Association at VCC.

ESL program will not have the budget to provide this essential service to new immigrants.

"ESL training is a crucial part of immigrants' lives in Canada," says Saeideh Ghaffarifar, who has been enrolled in the ESL program at VCC for two terms.

Ghaffarifar further explained the necessity of strong English skills in Canada's competitive job market.

"Without ESL training, no applicant can even fully comprehend a job posting. Strong written and oral skills are essential for international applicants to be able to compete with other Canadians who obviously do not need English training," she says.

Although new immigrants may be well educated and capable of contributing to the Canadian economy, the lack of proper English skills decreases their ability to obtain gainful employment and can lower their earning potential. According to Nimmi Takkar of the ESL Matters campaign, 60 per cent of ESL students have degrees from outside of Canada.

Other programs and continuing ESL studies

Other ESL programs exist, such as ELSA (English Language Services for Adults) and LINC (Language Instruction for New Canadians). However, Shortt explains

Spencie's View



Visit The Source online

www.thelasource.com
Twitter/Facebook: thelasource

Fête du Canada / Celebrate Canada

Journée du multiculturalisme / Multiculturalism day

Entrée gratuite / Free Entry

- ★ Activités pour enfants / Activities for children
- ★ Château gonflable / Bouncy Castle
- ★ Musique et spectacles multiculturels / Multicultural Music and Performance
- ★ Gâteau de la fête du Canada / Canada Day Cake
- ★ Nourriture et boissons (En vente) / Food and Beverage (On sale)

«Nous reconnaissons l'appui financier du gouvernement du Canada.»
"We acknowledge the financial support of the Government of Canada."

Canada

Samedi 28 juin 2014 de 11h00 à 16h00 à l'École Gabrielle-Roy 6887 - 132e rue, Surrey

Saturday, June 28th 2014 from 11:00 am to 4:00 pm at École Gabrielle-Roy 6887 - 132th Street, Surrey

Information : info@afsurrey.ca - 604-597-1590



<p>THE SOURCE NEWSPAPER Mailing Address Denman Place PO Box 47020, Vancouver BC V6G 3E1 Office 204-825 Granville St., Vancouver BC Telephone (604) 682-5545 Email info@thelasource.com www.thelasource.com</p>	<p>Founding Publisher Mamadou Gangué Associate Publishers Saeed Dyanatkar (Digital), Monique Kroeger (Print) Art Director Laura R. Copes Editor-in-Chief Julie Hauville Page Editor (Español francophone) Guillaume Debaene Senior Copy Editor (English) John Dingle Copy Editors (English) Meagan Kus, Debo Odegbile, Amanda Pullishy, Melodie Wendel-Cook Copy Editors (French) Madeleine Barois, Louise T. Dawson, Gary Drechou, Emilie Prunier, Mathias Raynaud Office Assistant Kevin Paré Website Coordinator Enej Bajgoric</p>	<p>Website Pavle Culajevic, Sepand Dyanatkar, Chelsy Greer, Dennis Timmers Social Media Coordinator Luiza Libardi Social Media Gary Drechou Principal Editorial Content Advisors Paul Gowan, Mike Lee, Samuel Ramos Graphic Designer Helen Luk Photographers Denis Bouvier, Gary Drechou, Pascal Guillon, Simon Yee Illustrators Joseph Laquerre, Afshin Sabouki, Gordon Spence Writers Kumiko Aoki, Isabelle Bloas, Johara Boukabous, Alison Chiang, Guillaume Debaene, Hernan Del Vecchio, Gary Drechou, Nicole Formosa,</p>	<p>Sonja Grgar, Robert Groulx, Pascal Guillon, Derrick O'Keefe, Ben Kiely, Mathieu Malé, Jake McGrail, Vincent Pichard, Marion Postic, Emilie Prunier, Mathias Raynaud, Don Richardson, Anastasia Scherders, Emmanuel St. Juste, Salena Tran, Naomi Tse, Edwine Veniat, Pierre Verrière, Simon Yee, Evelyne Young, Robert Zajtmann Translation Barry Brisebois, Monique Kroeger Distribution Denis Bouvier, Sepand Dyanatkar, Alexandre Gangué, Kevin Paré</p>	<p>typographical errors that do not lessen the value of an advertisement. The Source's liability for other errors or omissions in connection to any published advertisement is strictly limited to the repeat of the advertisement in future publications or for the refund of any monies paid for the advertisement. We welcome appropriate, unsolicited editorial submissions if accompanied by the author's real name, address and telephone number. The author should retain the original as we cannot return submissions without prior agreement, nor does submission guarantee publication. LEGALITIES The Source shall not be liable for slight changes or For advertising call: (604) 682-5545</p>
--	---	--	--	--



Cycling is fun, affordable, active & energizing. Through events, education & encouragement, we want to make cycling an attractive choice for everyone.

Free cycling program for newcomers in Vancouver

A free cycling program for newcomers

Learn or improve cycling skills and practice English. We will provide all bikes and safety equipment for the sessions. This program is good for newcomers with some cycling skills, and also for those who have never cycled before.

Eligibility

- Conversational English skills
- Priority for Permanent Residents who have been in Canada for 5 years or less

You may be eligible for a free bike to take home with you

A small number of refurbished bikes is available for eligible newcomers. Please contact us for more details.

July 3 (Thursday) 12–4:30pm

MOSAIC Vancouver English Language Centre
Ground floor classroom
301-2730 Commercial Drive
Vancouver
V5N 5P4

Maximum 10 participants

Please call 604 254 9626 to register

Venue: MOSAIC Vancouver Language Centre
Ground floor classroom
301-2730 Commercial Drive
Vancouver
☎ 604 254 9626

A year of chapulling: reflections on Gezi Park and beyond

by SIMON YEE

Members of Vancouver's Turkish-Canadian community came together this June to commemorate the first year anniversary of Turkey's Gezi Park protest and civil unrest by dedicating trees, showcasing artwork and building bridges of solidarity and understanding with local communities struggling to preserve environmental green spaces.

Last summer, environmental protesters in Istanbul objected to the Turkish government's plan to demolish Taksim Gezi Park and construct a shopping mall in its place. Excessive police force to disperse the protesters, including tear gas and water cannons, led to thousands of Turkish citizens joining the protests and condemning the government's use of violence. Many citizens were arrested and injured, and some lost their lives. The prime minister of Turkey called the protesters *çapulcu*, which means looters or thugs. In defiance of that label, the demonstrators embraced the term and its Anglicized equivalent, *chapulling*, and redefined the word to mean "fighting for one's rights." That message has spread around the world, including here in Vancouver.

"I felt very proud," says Feza Sanigok, 45, a business director and former president of the Turkish Cultural Society of Vancouver. "When I was growing up, any demonstration was either ethnically or religiously motivated. But my countrymen were coming together as a society for a unique cause, not driven by traditional organized movements, but completely spontaneously, completely grassroots."

Sanigok first became aware of the protests through his sister, who lives in Istanbul and partici-

ating and surprise for me," Sanigok says.

Bringing the Turkish spirit of protest to Vancouver

Inspired by the courageousness of the protestors and angered by the police brutality and government response, Sanigok wanted to show his support. In June 2013, he and several others, staged a rally outside the Vancouver Art Gallery, discussed the protest with local media and gathered over a thousand signatures petitioning the Canadian federal government to demand a formal response from the Turkish government.

They also started the Gezi Park Vancouver Project, a campaign to plant one tree in each North American city honouring the memory and spirit of the protests. The first tree in this campaign, a beech tree that is native to Northern Turkey, was planted in Kensington-Cedar Cottage's John Hendry Park in November 2013.

On June 7, Sanigok and the Turkish-Canadian community gathered by Trout Lake to mark the first anniversary of the protests, reaffirm commitments to freedom of protest and speech and promote environmental preservation. They also unveiled an art project titled, *Without You, We Are Incomplete*, which narrates the story of rights and resistance captured through emotions and body movement inspired by the Gezi demonstrators.

The community was joined by a First Nations group who gave their blessings and support to the cause.

"We connected with the First Nations people, as they are the ones fighting for the green spaces here in BC, either up north or here in the Coast Salish lands," Sanigok says. "We found [our environmental and activist efforts] were no different than their efforts. There is a lot of learning and exchange of experiences."

In return, the community pledged their support to ensure



▲ Gezi Park Project's First Tree at John Hendry Park.

pated in the protests. He initially thought the protests were an isolated incident, but as he learned more about the cause through social media, the goals and the spirit of the protests moved him deeply.

"For the first time in my life, I've seen so many groups from all walks of life coming together around a very simple concept of protecting a beautiful shared green space. That was a big awak-

the people's rights and concerns are heard and that they are properly consulted on projects that might affect the environment, such as the Enbridge Northern Gateway Pipeline project.

"Local struggles anywhere are really universal struggles," says Sanigok. ✉

To learn more about the Gezi Park Project in Vancouver, visit www.geziparkvancouver.com



Left Bank



One year after the coup, let's not forget Egypt's struggle for democracy

Summer in the city. This weekend, I got offline and out with the family to enjoy a few of the many festivals on right now in Vancouver. Later, reflecting on the changing of the seasons, I realized we're coming up on the one year anniversary of the coup in Egypt, in which the military overthrew democratically elected president Mohamed Morsi.

My thoughts turned to the Egyptians I met last summer, when we spent many evenings together on the steps of the Vancouver Art Gallery protesting the coup and the massacres that followed. Those gatherings were a place to voice opposition to the repression in Egypt and to the Canadian government's woeful response, but they were also an opportunity for many in the local Egyptian community to come together and share concerns and grief about their loved ones back home.

I remember clearly the passionate speech of Vancouver resident Lamia Siam, whose brother Sharif Gamal Siam was murdered along with dozens of other prisoners by the coup regime's security forces on August 18, 2013.

The whole world was inspired by Egypt during the joyous weeks of the uprising at Tahrir Square in early 2011; we owe it to the memory of Lamia's brother, and all the others killed in Egypt, not to look away now, but to remember and to support the ongoing struggle for democracy in that beleaguered country.



Photo by Mariam Soliman

▲ Rallying for democracy.

On July 3, 2013, the high command of the Egyptian military seized power, cynically hijacking mass protests and manipulating legitimate widespread grievances against the Morsi government. At the time, the Wall Street Journal shared its hopes: "Egyptians would be lucky if their new ruling generals turn out to be in the mold of Chile's Augusto Pinochet..."

The past year has been a nightmare, as the Wall Street Journal's dreams have come true. Dissent has been crushed, including mass killings, jailing of journalists and mass death sentencing against regime opponents. In mid-August 2013, hundreds if not thousands died in the Rabaa massacre, the worst incident of repressive violence in modern Egyptian history.

After all that, the head of the military, Abdel Fatah el-Sisi, stepped down and installed himself as president in an 'election' where he received 97 per cent of the low voter turnout. Egypt now has its Pinochet.

Incredibly, Canadian Foreign Minister John Baird recently praised these sham elections as "a key step along Egypt's path to democracy."

The Egyptian Canadian Coalition for Democracy issued a statement in response: "It is with great disappointment that we see our Canadian government turn a blind eye to the facts and call a, now fulfilled, military coup d'etat a democratic process... We urge Mr. Baird and the Canadian Government to call a spade a spade and to stand beside the Egyptian people in a practical and concrete manner by confronting the coup dictatorship till it falls and till democracy returns to Egypt."

Unfortunately, we have to call a spade a spade here too: the government of Stephen Harper and John Baird is an enemy of democracy at home and abroad. They serve big business, not the interests of the people. It's evident in their predictable green-lighting of the Enbridge pipeline, despite overwhelming public opposition in BC and from First Nations. It's also evident in what priorities really guide Canada's foreign policy. While this conservative government refused to condemn an anti-democratic coup in Egypt, they boasted about an unprecedented sale of military hardware to Saudi Arabia, which happens to be the number one sponsor of the coup in Egypt and a notoriously repressive and misogynistic regime. In February, Canada announced a new \$10 billion manufacturing deal that will see General Dynamics supply the Saudis with armoured vehicles for years to come.

In addition to being a significant arms dealer to the entire region, Canada, especially under the Harper government, plays a major role as an uncritical supporter of the Israeli government and its occupation of Palestinian territories. Harper has been an unstinting backer of the cruel siege of Gaza, and no doubt is pleased that the new Egyptian regime is coordinating again with Israel in its clampdown on that thin strip of territory known as "the world's largest open air prison."

Pundits never tire of saying that foreign policy issues don't win or lose elections, or that "all politics are local." But this is a myopic view. In today's world of diverse populations, mass migration and integrated worldwide communications, all politics are really local and global. Justice is indivisible. Our security and our chances for a decent and happy life here are bound up with the struggle for freedom and liberation everywhere.

So keep the Egyptian people in mind this summer. The Canadian government has betrayed them, but we don't have to. We should mark this one year anniversary of the coup in Egypt by condemning John Baird and Harper for giving succor to Sisi, the new Pinochet on the Nile.

As Liam Siam told the Vancouver Sun last year: "Shame on you, Egypt. Shame on you, world. Watching innocents killed and still dying every day and keep silent." ✂

Here's what's happening at Surrey's heritage facilities in June

SURREY MUSEUM

17710 – 56A Avenue
604-592-6956
www.surrey.ca/heritage
Twitter: @ASurreyMuseum

MUSEUM INFO

Surrey Museum – Unique artifacts, images and interactive displays in a stunning and modern space that highlights Surrey's history. Attractive space for programs, changing feature exhibits, Hooser Textile Centre. Hours: Tuesdays–Fridays, 9:30 a.m.–5:30 p.m.; Saturdays: 10:00 a.m.–5:00 p.m. Admission sponsored by Friends Society.

EXHIBITIONS

Kids Celebrate!

This lively exhibition for kids of all ages explores the diversity of cultural celebrations in Canada. Discover 13 celebrations through the seasons with hands-on activities and artifacts. Music, dance, food, decoration, costume and games show that the tradition of celebrating is something everyone shares. From the Canadian Museum of History. On display June 7–September 6.

Komagata Maru: 100 Years Later

Personalized through image, sound and video, this exhibit tells the social story of the Komagata Maru – a steamship carrying 376 passengers from Punjab, India that was refused entry into British Columbia by Canadian immigration officers in 1914. On display to July 12.

PROGRAMS

Make Believe Birthday Parties

Celebrate your birthday with the Surrey Museum! Invite your friends then choose one of our fun themes: Trains, Pirates, Ancient Egypt, Classic Greek Mythology, or Medieval Europe. Must pre-book at 604-592-6956. Saturdays: 2:00 p.m.–4:00 p.m. \$13.50 per child, birthday child is free

Discovery Saturday: Doors Open

The Surrey Museum is yours to explore! Listen to live fiddle music from 11am to 12noon, watch fibre arts demonstrations, explore the exhibit galleries, tour the Museum's collection storage with the curator, watch performances by The Re-Enactors heritage re-enactment troupe, make pioneer crafts, and enjoy old-fashioned refreshments. Saturday, June 21, 11:00 a.m.–4:00 p.m. All ages, by donation.

Register for Museum Summer Day Camps!

Museum summer day camps invite kids to explore the world, experiment with science, and learn about history, all while having fun! Themes include Greek mythology, technology, space, and world celebrations. Please call 604-592-6956 for info and to register. Tuesdays–Thursdays in July & August.

HISTORIC STEWART FARM

13723 Crescent Road, Surrey
604-592-6956
www.surrey.ca/heritage
Twitter: @StewartFarm1

HISTORIC STEWART FARM INFO

Tour the charming restored 1894 farmhouse, pole barn and heritage gardens, try old-fashioned crafts, take part in a program or special event, and imagine pioneer life at the turn of the 19th century. Hours: Tuesday–Friday, 10:00 a.m.–4:00 p.m.; Saturday: 12 noon–4 p.m. Sunday: 12 noon–4 p.m. (May–August). Entrance by donation.

PROGRAMS

Old-Fashioned Birthday Parties

Party like a pioneer! Celebrate your child's special day the way kids might have done 100 years ago. An instructor will lead parties in traditional games and a craft to take home. You supply the cake, and let the kids make the ice-cream! Must prebook at 604-592-6956. Saturdays: 1:00 p.m.–3:00 p.m. \$13.50/child (birthday child is free).

Farm Tots: Water and Boats

Row, row, row your boat! Get ready to discover beautiful boats and wonderful water through songs, crafts and old-fashioned stories. Must pre-register at 604-592-6956. 1 session \$5 (1–3yrs) Thursday, June 12, 2:00 p.m.–3:00 p.m.

Father's Day Open House

Float your boat and get on track! See real large scale trains from the Greater Vancouver Garden Railway Club and discover the boating world of Surrey today and long ago. Make a train or boat craft and relax on the verandah with coffee and lemonade. Sunday, June 15, 12 noon–3:00 p.m. All ages, by donation.

Strawberry Tea

Book your group, family, or bring a friend to enjoy tea, local strawberries and hand-churned ice cream served on the verandah of the heritage farmhouse. Must pre-register at 604-592-6956. 1 session \$15 (6yrs+). Wednesday, June 18–Saturday, June 21. 1:00 p.m.–2:00 p.m.

Register for Farm Summer Day Camps!

Spend your summer at the farm! Kids unplug from phones and devices and explore old-fashioned farm chores, boats and rivers, early settlers, or Victorian parties. Please call 604-592-6956 for info and to register. Tuesdays–Fridays in July & August.

Vancouver Chamber Choir
JON WASHBURN, CONDUCTOR

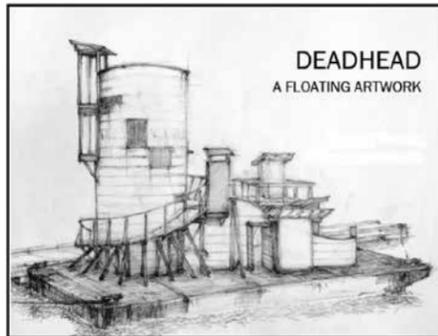
DEADHEAD

A FLOATING SCULPTURE

by Cedric Bomford

with Nathan Bomford and Jim Bomford

including FREE performances
by the Vancouver Chamber Choir
on the barge and at Ryerson United Church



Presented by Other Sights for Artists' Projects
Curated by Barbara Cole
Hosted by the Vancouver Maritime Museum
in Heritage Harbour
1905 Ogden Avenue, Vancouver, BC
June 14–September 2, 2014

DEADHEAD is a large-scale sculpture mounted to a barge and towed by tug to different locations along Vancouver's waterways. Created by Cedric Bomford, in collaboration with his father Jim Bomford (a retired engineer), and brother Nathan Bomford (an artist and builder), the sculpture is constructed primarily of salvaged wood with some sections wrapped in photographic murals.

Working from a stockpile of reclaimed materials and with an attitude of inventive re-use, the artists created an imaginative assemblage of sentry posts, guard houses, lookouts and observation platforms, connected by swooping walls and spiraling stairs and ramps. A curious marine outpost, DEADHEAD'S enigmatic spaces are designed for public access.

Inspired by the west coast's unique climate, histories, and economies it is a hybrid model of function and fantasy, logic and mystery. The floating sculpture adds a unique cultural cargo to the pleasure craft, ferries, cruise ships, and freighters stacked high with global commodities.

PUBLIC EVENTS

All visitors to DEADHEAD public events receive a 25% discount on admission to the Vancouver Maritime Museum.

2–5 pm Sunday, June 15
Opening Reception (on the barge)*

2–5 pm Saturday, July 5
Open House (on the barge)*,
Flag-making workshop with Tin Can Studios
(2–4 pm at the Vancouver Maritime Museum)

8 pm Friday, July 18
Vancouver Chamber Choir performs Narvaez Bay:
Tidal Predictions and other selections in this FREE concert
at Ryerson United Church,
2205 West 45th Avenue (Kerrisdale).
Doors open at 7 pm. No tickets required. Details here.

3:30 and 4:45 pm Saturday, July 19
Vancouver Chamber Choir performs Narvaez Bay:Tidal Predictions
by Mark Timmings, co-composed with Stephen Morris (on the
barge)*

6 pm Thursday, August 7
Artist Talk with Cedric Bomford
(Vancouver Maritime Museum)

2–5 pm Sunday, August 24
Open House (on the barge)*

* Free ferry service is provided between the Vancouver Maritime Museum dock and DEADHEAD. In addition to on-board activities, passersby may hear occasional drifting duets at sunset.

All DEADHEAD events are free to the public, but July 19 Vancouver Chamber Choir concerts on the barge require tickets to reserve your space. Beginning Monday, June 9 at noon, tickets will be available for the 3:30 pm and 4:45 pm performances at deadhead. othersights.ca/tidal-predictions



Photo by Alisa Layne

Young Aboriginal artists stake their claim

by EVELYNE YOUNG

Claiming Space: Voices for Urban Aboriginal Youth, a new art exhibit at the UBC Museum of Anthropology (MOA), showcases the work of young, indigenous artists who bravely seek not only to tell the truth about Canadian history, but to reassert their collective identities as indigenous peoples.

Curated by Pamela Brown, the exhibit contains five areas of focus: *The Indigenous Sprawl, We Are Culture, Adapting Our Traditions, The Gaze* and *The Keepers*.

"These themes came about after working with the pieces and out of our experience working with urban youth," says Brown, who has formed a partnership with the Urban Native Youth Association (UNYA), and has led the Indigenous Youth Program at MOA for 20 years.

Asserting identity

The exhibit displays a variety of artworks, materials and colors that create a fusion of traditional and contemporary concepts and designs. It is enough to tantalize an audience for hours. According to Brown, however, the most poignant aspect of the exhibit is its exploration and assertion of identity.

"What you experience in *Claiming Space* is an honest and unapologetic exploration of the multiple dimensions of identity. Some questions are resolved in the art, only to have new questions emerge. All of these artists represent the intersection of multiple identities and cultural influences," says Brown.

The significance of the artworks, along with the courage and tenacity with which these young artists have chosen to express themselves, cannot be fully appreciated without the historical context from which these works emerge. Canada has historically had a complex and sometimes hostile relationship with indigenous peoples. In response to the Indian Status Card, for example, Sarah Yankoo plays on the absurdities of legislated identity and dismantles the notion that people can collectively be categorized into specific, isolated descriptions. Her work, titled *Certificate of Virtual Indian*

Status, presents a modification of the status card, describing the cardholder as "at least one fortieth Indian, two parts water, the rest unknown."

Ellena Neel, inspired by the discussions surrounding the popular use of the indigenous headdresses – most notably in the Coachella music festival – confronts the issue of Hollywood's native imagery. In an untitled work, she demonstrates that cheap costumes are not as nice or honouring as people try to make them seem, while defending against arguments of cultural appropriation and stereotyping. In a photograph of herself with the names of Indian costumes written on her body, she challenges an audience that might otherwise over-intellectualize the debate, if not for the penetrative, and fierce human emotion expressed in the photograph.

"Words do not mean anything when coming from a face on the internet. [When they see] a face and a body, a person would realize that these ideas and actions do hurt real people, and people should face that," says Neel.

Pushing boundaries

Claiming Space: Voices for Urban Aboriginal Youth is a celebration of the resilience of indigenous peoples, and an examination of indigenous culture as it exists today. By blending traditional and contemporary materials, techniques and concepts, artists affirm that culture is a living, fluid thing. Aboriginal art has always celebrated and pushed the boundaries of 'tradition' in this way.

"This is what we do as indigenous people," explains Dana Claxton, another artist featured in the exhibit, in a blog post on the MOA website. ✍



Photo by Alisa Layne

▲ *Birch Baskets: One of the many artworks on display.*

100 ways to nurture a community

by SONJA GRGAR

100 Ways to Kneel and Kiss the Ground, an event presenting the life and work of the 13th century Sufi poet and mystic Mawlana Jalaluddin Rumi, whose writing is often interpreted as promoting the notion that we are all inter-connected, sets the tone for the fourth annual Indian Summer Festival, July 3–12. The festival not only celebrates South Asian artistic heritage, but also strives to be an inclusive meeting ground for all cultural communities in Vancouver.



▲ Renowned sitarist Mohamed Assani will perform alongside other accomplished musicians at 100 Ways to Kneel and Kiss the Ground.

"Vancouver is very diverse, but it can be quite disconnected: each community is in their own area, and they don't cross over," says Sirish Rao, the Indian Summer Festival's artistic director.

He explains that the festival strives to facilitate conversation and learning through a variety of multidisciplinary events. Though the organizers did not consciously set out to have a particular focus, Rao says that the complex relationship between North America and the Islamic world has spontaneously emerged as a prominent theme this year.

Sufism is considered to be a mystical branch of Islam, and one that Rao notes has always resided on the edges of the religious and cultural mainstream. 100 Ways will feature American poet and pre-eminent inter-

preter of Rumi's work Coleman Barks, who will be reciting the legendary mystic's poetry. He will be accompanied by a group of renowned musicians playing a combination of traditional Indian and Persian music.

"In the last ten years there has been this one-dimensional view of the Islamic world in North America. The work of Coleman Barks has swum against that current of popular percep-

tion. He has invited us to look at the cultural richness from the same part of the world that we see now as a troubled spot, which is actually the cradle of so much civilization," says Rao.

Pakistani-born sitarist Mohamed Assani is one of the musicians that will accompany Barks, along with *barbat* and *oud* player Hossein Behroozinia, *tombak* player Hamin Honari and vocalist Jamal Salavati.

Though he also plays jazz, fusion, and popular Western music, Assani's main focus is the raga, a traditional melodic form of classical Indian music. He focuses on the vocal style of raga performance called *gayaki* which mimics the expression of the human voice in its musical delivery.

Invoking unity

For Assani, the raga form is a unifying emblem for India and Pakistan because the two countries share a common musical identity despite their relatively recent geopolitical division.

He believes that the devotional nature of Sufi music – which today thrives in areas as diverse as Pakistan, Turkey, and West Africa – also bears a universal quality that comes across more through the atmosphere it creates than through specific musical characteristics.

"Sufi music is about the spirit. There is a certain energy when a musician is playing it, and the main thing is to communicate the message of peace and love," says Assani.

Rumi is currently said to be one of the most widely read and beloved poets in North America, and Assani is not at all surprised at the magnitude of this appeal.

"The writings of Rumi are still so fresh because we still have to learn how to see the world as one. At the end of the day we are all the same, and that is

one of Rumi's strongest Sufi-inspired teachings," he says.

Encouraging debate

Though it promotes unity between cultures, the Indian Summer Festival does not shy away from complex topics.

"Coming from India which is such a garrulous culture where people talk and argue about everything, I wanted to introduce a bit of that here, and to bring speakers who are talking about controversial things [and] opening up debate," says Rao.

He cites the festival's An Evening with Reza Aslan as an event that is sure to inspire dialogue. Aslan's book *Zealot: The Life and Times of Jesus of Nazareth* is a thought-provoking biography that balances the portrayal of Jesus in the Christian gospels against historical sources.

Rao is also particularly excited about *From Punjab With Love*, a mural by Indian graphic artist Orijit Sen that depicts the various facets of life in Punjab, and is meant to be an homage to the region's creativity and resilience in the face of historical turbulence.

Ultimately, Rao's vision for the festival is to help raise Vancouver's cultural profile.

"I would really like to help put Vancouver on the map as a stage for global dialogue," he says. ✍

100 Ways to Kneel and Kiss the Ground takes place at 8 p.m., July 5 at St. Andrew's-Wesley United Church in Vancouver. For more information on this and other festival events, visit www.indiansummerfestival.ca

► "Verbatim" from page 1

ent reasons. Being a biologist, my number one priority was living in a city with breathtaking natural surroundings. Vancouver has the magical combination of snow-capped mountains, ocean, rainforests and the marvel of the parks uniquely fused with the urban layout. Although this was an important reason, my main goal when moving here was to find a job in my field, so the existence of such opportunities was also crucial when choosing Vancouver.

Landing a job in science turned out to be far more challenging than I had originally expected. That has brought about a whole lot of other opportunities and ideas that I had never even imagined. This city helped me expand my horizons and broaden my scope of interests and abilities as to what I am actually able to perform and be useful for.

I am thankful for having met outstanding people with dif-

ferent backgrounds who have shown me how many other opportunities are available in a place that bursts with activities of various kinds and where the possibilities of contributing are endless as far as one is willing to do something. A direct result is the article I am writing today. I had forgotten my passion for writing only because biology had taken most of my time, and biology also changed my conception of what I felt I was able to do. Vancouver has ignited that spark in me again, showing me that life is not limited to one degree or to a predetermined path derived from it.

Vancouver is certainly an extraordinary merger of cultures, flourishing with a mixture of languages, customs and opportunities. Although the path to my "career" may not be clear yet, I am grateful to this place for all the people I have met who have opened up unexpected chances to explore what my future may actually be. ✍



▲ Studying biology in Vancouver's beautiful natural setting.

Le français au CSF, c'est bien plus qu'une langue !

Inscrivez votre enfant dans une des écoles publiques du CSF !

Depuis sa création en 1995, le Conseil scolaire francophone de la Colombie-Britannique offre des programmes et des services éducatifs valorisant le plein épanouissement et l'identité culturelle des apprenantes et apprenants francophones de la province. Le conseil compte aujourd'hui plus de 5 000 élèves, 37 écoles publiques et dessert plus d'une centaine de communautés réparties dans l'ensemble de la province.

- programme d'enseignement public de la maternelle à la 12^e année;
- services à la petite enfance;
- service de transport scolaire;
- programme d'anglais de qualité; haut niveau de réussite scolaire;
- portables pour tous;
- programmes de musique, théâtre, etc.

CSF
Conseil scolaire francophone de la Colombie-Britannique



Need the skills to find a job? We can help!

Design a fantastic resume and cover letter, fine tune your interview techniques, learn valuable skills to succeed in the Canadian workplace, gain insight into the job market, access special services for skilled works – all at NO COST. The Progressive Intercultural Community Services (PICS) Society, Vancouver Branch, has been helping immigrants and newcomers to Canada for over 14 years!

Our Group Job Search Workshops are a flexible, 5 module rotating program, running weekly, with 16 sessions each month. This includes basic computer orientation, with instruction on using Word and Excel, and accessing the Internet. Workshops are held within a culturally diverse environment, led by qualified facilitators.

Past and current E.I. recipients are always welcome. Knowledgeable case managers are available to guide you through the process of reaching your career goals.

PICS Vancouver also offers one-on-one employment assistance, paid on-the-job work experience through our Wage Subsidy program, and a one-stop Career Centre with a broad range of job hunting resources. Funding for all programs is provided by the Ministry of Social Development, Employment and Labour Market Services Division.

Please call 604-324-7733, go to www.pics.bc.ca, or visit us at 200-8161 Main Street, Vancouver, to find out how we can best help you.



New art exhibit provokes thoughts on change and identity

by NAOMI TSE

What do crushed coke cans and clay pigs have in common? A place in Gu Xiong's exhibition titled *Gu Xiong: A Journey Exposed*, a series of installations at the Gordon Way Gallery of Canadian Art. The exhibition features pieces that speak to a variety of social and political issues.

One of the moving pieces at the exhibit is *A Pig's River*. There are 10,000 small clay pigs lining the floor, forming a winding river

"Art helped me survive and it helped me try to find what's meaningful in life and understand the people around me," says Xiong, who later became an art teacher in China.

From busboy to professor

In 1998, Xiong immigrated to Canada and worked as a busboy at UBC.

"I was placed at the bottom of society. Art helped me rebuild my identity and be recognized in mainstream culture," says Xiong.

During his time as a busboy, Xiong internalized the process

“Art is meaningful. If there is no meaning, there is no way to make beautiful pictures.

Gu Xiong, Chinese artist

towards a display of plastic water containers. This installation is a reference to an incident last year where over 10,000 dead pigs were thrown into the Huangpu River in China. Xiong says the Chinese are known for dumping things in the water, thus creating extensive air and food pollution. This piece was meant to remind people about how we can protect the environment and raises questions about the safety of our food, water and air supply.

Giving workshops to students in schools is another way for Xiong to spread his messages. The clay pigs were produced with the help of thousands of students and community volunteers. "I showed them [the students] images of the dead pigs and talked about how, as an individual, we can change the situation," says Xiong, a Chinese native.

His work centres on struggles with personal identity, identity

of picking up garbage and throwing it away: he thought of it as a way to clean himself up. A tribute to his artist struggle, one of his other noteworthy installations is made of crushed coke cans lining the wall and floor at the gallery.

Xiong explained that as a new immigrant, he was in a situation where he was caught between two cultures. After seeing a student crush a coke can, he realized that no two crushed cans could be exactly the same. This observation encouraged him to build up his new identity again. As a result of this incident, the coke can installation was born.

Fast forward 16 years later, Xiong is now a Visual Arts professor at UBC, and he has come a long way from his days as a busboy. He loves to teach and see the fresh ideas of his students.

"I think teaching and being an artist work together as one," Xiong says.



▲ *A Pig's River: what is in your water?*

development and the need for individual expression: themes that are very close to Xiong's heart. Messages about food production, globalization and environmental issues are also conveyed through his pieces.

Art born from challenges

Xiong believes new things are re-born after physical or emotional challenges. He revealed one of the most challenging events in his life was being sent to the countryside as a labourer during the Cultural Revolution.

"There was no hope," says Xiong.

He started to do sketches, as a way to cope, and compiled 25 sketchbooks during his time as a labourer.

After receiving feedback on his own work, he uses it to guide students on their own artistic journey. Speaking from experience, Xiong says making art is a way to help students find their own ideas and find themselves.

"It's a good feeling," he says, as he describes his teaching process. "Art is meaningful. If there is no meaning, there is no way to make beautiful pictures," says Xiong. ✍

The Gordon Way Gallery for Canadian Art will be hosting Xiong's exhibit from now until Aug. 23. Admission is by donation. For more information, please visit www3.gordonsmithgallery.ca/Gallery/OurExhibitions/MainGallery/Pages/default.aspx.



HORN OF AFRICA EMERGENCY



1 888 664-DEVP



THE CUNNING LITTLE VIXEN (PŘÍHODY LIŠKY BYSTROUŠKY)

LEOŠ JANÁČEK (1854–1928) // Sung in Czech

June 26, 27, 28, // 7:30 pm | June 29 // 2:00 pm | Old Auditorium | UBC Campus

UBC OPERA

FOR IMMEDIATE RELEASE

June 4, 2014
Media Contact: Miles Linklater
604-999-8960 | miles@24pt-helvetica.com

UBC Opera Joined by Conductor David Agler, and Members of the Celebrated Vancouver Opera Orchestra for a Riveting Production of Janáček's *The Cunning Little Vixen*.

Vancouver, BC – The UBC Opera Ensemble is thrilled to announce that David Agler, Artistic Director of the prestigious Wexford Festival Opera, and former Music Director of the Vancouver Opera, will conduct members of the Vancouver Opera Orchestra in its presentation of Janáček's charming opera *The Cunning Little Vixen* for four performances, June 26–29, 2014, on stage at the UBC Old Auditorium.

THE STORY: Inspired by a comic strip and premiered in 1924, Leoš Janáček and librettist Rudolf Těsnohlídek's *The Cunning Little Vixen* is an endearing and enlightened glance at the circle of life amongst a cast of woodland characters. Usually seen as a fairytale, this piece also provides us with a revealing insight into nature's struggle to survive the devastating footprint of humanity.

THE MUSIC: The score contains some of Janáček's most enchanting music. Dream sequences, the wedding march of the foxes, and the magnificent finale of 'When evening arrives' paint a glorious picture of the countryside Janáček loved so much. The inspiration for *The Cunning Little Vixen* came from Rudolf Těsnohlídek's serialized novella called *Vixen Sharp-Ears* (a vixen is a female fox). While composing, he found himself moving away from the self-consciously dramatic style that had characterized some of his earlier operas, and managed to fully integrate the folk-style that had been increasingly fascinating him.

The opera is noted for actually possessing a fair amount of experimental content, including scenes of ballet and mime.

THE PRODUCTION: The magnificent set is designed by the Head of UBC Theatre, Prof. Robert Gardiner. Jeremy Baxter returns to the Ensemble to create the lighting design. Stage director, Prof. Nancy Hermiston is joined by conductor David Agler, along with members of the Vancouver Opera Orchestra.

THE CAST: The talented singers from the UBC Opera Ensemble have come together from across Canada and the world to prepare this masterpiece for Vancouver. All roles are double cast with the Vixen performed by Hilary Young and Stephanie Nakagawa, the Fox by Laura Miller and Simone McIntosh, the Forester by Sheldon Baxter and Micah Schroeder, Harašta (the poacher) by Geoff Schellenberg and Kyle Lehmann, the Priest by Elliot Harder and Duncan Watts-Grant and the School Master by Erik Schwarzhoff and Sung San Oh.

The Cunning Little Vixen by Leoš Janáček | UBC Opera Ensemble with members of the Vancouver Opera Orchestra
In Czech with English surtitles™. Libretto adapted by the composer from a serialized novella (daily comic) by Rudolf Těsnohlídek and Stanislav Lolek

UBC Old Auditorium, 6344 Memorial Road | June 26, 27, 28, at 7:30 pm | June 29 at 2:00 pm

Tickets are available at <http://ubcopera.universitytickets.com>, by telephone at 604.822.6725, or in-person at the UBC Old Auditorium Box Office. Adult \$37/Senior \$27/Non-UBC Student \$20/UBC Student \$15

These opera performances are made possible through the generous assistance of the David Spencer Endowment Fund at UBC.



a place of mind

THE UNIVERSITY OF BRITISH COLUMBIA



UBC School of Music
6361 Memorial Rd. Vancouver, BC
www.music.ubc.ca

Latino community: celebrations and awards

by JAKE MCGRAIL

On July 5–6, come to downtown Vancouver for a two-day Latin American party at Carnaval del Sol. Experience Latino culture with music, food and more.

Paola Murillo is the director of the non-profit organization Latincover, which has organized the Carnaval for the last six years.

"We have many projects throughout the year," says Murillo, "but this is our biggest one. The mission is to bring Latinos together and promote the Latino culture to everyone. Last year 100,000 people came, we are hoping for more."

There are many things to do at the Carnaval. There will be a Latin America "plaza" with local and national Latin musicians, folk dance troupes and much more.

"We have over 400 artists, we will have painters and artists in the street," says Murillo. "We have kids' activities, family activities, we will have people

If you would rather play soccer, there is that too.

"Every year we have football [soccer]," says Murillo. "We have people playing in the street and we encourage people to form their own teams and to represent their countries. This is not a Latino only carnival, we encourage everyone to come."

There is food to be had as well, with over a dozen different vendors selling food from Cuba, Chile, Mexico, Bolivia, Colombia and elsewhere.

Building up to this event, on July 2 there will be the third annual Inspirational Latin Awards, which are awards given to members of the Latin American community for their contributions in helping improve B.C.'s cultural and business development.

The different awards are for Business Entrepreneur, Art Culture and Sustainability, Achievement for Non-Latinos, Sports, Company Sustainable Practices in Latin America and the Waldo Briño Award. Mamadou Gangué, found-



▲ Samba dancers.

teaching Salsa dancing, we will have people teaching Zumba dancing."

The ongoing World Cup adds another element to the celebration. At the Latin America House, located at Edgewater Casino, you can watch the World Cup games on a super-sized screen.

ing publisher of *The Source/La Source* will be among the judges.

Join in the Carnaval del Sol's festivities for food, football and fun! ☘

For more information visit carnavaldelsol.com



▲ Brazilian soccer fans.



▲ Serving Latino food



▲ Zumba dancing.



▲ Encounter by Marigold Santos.

Photo by Guy L'Heureux, courtesy of Richmond Art Gallery

Artists explore the idea of culture and attachment

by KUMIKO AOKI

Through their joint exhibition *Attachments*, showing at the Richmond Art Gallery from June 27 to Aug. 17, Lucie Chan and Marigold Santos raise discussions on identity, separation and the idea of cultural attachment.

Marigold Santos, who immigrated to Canada from the Philippines when she was six years old, uses this experience as a departure point of her work. She also draws inspiration from Filipino folklore and will showcase large scale drawings on canvas in the exhibit.

Lucie Chan, a Guyanese-Canadian artist, highlights her one-on-one encounters with people who explore the ideas of culture. Her works in the exhibit will feature drawing installations and some sculptural elements.

To detach, adjust and integrate

Chan, who moved to Canada from Guyana when she was eight years old, recalls that the language, the way people looked and the landscape were the biggest differences she noticed as a child.

"I remember things felt really massive. I'd also never seen so many white people and I was fascinated with their features: their eyes and nose, I could not stop staring at people with green or grey or blue eyes" she says.

Santos, who also moved to Canada from the Philippines at the young age of six, says that although there were many changes – such as learning a new language or adjusting to the weather, social structures and pop culture – she thinks that these encounters are not specific to her alone.

"I don't necessarily think I was an outsider looking in, because I felt like in many situations I was but I think when you're that age, the most important thing you want is to just fit in," says Santos.

In *Attachments*, Chan explains that she and Santos work with the ideas of culture, where culture is broadly and differently defined by each artist.

Being a shape-shifter

As Guyana is a racially heterogeneous country, Chan's background makes her become, what she calls, a shape-shifter or one

who looks different all the time.

"I have many different backgrounds, I'm Chinese, I'm Black, I'm East Indian, I'm Portuguese. I could have my hair out and it's a big Afro. Or I might just be having a day where I'm feeling more black or there are times I'm feeling more Chinese," she says.

Chan explains that she has grown up in an environment where she did not have to try connecting to one specific culture or choosing one over the other, but accepting and living with these various cultures.

many other things in Filipino mythology, the *Asuang* reflects on the theme of 'self' that Santos engages in for her artwork.

"I reference this character but then I reconfigure, contemporize and identify it so it becomes a little bit more personal," she says.

Relating to Attachments

Santos says that although there are specific foundations that she references in her art works, it is not necessary for the viewer to know them; but rather, she hopes to communicate with and

“ I reference this character (the *Asuang*, a Filipino mythological figure) but then I reconfigure, contemporize and identify it so it becomes a little bit more personal.

Marigold Santos, Filipino artist

Santos also refers to the term shape-shifter for a Filipino folklore character called the *Asuang*, from which she draws inspiration in her art works.

In the definition that Santos grew up understanding, the *Asuang* is a creature that is a hybrid of a vampire and a witch, a shape-shifter who can separate from the waist up and would leave her lower half behind at night to fly and hunt. She would then have to rejoin the lower half in the morning, otherwise she would die, fragmented.

Santos says that having multiple senses of self and being

engage the viewers to the point where they can insert their own experiences and how they relate to the idea of attachments.

Chan explains that as her works are very dense, they represent a kind of confusion, and she hopes that the viewers will find poignant moments in the images where they can connect and resonate with and share these stories with others. ☘

Attachments will be held at the Richmond Art Gallery from June 27 to Aug. 17.

For more information visit www.richmondartgallery.org



▲ Take Me Back (Onde Eu Pertenço) by Lucie Chan.

Photo courtesy of Richmond Art Gallery

Native Girl Syndrome pushes its audience into the shattering stories of the streets

by ANASTASIA SCHERDERS

Self-destruction and addiction, cultural disorientation and alienation: these are the stories of NGS (Native Girl Syndrome), a contemporary dance creation by Montreal-based choreographer Lara Kramer. NGS, showing in Vancouver as part of the 2014 Dancing on the Edge Festival, explores traumatic and somewhat hopeless experiences of street life. However discomfiting, its raw performance style, serious themes, and tragic realism push the audience to take notice.

Kramer explains how the idea for NGS arose from an earlier work inspired by her mother's experience of residential schools. While researching the schools, she came across the term "Native Girl Syndrome," and was struck by the description.

"It was a nun describing a student, a First Nations woman. It was very derogatory, saying she will go on to experience these horrible things, and she will fail within the system."

Despite its disparaging tone, Kramer felt that some parts of the description reflected her grandmother's story. Wanting to learn more about her grandmother and her history, Kramer visited Lac Seul Reserve, the remote community where her grandmother lived, and migrated from as a young woman.

"There wasn't any work there, so her and her sisters wound up in Winnipeg living on the streets. She had a rough life. She dealt with addiction. She lost her children to the system," says Kramer whose work

often contemplates social and political issues surrounding Canada and First Nations Peoples.

Her grandmother's experience of living on the streets inspired Kramer to explore the reality of street life for First Nations women. She points out that for First Nations women, it is not only a story of the difficulties of street life. It is also a story of cultural appropriation, genocide and the aftermath of residential schools.

"There is a long history of identity being stripped," she says.

Pushing for awareness

Kramer notes that as the characters developed, the work evolved so that NGS was no longer expressing her grandmother's story. Instead, it exposes a much deeper truth, implicating Canada's relationships with First Nations Peoples as well as audiences' understandings of persons who live on the street and who struggle with mental health issues and addiction.

"It is not a hopeful piece. It puts the audience in a position where they cannot look away. It creates a sense of awareness and empathy," says Kramer, who has been recognized as a Human Rights advocate by the Montreal Holocaust Memorial Centre.

Performed by dancers Angie Cheng and Karina Iraola, Kramer's work may overturn audience expectations as it extends beyond dance and into the realm of performance art.

"There are a lot of elements of improvisation. It's not just dance; it's very theatrical."

NGS premiered in Montreal in Nov. 2013, one year after Kramer first started working on the



▲ Performer Karina Iraola in *Native Girl Syndrome*.

piece. It first performed in Vancouver at the 2013 Talking Stick Festival, which Kramer valued as an opportunity to show work-in-progress to an audience, and see how they respond.

"It helped me to know if I was pushing the work far enough," she says.

Pushing herself, her performances and her audiences into

challenging territory seems to be something that defines Kramer's body of work. With NGS, the audience bears witness to the distressing realities and traumatic socio-political histories that we may sometimes pull away from.

For Kramer, it is the witnessing of these stories and the reflection that they provoke that are most meaningful.

"There is a huge history here. There is not a simple solution," she says. "It is the aftermath of genocide." ✂

Monday, July 7 and Wednesday, July 9 at 8 p.m. at Firehall Arts Centre.

To find out more, please visit: www.dancingontheedge.org/program/lara-kramer/

Photo by Marc J Chalfoux

"Attracting and retaining the best international talent to fill skills shortages in key occupations is critical to Canada's economic success."

- Hon. Jason Kenney, P.C., M.P.
Minister of Employment and Social Development

Respond to Canada's need for immigrants.

Become a Regulated Immigration Consultant



Full-time | Part-time | Online

Apply online at www.ashtoncollege.com or contact a program adviser at (604) 899-0803.

Ashton College | Vancouver, BC
604 899 0803 | 1 866 759 6006 | www.ashtoncollege.com

Ashton

"Traditions are a big part of my culture. Unfortunately, so is diabetes."

Bernie, First Nations counsellor

HELP SOMEONE YOU KNOW.

CALL 1-800-BANTING

CANADIAN DIABETES ASSOCIATION | **ASSOCIATION CANADIENNE DU DIABÈTE**
www.diabetes.ca

Reach the growing Filipino community in Greater Vancouver

There are now over 130,000 Filipinos in BC
ADVERTISE NOW in our forthcoming 2014 edition of the only Filipino Canadian Community and Business Directory in BC!

PRINT • MOBILE • ONLINE

1-TIME ADVERTISING -YEAR MULTIMEDIA EXPOSURE

Dahong Pilipino
THE FILIPINO CANADIAN COMMUNITY & BUSINESS DIRECTORY
604.737.8074 | dahongpilipino@telus.net
www.dahongpilipino.ca

► "Barbecue" from page 1

When he has a party with a group of people over, the former electrician will almost always have stir-fry with the barbecue going.

"It's one of those things – it's like fusion and mix a wee bit in there," he says.

Lam also barbecues hamburger patties, chicken, fish – just about anything.

"Well, I've never seen a lobster being barbecued...though I'm sure it's been done," says Lam.

The best part for him – the cooking and everyone being fed.

"For me, BBQ is a lot of fun" says Lam.

King of BBQ tandoori chicken

Amman Bhogal, 31, is no stranger to the grill.

"I BBQ a lot. I'll throw on a steak...it may be 10 am in the

morning, but I'm hungry," says Bhogal.

Barbecuing brings back childhood memories-Bhogal was born and raised in Williams Lake, BC- of mom's "awesome tandoori chicken".

Bhogal's mother is also a bit of an anomaly. In the Punjab culture, women help with prep work-but it is the men who do the heavy lifting.

"We got it from our dads and uncles. We got to get it (BBQ) perfect. It's a pride thing among guys," says Bhogal.

He says in India, barbecuing brings people together.

"I hang out with my buddies, have a drink and barbecue. It's very social. We throw on a goat and we're good to go," says Bhogal.

Although he will have the occasional hot dog or hamburger,

Bhogal prefers to know what's in his meat. That's why he likes to get his meat marinated, before it's placed on the BBQ, at this favourite store close to his house.

And we all have our special talents.

"My strength is the tandoori chicken. The more you practice, the better you get," says Bhogal.

Sauce or not

If you're Colombian, BBQ is both a simple and lavish event.

Diana Ospina, 38, says that barbecuing in Colombia is not done at the beach or park, but usually at a lake or cabin.

"Barbecuing is grilling, it's not smoking or slapping on a lot of sauce...it's just meat. God forbid, you put a hamburger on the grill...none of that processed stuff," says Ospina.

Side dishes are rice, beans and greens. Condiments of choice may include the famous Argentinean sauce Chimichurri, or dressing with a garlic and herb blend. But it's nothing fancy or over-the-top.

"We fire this thing at once, put half a cow on it and we're done," says Ospina. She adds that a Colombian specialty is meat kabob, called *chufof*.

A BBQ, for your typical Colombian, is still a social activity that requires a bit of effort.

"It's a production, it's communal and it's a gathering. It's almost always attached to an event," says Ospina.

Some like it hot

Gabe Roder, captain of the Vancouver Fire and Rescue, barbecues 365 days a year and enjoys a good New York steak. He'll

also tell you he and his team are quite busy in the summer months – putting out fires.

Roder says much of the damage can be prevented. If people pay careful attention to the signage on beaches and parks, as well as being extra vigilant when barbecuing at home, a BBQ can be more about having a good time than worrying about a possible fire. "We're not about issuing fines and doing nasty things. We want to keep the air acceptable and abide by-laws," says Roder, whose department's main task is to show up and put out the fire.

The captain's advice is to store BBQ grills outside and clean them thoroughly- for fear of "ruining your next meal". Roder says it's quite common for him to see large fires on the grill from leftover chicken or beef grease. 

SO CONTEST!

Win a pair of tickets for the last Totem show in Vancouver on July 6. Join us on Facebook to participate!
www.facebook.com/thelasource



CIRQUE DU SOLEIL 30 years

WRITTEN AND DIRECTED BY ROBERT LEPAGE

NOW PLAYING UNTIL JULY 6!

CONCORD PACIFIC PLACE

CIRQUEDUSOLEIL.COM/TOTEM

PRESENTED BY Desjardins

OFFICIAL SPONSORS

XEROX

DHL

ROGERS

EY

Tetley

The trademarks TOTEM and Cirque du Soleil are owned by Cirque du Soleil and used under license.

Cultural Calendar

June 24–July 8, 2014

by SALENA TRAN

With kids beginning their weeks off from school, there is no better way to enjoy the sunshine than by attending events and festivals all over the Lower Mainland. Bring the whole family to enjoy the much anticipated annual Canada Day events at Canada Place or try something different with Salsa dancing in Robson Square. There is no shortage of events, so find something that interests you, grab a few friends and enjoy the weather!

* * *

Tasting Plates – Latin American Flavours

June 25, 6 p.m.–10:30 p.m.
A.G.R.O. Roasters
550 Clark Dr., Vancouver
www.vancouverfoodster.com

Brought to you by Vancouver Foodster, this night of Latin American cuisine brings together food lovers from all around the Lower Mainland. With multiple restaurants participating, the event is full of variety and Latin flavours. Guests will pick up their Tasting Plates Cards at the registration centre at A.G.R.O. Roasters and then they can enjoy a summer night by visiting participating restaurants. Visit the website for ticket prices and more information.

* * *

Lucie Chan and Marigold Santos: Attachments

June 27–Aug. 17
Richmond Art Gallery
7700 Minoru Gate, Richmond
www.richmondartgallery.org

Artist Lucie Chan and Marigold Santos come together to create an exhibition based on their foreign backgrounds. Santos draws heavily from her Filipino background and her immigrant experience. Chan finds inspiration through her Guyanese background and thus shares her experience through her artwork. Together, the two artists create an exhibition that focuses on the concept of attachment and separation.

* * *

Multicultural Heritage festival

June 28–June 29
Richmond Cultural Centre
7700 Minoru Gate, Richmond
www.multiculturalheritage.ca
604.764.8181

After a successful first year, the Multicultural Heritage Festival of Richmond is back with more events and festivities! With an additional day, the Festival contains more performances from around the world, including multiple dance groups, puppet theatres and interactive activities. The festival has many cultural events that the whole family will enjoy. Free admission.

* * *

Sunday Afternoon Salsa at Robson Square

Every Sunday from



▲ Dancers Ziyian Kwan and James Gnam perform “a slow awkward” on stage at Dancing on the Edge.

June 29–Aug. 24
Robson Square
800 Robson St., Vancouver
www.sundayafternoonsalsa.com

Sunday Afternoon Salsa has returned to Robson Square! With professional Salsa dance instructors, learn the forbidden dance for free. Dance classes are held at 3 p.m., and performances from dance groups are held at 5 p.m. Multiple forms of dance are demonstrated for the performances, such as Belly Dancing, Filipino Tinikling and Flamenco. Visit the website for the full schedule and more information.

* * *

Canada Day at Canada Place

July 1, 10 a.m.–6 p.m.
Canada Place

999 Canada Pl, Vancouver
www.canadaday.canadaplace.ca

Canada is turning 147 this year, and the annual Canada Place celebration has returned. This day is filled with Canada-themed fun for the whole family. With fireworks, parades, food vendors and more, there will never be a dull moment. Learn more about Canada and celebrate with other families on July 1.

* * *

Indian Summer

July 3–12
Various Locations
www.indiansummerfestival.ca

Celebrate and learn more about the rich South Asian heritage at the Indian Summer Festival. The

event is held all over the Lower Mainland, with performances, folk stories and other events that are family friendly! Some events require payment at the door. Visit the website for more information and the full schedule.

* * *

Dancing on the Edge

July 3–12
Various Locations
www.dancingontheedge.org

Dancing on the Edge is also known as the Festival of Contemporary Dance. Watch professionals show their graceful moves on various stages around the Lower Mainland. With an array of dancers, spectators are sure to be impressed by the stories that are told through dance. Visit the website for ticket prices and more information.

* * *

Carnaval del Sol

July 5–6
Between Nelson St. and Dunsmuir St., Vancouver
www.carnavaldelsol.com
604.566.0999

The Carnaval del Sol celebrates Latin American culture in a two day event. Packed with food, fiestas and soccer, this event is guaranteed to get you in the summer mood. Learn more about Latin American culture while engaging with locals and

vendors alike. The traditional multi-national soccer tournament is always a highlight of the festival. Free admission.

* * *

MAIN STREET Food Party

July 5, 5 p.m.–11 p.m.
Hawkers Market
221 East 10th Ave.
www.hawkersmarket.com

Celebrate local food culture in Vancouver by attending the MAIN STREET Food Party. With multiple restaurants participating, this event is guaranteed to have a variety of local foods. Enjoy the atmosphere with local food enthusiasts while munching down on local market and restaurant food. Guaranteed to have a “wild line-up of food”!



▲ Dancers perform at the annual Sunday Afternoon Salsa.



▲ Promotional photo for the MAIN STREET Food Party.



West Coast Flyer Delivery

working for free people since 1996

Contact Steve Bottomley to promote your product or service

604-441-5239 | BottomleySteve@yahoo.ca

25 years of Bard on the Beach



Here's the beautiful stage set of Shakespeare's *A Midsummer Night's Dream* at BMO Mainstage in Vanier Park. The beloved magical comedy was the first performance at Bard on the Beach at its inception in 1990 and this summer it will begin the celebration of 25 years of this popular Shakespeare festival. You can also celebrate the 450th birthday

of the bard himself – William Shakespeare.

Scenic designer Kevin McAlister has used arched shapes with elements from modern architecture and the circus, which combine to create a magical setting. This is of course enhanced by the traditional open-ended concept of this stage with views of Vancouver's sea, sky and mountains. The semi-circular

outside view offered by this stage design concentrates this magical effect.

Front stage we have Scott Bellis in the role of Bottom and to his right, Naomi Wright in the role of Titania. Bellis also played in *A Midsummer Night's Dream* at Bard's beginning 25 years ago.

Artistic Director Christopher Gaze founded Bard and through his passionate drive has care-

fully and successfully promoted Bard on the Beach to become one of Canada's largest Shakespeare festivals, with a 2013 attendance of nearly 90,000.

This season runs from June 11 to Sept. 20. Also playing on the BMO Mainstage is *The Tempest*. The smaller Howard Family Stage will feature Shakespeare's *Cymbeline* and *Equivocation*, a non-Shakespeare play that

imagines Shakespeare writing the history of the Guy Fawkes gunpowder plot, which occurred in the early 1600s. There are also lecture series, musical performances, a Bard-B-Q and fireworks.

For more information on tickets, etc. go to: bardonthebeach.com

Don Richardson

Recipe by Chef Ben Kiely

Crispy Pork and Chicken Adobo

Dubbed as the "unofficial official" national dish of the Philippines, adobo is no doubt a staple on every Filipino family table.

Widely popular for its simple basic ingredients and preparation, recipes for this dish vary from region to region.

My *Lola* (grandmother), who was known far and wide for her wonderful cooking back home, used to make the best adobo.

She greatly influenced me early on in life to not just enjoy eating food, but more so, to actually enjoy the whole process – right from shopping for the best, right ingredients to preparing them, to cooking and tasting the dish... and finally to sitting down around the dining table to share the meal with family and friends.

This is inspired by my *Lola's* adobo, but with my own spin on it. Enjoy!

Ingredients

- 1 kg pork belly
- 1 kg chicken breast (or parts as preferred – legs, thighs, wings are popular choices)
- 1 cup of white vinegar
- 1/2 cup of soy sauce

- 10 cloves of garlic, minced
- 1 tbsp. of black peppercorns
- 3 bay leaves
- 4 tsp. of white sugar

Method

1. In a bowl, combine all of the ingredients, except the meat. Marinate the pork belly in this mixture for at least two hours. Set aside at room temperature.
2. Roast the pork belly at 400 degrees on the middle rack for an hour, or until desired crispiness is achieved.
3. Cut the chicken breast into cubes.

4. When the pork is done, let it rest. Then cut into desired size.

5. Meanwhile, saute the chicken with the pork drippings and, when it browns, slowly add the marinade. Let it simmer and when the sauce has reduced,

Voila! Now, you can consider yourself an honorary Filipino.

Best served with hot coconut white rice (for show, on top of banana leaves will do).

Will yield enough to have a mini-fiesta.



Photo courtesy of Ben Kiely

▲ Adobo, ultimate Filipino comfort food.



Join The Source

The Source is always looking for volunteers.

The following positions are currently available:

- Social Media Volunteer
- French Copy Editor
- French Writer/Journalist
- English Writer/Journalist
- Layout Artist

Email your resume and samples of your work to info@thelastsource.com