



The Source

forum of diversity



Illustration by Afshin Sabouki

Verbatim

The challenge of social support

by EDIZ DIKMELIK

When I first gazed upon the peaks of the Coast Mountains from the tiny window of my airplane seat, I thought I was ready for Vancouver. At the time I didn't know much about this place, as I had never visited before, but I thought I knew some things. One thing I had heard was that Canadian culture is individualistic. I was not sure what this word meant exactly, but it did not sound unpleasant to me, as I had always found myself more solitary and independent than the average person in Turkey. Despite the differences in this regard between the two cultures, I thought I would adjust after an initial period of difficulty. I thought that I might even feel more at ease than how I felt back home.

During my first few months here, I met many interesting people. Right about when I got used to bus drivers thanking me for paying my fare, the buzz died down and I had an inkling of the impending problem: not only did I lack a good friend, I had no *candidate* for a good friend. What I had was numerous acquaintances, with whom I did things together and had enjoyable and superficial conversations. The new people in my life were all happy to remain as acquaintances – they were hesitant or unwilling to form more intimate connections. Despite the number of people I knew, I felt lonely and isolated. To my surprise, two years passed like this.

Though mine could be a typical case of integration from the Turkish to the Canadian culture, I doubt that the problem can be explained by just citing broad cultural differences. I observed the same reluctance about getting personal from the people who identified with Middle-Eastern and Mediterranean cultures. It was as if Vancouver instilled a particu-

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Dive beneath the surface at VIFF

by ANASTASIA SCHERDERS

This year, the Vancouver International Film Festival (VIFF) will present three documentaries that capture life as it happens in and around water. *Yakona*, *Walking Underwater* and *Faith Connections* all explore the histories, cultures and stories that surround one of life's most precious resources.

Yakona co-directors and photographers Paul Collins and Anlo Sepulveda's personal relationship

with the San Marcos River in Texas inspired them to take the camera underwater and document the history of the river, from the river's perspective.

"[*Yakona*] gives the river a voice. It's about the relationships the river has with the people around it," says Sepulveda.

After spending time snorkeling in the river, Sepulveda started photographing with an underwater camera and was impressed by the definition of the images.

"[The idea for the film] started with images. The photographs

were more realistic than my own eye," he says.

Using superimposition, detailed close-ups, slow motion and time-lapse sequences, Collins and Sepulveda create vivid and dynamic images of the plants and animals that live beneath the water's surface and along the river.

While *Yakona* journeys through the river's crystal clear waters, it also considers how human activity has impacted it. Throughout the film, vibrant photographs of the river's ecosystem are contrasted with im-

ages and sound that depict the disruptiveness of human activity happening in and near the river.

Without narration or interviews, and minimal dialogue, the film contemplates the destructive relationships we often form with our natural environment. Both Collins and Sepulveda feel *Yakona* touches on environmental politics without delivering an explicit message.

"[The river] has a long history of being exploited for recreation. We wanted to show how we are

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Community Profile

A chemical approach to policy

by ALEXANDER AGNELLO

Bringing together students, researchers and community members, SFU invites the public to attend *The Global Supply Chain* on Oct. 2 as part of its *Philosopher's Café* series. The series signals a shift toward increased interdisciplinary collaboration, a topic discussed in the upcoming forum.

Simon Fraser University researcher Luis Sojo has an enduring interest in the relationship between analytical chemistry and public policy. Sojo will be the discussion moderator for the upcoming *Café*, which aims to create a forum for public exchange between researchers and the general public. Sojo welcomes a more symbiotic relationship between research, its dissemination into the public sphere and its influence on practice and policy. However, he does impose a scientific standard on public participation, requiring rigorous discussion and careful conclusions.

"The work that is most relevant at the level of policy engages topics that are of social, economic and political significance. That way, [the research] is more likely to be regarded as valuable to governments and policy makers," says Sojo.

To illustrate this point, Sojo points to joint efforts among governments and health institutes such as the World Health

Organization (WHO) in following recommendations made by chemists for reducing human exposure to dioxins. Dioxins is a known carcinogen, and has also been linked to problems in reproductive health and human

A need for public vigilance

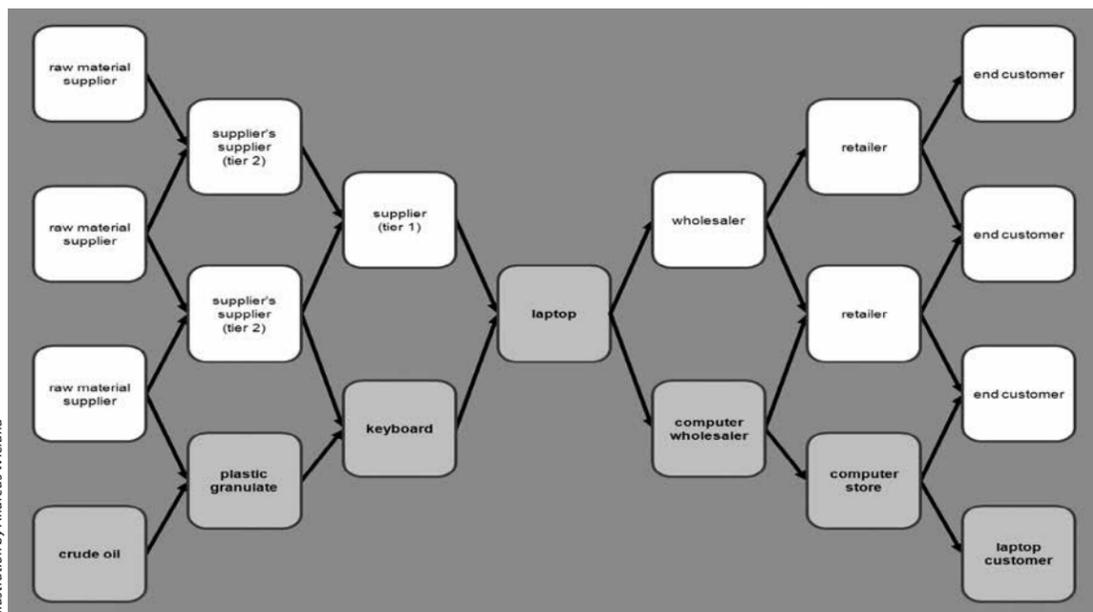
Policy reform does not always lead to the right sort of change.

"The [research] work that is most relevant at the level of policy engages topics that are of social, economic and political significance.

Luis Sojo, professor of Chemistry at SFU and Philosopher's Cafe moderator

Organization (WHO) in following recommendations made by chemists for reducing human exposure to dioxins. Dioxins is a known carcinogen, and has also been linked to problems in reproductive health and human

Sojo warns that certain advances made through efforts between researchers and policy makers are now being undermined by recent governments. One recent example is the federal government's decision to



▲ Oct. 2's edition of the *Philosopher's Cafe* will focus on issues surrounding the global supply chain.

"Whether we come to decisions as a small discussion group or as a municipality, these decisions need to be based on concrete evidence. Unfortunately for the sake of reforming and legislating policy, our current political climate is not reflective of that practice," he says.

An interdisciplinary shift

While the academy may be in process of shifting its priorities regarding the ultimate aims of research, Sojo explains that chemists have long been involved in producing research that has propelled government policy reform.

growth and development, according to the WHO. Given the highly toxic nature of this chemical, these measures have had a direct positive impact on the overall health of populations. According to Sojo, as a result of such measures, we have arrived

mandate the use of chemical dispersants whose uses are currently sanctioned by the Department of Fisheries and Oceans in the event of a major oil spill in British Columbia's waters. For Sojo, such measures are evidently misguided, and should incite public exchanges on the potentially disastrous consequences directly or indirectly follow from oil drilling, and the priorities of our governments.



▲ Luis Sojo, chemistry professor at SFU.

The *Philosopher's Café* edition on *The Sustainability of the Global Supply Chain* is a free event that takes place on Oct. 2, at the False Creek Community Centre, Fairview Room, at 7 .pm.

It places overriding focus on addressing critical issues in a discursive manner; consequently, it regards the public's ideas and concerns to be partly determining the direction of research.

Spencie's View

DISTRACTED DRIVERS

...The light has been green for a while?!



► "VIFF" from page 1

connected emotionally and spiritually to the river, and for audiences to be inspired by that and want to protect the river and keep it beautiful," Collins says.

Under the sea

In *Walking Underwater* Polish director Eliza Kubarska documents not only the natural beauty that exists underwater, but also the stories of the Badjao people who spend most of their life in the sea.

Kubarska first traveled to Borneo in 2010. Accompanied by a translator, she spent time in the homes of Badjao families and soon learnt about the rare and dangerous practice of compression diving.

"When you see what the Badjao do underwater, you can't just pass by and not think about it. It is incredible. They have amazing skills," says Kubarska.

The film follows Sari and his uncle, Alexan, who teaches him diving and fishing techniques. With stunning cinematography both out of the water and beneath its surface, the film presents a seemingly magical and mythical underwater world.

At the same time, the film shows the viewer that the Badjao community exists side by side with another, very different, world.

"Very close to these Badjao villages, there is modern tourism," says Kubarska. "The Badjao see rich people passing by everyday, but their worlds are separate. They do not meet. No one talks to each other."

The cynical comments of a local Badjao to Sari may best summarize the tensions between the culture of the Badjao people and modern tourism and development: 'You'd be better off working in the resort.'

Like *Yakona*, *Walking Underwater* does not include narration or interviews. As Kubarska points out, the film is meant to be observational.

"It is a mission to show life from Badjao point of view, and to make people think a little more, and to know about Badjao," she says.

The holy dip

Indian filmmaker Pan Nalin brings us closer to the spiritual beliefs that surround water. In *Faith Connections*, we travel to Kumbh Mela, where an estimat-

ed four to five million Hindu pilgrims take a holy dip in what is believed to be the sacred waters of three conjoining rivers.

Nalin saw many documentary films on Kumbh Mela, but felt they were limited in their representation, often focused on statistics or exoticizing Sadhus (religious ascetics), pilgrims and the religious rituals that are performed at the event.

"[These films] had no human stories. They were not capturing the aura of energy that is there. For me, it was an emotional experience," he says.

Within 48 hours of being at Kumbh Mela, Nalin decided to record the captivating stories he was witnessing, and began following certain people over the course of several days. At the end of each day of filming, Nalin and his team tried to predict what might happen with each character and what locations they might find them at.

Nalin explains that the discovery of these stories was organic and often coincidental. Rather than sensationalize the size of the gathering, Nalin explores what the holy dip might mean for a yogi or a runaway child or two parents frantically searching for their lost child.

In *Faith Connections*, Nalin has documented Kumbh Mela in an original way, capturing the complexity and strength of each individual's faith, whether religious or not.

"In the same way we need oxygen or water, we need to believe in something," says Nalin.



▲ In *Faith Connections*, Hatha Yogi Baba poses by the sacred waters where millions of pilgrims gather.

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"In the same way we need oxygen or water, we need to believe in something," says Nalin.

The 2014 Vancouver International Film Festival runs from Sept. 25–Oct. 10. For more information, visit www.viff.org.



Photo by Rodney Badger

Photo courtesy of Martin De

THE SOURCE NEWSPAPER

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Announcing the UBC Music 2014 – 2015 Concert Season

Vancouver - The **UBC School of Music** announces the 2014-2015 season of performances by our large and small ensembles, faculty, guest artists and special events. Following are selected highlights:

Music on the Point: Concerts with Personality

Last season's launch of our new series Music on the Point: Concerts with Personality was a terrific success. The series returns expanded to five concerts. In each, UBC Music personalities and guest artists perform and share glimpses of life inside the music. These concerts include light refreshments afterwards so audience members can mingle with the artists. Presented in partnership with the UTown@UBC.

October 17	Jane Coop piano and Donna Brown soprano
November 7	Mark Anderson piano and Michelle Mares piano
February 6	Alan Matheson piano/cornet and Wade Mikkola bass
February 27	Julia Nolan saxophones, David Gillham violin and Jane Hayes piano
March 6	Eric Wilson cello and Chiharu Iinuma piano

Our choir and orchestra event this season will be in the spring with two performances. On April 10 and 11 the University Singers, UBC Choral Union and UBC Symphony Orchestra will perform Mahler's *Symphony No. 2* known as the "Resurrection Symphony" with Jonathan Girard conducting.

The **UBC Opera Ensemble** presents three fully staged productions plus the world premiere of a new comic opera, *Choir Practice*, composed by UBC faculty member **Stephen Chatman**. The libretto is by Tara Wohlberg.

November 13 - 16	Bedřich Smetana <i>The Bartered Bride</i> at the Old Auditorium
February 5 - 8	Wolfgang Amadeus Mozart <i>The Marriage of Figaro</i> at the Chan Centre
May 8 & 9	Stephen Chatman <i>Choir Practice</i> at the Old Auditorium
June 20 - 28	Giuseppe Verdi <i>La Traviata</i> at the Old Auditorium

For more information about each production visit www.music.ubc.ca/opera

The School of Music's ever-popular **Wednesday Noon Hour** series begins September 17 with Benjamin Britten's *Sinfonetta, Op. 1* and Richard Strauss' *String Sextet from "Capriccio"* performed by an ensemble of faculty members and guests. Series artists and repertoire: www.music.ubc.ca/wednesday.noon.hours

A PDF of the entire season is available as well as up-to-date online listings at www.music.ubc.ca. Digital photos of UBC faculty, student ensembles, and guest artists are also available upon request.



SUN YAT-SEN and CANADA 孙中山与加拿大 Photo Exhibition 图片展览

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Bamboo: a sustainable alternative to the concrete jungle?

by AUDREY TUNG

Strong, fast-growing and widely distributed, bamboo is an attractive, yet underdeveloped material that could prove valuable to the construction industry, according to UBC researcher Felix Böck. The Structural Bamboo Products Project, a collaboration among research teams from UBC, MIT and Cambridge, aims to create high-quality construction materials made from bamboo. UBC researchers are developing manufacturing techniques to help realize bamboo's potential as a spearhead for sustainable development worldwide.

The UBC team, which primarily handles the manufacturing aspect of the project, includes UBC professor Gregory Smith, Australian research scientist Kate Sem-

ported materials when they are so rich in locally available, renewable resources? You can replace a lot of these construction materials with bamboo," he says. "Bamboo grows mostly in developing countries."

High-tech pioneers

While the MIT and Cambridge teams are studying different bamboo species and working on the architecture and design for developing building codes, respectively, the UBC team is adapting wood industry technology to create high-quality bamboo materials. Despite the benefits of using bamboo as construction material, there are challenges associated with using it as a raw material.

"Our motivation is to develop new products because wood is already used in composite materials, but if you use bamboo as



▲ UBC's Felix Böck is developing building materials made of bamboo.

ple, and grad students Felix Böck from Germany, and Polo Zhang from China.

Sustainably speaking

One of the project's main goals is to develop bamboo as a sustainable alternative to carbon-intensive building materials, such as concrete, which is used extensively in developing countries.

"Concrete manufacturing is one of the biggest producers of carbon dioxide. With the demand for new buildings in rapidly developing areas like China, we need to find ways of reducing the carbon footprint of the construction industry and promoting the use of renewable materials," says Smith in a press release from UBC News.

According to Böck, bamboo's rapid growth rate makes it a highly renewable resource – especially when compared with conventional wood products.

"Bamboo can be harvested after three to five years of growth, while a fast-growing pine takes 30 years and an oak tree takes 120 years [to harvest]. The positive environmental impact can be huge, if you can take advantage of using bamboo," Böck explains.

Another advantage Böck highlights is bamboo's high capacity for carbon storage.

"Bamboo captures a lot of CO₂ (carbon dioxide). So if you examine the life cycle of bamboo compared to a normal tree, you can see how much more CO₂ can be captured in the process," he says.

From a social perspective, Böck says using indigenous bamboo for construction facilitates development by allowing developing nations to depend less on imported materials. Bamboo grows in tropical and sub-tropical areas, which also happen to be undergoing economic development.

"I worked in Ethiopia, where they import high amounts of steel and concrete from China. I was thinking, 'why do they use

composite material, you have the potential to develop a very high-performance material," says Böck.

According to Böck, UBC focuses on manufacturing technology and innovative bamboo composites.

Composite materials – as opposed to raw materials – can enhance sustainability by minimizing the amount of material that is wasted. Composites consist of thin bamboo strands that are compressed with special machinery to create highly densified panels.

A significant advantage of composite materials is that they allow you to use a higher percentage of the raw material and reduce waste.

"If you use only bamboo strips for flooring, for instance, you would have a lot of waste that is planed away during production and would only have 40 per cent material utilization, while processing the whole bamboo culm into particles, chips or fibres for manufacturing composites allows you to use nearly 100 per cent of the bamboo culm," Böck explains.

"That's a great advantage and highly desired to protect the environment and use our natural materials in the most efficient way."

The UBC team is also developing innovative ways to reduce the weight of bamboo composite material by combining them with wood strands – a technique that could greatly enhance its viability as a construction material.

"Bamboo composite is greener and stronger. If we could make it lighter, bamboo could be exploited to its full potential as a building material," says Zhang in a video of her three-minute thesis presentation at UBC.

For more information, contact Felix Böck: felix.boeck@alumni.ubc.ca, 778.683.2466



Left Bank



DERRICK O'KEEFE

Who has the right to this city?

Proposal to tax empty condos in Vancouver is part of an overdue debate

In the 2008 municipal election, Gregor Robertson swept into the Mayor's office on a promise to eliminate homelessness in Vancouver.

The issue was the centrepiece of his campaign, even though the target date for fulfilling the promise was 2015, seven years away.

Now, with 2015 almost upon us, the homeless count is way up and the real estate market is as crazy as ever. So there are countless people with precarious housing, a paycheque away from eviction.

With a municipal election coming up Nov. 15, Vancouver's housing crisis and the unfulfilled promise to eliminate homelessness should be a focal point of this fall's campaign. As if to drive the point home, a tent city has been set up in Oppenheimer Park, demanding homes for all who need them.

Mayor Robertson and his party, Vision Vancouver, are doing everything they can to make the upcoming election campaign about something other than the housing crisis. They seem intent on steering debate elsewhere, focusing their campaign advertising and social media on issues like the Broadway subway line proposal and their opposition to Kinder Morgan's pipeline expansion.

However, with Robertson facing a left-wing challenge for Mayor from Meena Wong of the Coalition of Progressive Electors, it's proving harder for Vision Vancouver to set the terms of debate in this campaign. One of Wong's first proposals has been to call for a surtax on empty properties, because of the high number of vacant condos and other homes left empty in Vancouver.



Photo courtesy of Polygon Homes

▲ Wong is calling for a surtax on empty homes.

This idea for a "speculator's tax" on empty condos was actually floated by Robertson way back in the 2008 campaign, specifically as a means to encourage investors to rent out empty units. But his administration never followed through with anything, and it was largely forgotten. Now COPE has brought the idea back for a long overdue debate.

How have the rest of the parties responded? The Green Party, whose councillor Adriane Carr is seeking re-election, has come out in support of the idea of taxing vacant properties. RJ Aquino, running for city council with the

brand new party One City, indicated to me that he supports this type of proposal and that the issue of dealing with empty properties will be part of his election platform. The NPA and their mayoral candidate Kirk Lapointe have only said that the issue, including the viability of enforcement, needs more study.

Over at the Vancouver Province newspaper the editors blew a gasket, issuing a furious editorial lambasting COPE's "naive, discredited and destructive economic views." The editors went on to basically tell anyone priced out by Vancouver's real estate bubble to find another city to live in.

"No one has a 'right' to own a house in a particular city or neighbourhood, and it's about time that people like Wong and her COPE and NDP pals stopped promoting such notions, especially when it involves taking money from one group and giving it to another. You want a house? Work hard and buy one – or move somewhere cheaper."

It would be hard to find a more succinct expression of the callous philosophy of Vancouver's rich and powerful. It's unusual, to say the least, for one of the city's two main daily papers to issue an editorial against a third party candidate two months away from an election. Meena Wong has obviously struck a nerve, and the howls from the Province should be taken as an indication that this policy proposal needs to be pursued.

The issue of empty condos in Vancouver, it should be noted, has sometimes been wrongly portrayed as just a matter of foreign investors. This lets local multi-propertied speculators off the hook, and has the potential to feed into xenophobic and anti-immigrant sentiment.

Meena Wong, in raising the proposal of taxing empty properties, has made it clear it has nothing to do with where the owners live. This is about using tax policy to discourage speculation and to raise revenue which can be used for more affordable housing and other public services. Wong's really just proposing sensible reforms.

Gregor Robertson, for his part, told the Vancouver Sun, "We have real concerns around empty homes, and affordability." He also told the Sun the idea needed to wait for the results of ongoing research. "We will look at the next steps once we have that information." But, after six years, who really believes Robertson and Vision are serious about tackling the affordability and housing crisis in Vancouver. The developers who pay the piper call the tune, even if Vision politicians never express themselves in the shrill manner of the Province's editors.

Who has the right to this city? Is Vancouver just for the rich? Or can Vancouver become a city for working class people, for tenants and for low-income people? These are the big questions this election campaign should debate. Talking about taxing some empty investment properties is a good start. ✍



Nikkei Museum ponders identity and future

by EMELIE PEACOCK

On Sept. 27, the Nikkei National Museum and Cultural Centre will bring together artists and cultural figures to honour and explore Nikkei identity during a time of immense change.

"What are we?" is the slogan of the symposium and a pressing question for people of mixed descent and for the Nikkei in particular, according to participant Jeff Chiba Stearns.

Nikkei, a group that encompasses anyone of Japanese heritage living outside of Japan, are keenly examining their identity as they experience immense demographic shifts within their community. Chiba Stearns, an award winning filmmaker of Japanese-Canadian and European-Canadian descent, has spent most of his career examining issues of identity for people of mixed descent. His acclaimed film *One Big Hapa Family* is a portrayal of Chiba Stearns' own family and an exploration of why 95 percent of Japanese Canadians marry outside of their community.

These demographic shifts are leading Japanese Canadians and cultural institutions such as the Nikkei National Museum to explore the question of identity with increasing urgency.

"As we were pondering the idea of identity, we started to question 'What are we?' – what role does the museum play in preserving and honour-

ing Nikkei identity, and how the museum is regarded within the Nikkei community and beyond," says Beth Carter, director and curator at the Nikkei National Museum and Cultural Centre.

Carter says the goal of the symposium is threefold; to get people talking about Nikkei identity and themes of belonging, to bring together an exciting group of arts and culture leaders from the community to discuss the role of heritage among Nikkei and finally to help gather information from the community about what they want to see from their national community and how the museum can best serve their needs into the future.

Staying current

Japanese Canadians have a long and rich local history that is not without dark eras of discrimination and internment. The symposium will fuse this past with the present to mirror the changes in the North American Nikkei community in the last century. Respected elders will be present to share a historical perspective. Renowned artist, spoken word performer and filmmaker Kip Fulbeck will give the keynote. He is joined by Nikkei artists and culture professionals spanning three generations from across Canada and California, including Greg Kimura, CEO of the Japanese American National Museum (JANM) in Los Angeles, California.

As Nikkei evolve and shape their modern identity, their artistic and cultural institutions are changing along with them. Museums continue to honour

the rich history of the Nikkei while striving to stay relevant for the younger generations by incorporating contemporary themes. The JANM has experimented with bold exhibits with contemporary themes have seen steep rises in attendance, something that the Nikkei National Museum is adopting with Kip Fulbeck's *Part Asian, 100% Hapa* exhibition.

A collection of intimate portraits of multiracial individuals, also known as "hapa" or half, Fulbeck's exhibition is a striking visual exploration and contemplation of mixed race identity. The symposium itself will end with a celebration of Fulbeck's exhibition and the inaugural presentation of community awards at Hapapalooza, a festival celebrating mixed roots arts and ideas.

Questions for everyone

Although the symposium focuses on the Nikkei experience, Chiba Stearns urges people from all walks of life to partake and begin to ponder their identity.

"The bigger question is 'What does it mean to be Canadian?'. Given our horrible history in dealing with minorities, this is something we need to discuss, in order to evolve as a Canadian nation," he says. ✍

What are we? Symposium honouring Nikkei identity
Saturday, Sept. 27, 9:30 a.m.–4 p.m.
Nikkei Centre, 6688 Southoaks Crescent, Burnaby
Admission is free but seating is limited.
RSVP to jcnm@nikkeiplace.org



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Ashton

Polynesian dance preserves traditions and creates resiliency

by PEGGY LAM

The graceful movements of Hawaiian dance will be evoking cultural identity and healing the presentation of Aloha Polynesia.

Kuhane credits her Hawaiian influence to her uncle, Eddie Kahea Beckley and his family in Seattle, who fostered her love for the culture afterwards. Connecting with her Hawaiian family in Seattle pushed her to open the Kuhane School of Polynesian dance, also known as Halau Hula Ka'Uthane O Ka Pakipika.

"My uncle was a catalyst. He was the one that said, 'It's time for you to go and really teach people in Canada what Hula really is contrary to what they see on TV or what they see when they get off the airport.'"

Since it first opened in 1999, Halau Hula Ka'Uthane O Ka Pakipika has taught nearly 150 students and grew into the largest Polynesian dance school in Canada. Kuhane attributes the success of her school to the traditional Hawaiian teachings that taught her to be "steeped in humility" and respect multiple generations.

Prior to Western contact, there was no written language in Hawaii. Communication occurred orally through chanting and

Hula. For Kuhane, teaching Hula and traditional customs addresses the long history of colonialism.

"For me the importance of what we do is to always teach people to understand where this movement came from, what it means, the legends [and] the very real people that it's representing. By doing that, we are perpetuating the kingdom of Hawaii. We are perpetuating the cultures of Polynesia. We're continuing it on and keeping it traditional."

An experience alike the First Nations'

Kuhane recognizes the Polynesian dance she teaches is not indigenous to Canada. "I want to acknowledge that to respect the First Nations people." She also identifies similarities in the experiences of her people in Hawaii with First Nations communities in Canada.

"For us, it was the Western world. For indigenous people in Canada, it was people coming over from Europe and taking over their land, covering them from their beliefs and forcing another culture upon them. [What] we've experienced in Hawaii and the First Nations people experience in Canada is that loss of identity. They have been fighting to not only get it back, but to be recognized for it. I want to cel-



▲ Students from the Kuhane Polynesian Dance school attend a workshop in Portland, Oregon. Dated back in July 2013.

Photo by Frank Grosspietsch

brate those parallels that we have with them."

Through Hula, Kuhane teaches her students the importance of kuleana, the responsibility to care for future generations. "It should be the foundation of what you do. If you know who you are, is going to be continually perpetuated, you have to live your life with moral values. What you are doing now is a reflection on who you are going to produce – your children. It is always about having that responsibility."

Dancing to fight ALS

Practicing this concept, Hawaiian dance instructor, Josie DeBaat, is organizing the "Aloha

Polynesia" event on October 5th to raise money for the ALS (Lou Gehrig) Society and the Union Gospel Mission.

DeBaat's daughter passed away two years ago due to Amyotrophic Lateral Sclerosis. Witnessing suffering from the disease first hand, she started fundraising as an attempt to prevent people from going through the same pain her daughter went through.

"It's so terrible. I don't want to see anyone going through it... but unfortunately people are still getting it. I've decided to do as much fundraising as I can to give to the ALS Society."

Celebrating its 40th year anniversary, "Aloha Polynesia" will

consist of traditional dances from Hawaii, Tahiti, and New Zealand. Dancers of the event are participants from DeBaat's dance classes at Delta Community House, Renfrew Park Community Centre, and Bonsor Recreational Centre.

For Debaat, whose Hawaiian name is Halau Kia'oka Hula, meaning "Guardian of the Hula," this event is also an opportunity to showcase Hula in the most traditional way possible.

"Dance is a living art and it changes. It gets modern and then people forget the old ways. So I will show them dances from the royal times, when Hawaii was still a part of [their own] royalty." ✎



Una Vida: A Fable of Music and The Mind (USA, 98 mins)

Garnering audience awards all over the festival circuit, Richie Adams' true indie is a beautiful, soul-stirring drama that brings together the city of New Orleans and the jazz that made it famous with the story of a haunted neuroscientist trying to help the declining jazz singer (*The Help's* Anjanue Ellis, remarkable here) he discovers singing in the streets.

Tue. Sep 30, 4:00 pm, Intl Village 8
Fri. Oct 3, 7:00 pm, Vancity
Mon. Oct 6, 2:30 pm, Vancity

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Life of Riley (France, 108 mins)

Alain Resnais' swan song is a wry, deliberately heightened adaptation of Alan Ayckbourn's play. The unseen Riley is dying, but he still possesses the power to disrupt the marriages of his friends (Sabine Azéma, Sandrine Kiberlain, André Dussollier, Hippolyte Girardot). "This joyous yet melancholic effort... charts the woes of middle-class couples coping with problematic love lives, solitude and death..."—*Hollywood Reporter*. **Winner, Alfred Bauer Prize, Berlin 2014.**

Sat. Oct 4, 1:30 pm, Playhouse
Fri. Oct 10, 6:30 pm, Playhouse



Handmade with Love from France (France, 70 mins)

The French title—time suspended—perfectly captures this affectionate celebration of the artisans who create fabulous haute-couture outfits for Dior, Chanel and Yves Saint Laurent: a third-generation specialist in pleat-making; a designer of perfect artificial flowers whose atelier opened in 1880; and one of three remaining sculptors of wooden forms for hat-making. A delightful look at a vanishing breed.

Sat. Oct 4, 6:30 pm, SFU-GCA
Sun. Oct 5, 2:00 pm, Intl Village 10
Fri. Oct 10, 5:30 pm, Vancity



Flore (France, 93 mins)

Beginning as a cellphone-shot record of his mother's losing battle with Alzheimer's, Jean-Albert Lièvre's documentary retains its incredible intimacy but grows into a universal testament to dignity. "An unexpectedly hopeful exploration of a terribly sad situation... A portrait of love, patience and the pursuit of a more humane, holistic approach..."—*Hollywood Reporter*. **Winner, Best Documentary, COLCOA 2014.**

Wed. Oct 1, 7:00 pm, Vancity
Thu. Oct 2, 3:15 pm, Intl Village 9
Sat. Oct 4, 10:00 am, Cinematheque



Miss and the Doctors (France, 102 mins)

Two very different pediatrician brothers (Cédric Kahn, Laurent Stocker) fall for the same barmaid (the luminous Louise Bourgoin) in Axelle Ropert's (*The Wolberg Family*) intelligent romance. "Reminiscent of... [the] cleverly scripted adult dramas of François Truffaut's late period. It's at once astutely observed and deeply, though subtly, passionate... The direction and performances are spot-on throughout..."—*Hollywood Reporter*

Thu. Sep 25, 4:30 pm, Cinematheque
Sun. Sep 28, 5:45 pm, Intl Village 9
Tue. Sep 30, 10:30 am, Intl Village 9



In the Name of My Daughter (France, 116 mins)

Catherine Deneuve owns the screen in her seventh collaboration with André Téchiné (*Scene of the Crime, Thieves*). She plays real-life casino owner Renée Le Roux, who went up against the mob in 1970s Nice and whose daughter Agnès (rising star Adèle Haenel, also in *Love at First Fight*) subsequently disappeared. Guillaume Canet (*Tell No One*) is the shady lawyer—Agnès' lover—who may (or may not) be involved in the disappearance.

Fri. Oct 3, 3:45 pm, Playhouse
Tue. Oct 7, 6:45 pm, Centre for Arts



Love at First Fight (France, 100 mins)

An unflappable free spirit (Kevin Azaïs, casually charismatic) and driven survivalist (Adèle Haenel, intense and alluring) make for unlikely lovers in Thomas Cailley's wonderfully oddball comedy. When the couple enlists in boot camp, paintball pellets stand in for Cupid's arrows and their fledgling romance is put through the paces. "Overflowing with relentlessly acerbic humour..."—*Hollywood Reporter*. **Winner, FIPRESCI Prize, Directors' Fortnight, Cannes 2014.**

Fri. Sep 26, 11:00 am, Intl Village 8
Mon. Sep 29, 4:30 pm, Intl Village 10
Sat. Oct 4, 8:30 pm, Intl Village 9



24 Days (France, 111 mins)

A terrific cast featuring Zabou Breitman, Pascal Elbe, Jacques Gamblin and Sylvie Testud anchors Alexandre Arcady's true-life thriller. "[The film] offers up a white-knuckle dramatization of the nearly month-long kidnapping and torture of 23-year-old Ilan Halimi, whose traumatic ordeal... prompted a massive police manhunt and eventually, a national outcry against anti-Semitism in France... Captivating..."—*Hollywood Reporter*

Thu. Oct 2, 4:00 pm, SFU-GCA
Mon. Oct 6, 9:15 pm, Centre for Arts

TICKETS

Adult \$13
Weekday Matinee \$11
Student Post Secondary \$11
Festival \$400
VIFF MEMBERSHIP \$2

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5 Ticket Pack Student \$50
5 Ticket Pack Senior \$50
12 Ticket Pack \$144
20 Ticket Pack \$220
30 Ticket Pack \$300

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Weekday Matinee \$175
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Festival \$400
Platinum \$900

Tickets available online at viff.org
In person sales at Vancity Theatre
(181 Seymour Street) Noon - 7pm.

TICKETS & INFO • VIFF.ORG

Artists make a plea for conservation

by RIYAH LAKHANI

Picture a world where the world is lush and green, a place where our ecosystem thrived and our wildlife existed harmoniously and wandered freely. Using art as a tool, this is the world that the organization Artists for Conservation strives to achieve. The annual Artists for Conservation Festival is to be held Sept. 27–Oct. 5 atop scenic Grouse Mountain in North Vancouver. 80 artists spanning five continents have their works

displayed. The festival aims to inspire and educate the public, and give artists whose focus is on nature and wildlife the platform to display their works.

"AFC's vision to inspire the world to cherish and protect nature by making conservation a core cultural value. Our goal is to reach as many people as possible through a range of engaging and inspiring cultural and educational programming," says Founder and President Jeff Whiting.

Visitors are invited to take in the sights and sound of na-

ture and experience the world through the eyes and works of 80 internationally recognised artists, at the top of one of Vancouver's peaks. An international independent jury composed of a

And for some unknown reason I secretly went to my mother's sowing basket and after selecting a pair of shiny dress-making scissors, cut off all the leopard's whiskers! My father was devastated."

She says, "My works deal mainly in the lack of balance between progress and nature, which is manifested especially in the disappearing variety of wildlife. I believe that all the inhabitants

“ I believe that all the inhabitants of our unique planet are parts of a chain, linked together...

Varda Breger, Israeli artist

combination of artists, art publishers and museum curators carefully select the artists that will be profiled in the exhibit.

Artists from everywhere

Australian artist Chris McClelland's drawing *A Formidable Display* will be displayed at the festival's gallery. In an email interview, McClelland talks about the love he shared for Africa as a continent. His father was deployed to Juba, South Sudan at British Staging Post during the WWII, and the wilderness of the continent has stuck with him.

"When [my dad] returned from the war I was almost four years old and I remember him bringing home a leopard skin that he had shot after it was suspected of killing a native child in a village near the Juba airbase. The skin of the man-eater lay in pride of place on our sitting room floor.

This was a catalyst to his love for continent, and has given him a lot of satisfaction and he documents the wilderness with defined movement and story in his artwork.

Each of his art pieces take over 300 hours to complete and consequently he only produces a handful of pieces a year. His selection for the exhibit depends on whether he has sold any of his pieces, and a major wildlife study that would be of a standard of workmanship suitable for an international exhibition.

Varda Breger from Israel is another artist featured in the gallery. She has displayed her work at more than 25 solo exhibitions, as well as international symposiums. A deeper understanding of the environmental problems of our planet has motivated her art.

of our unique planet are parts of a chain, linked together, and depend on each other."

Breger uses mixed media techniques to showcase the impact of humans on the vulnerable – streams of dilute paint cage blurred and trampled animals, birds and women. Tire and shoe prints over the painting indicate the conquering of civilisation.

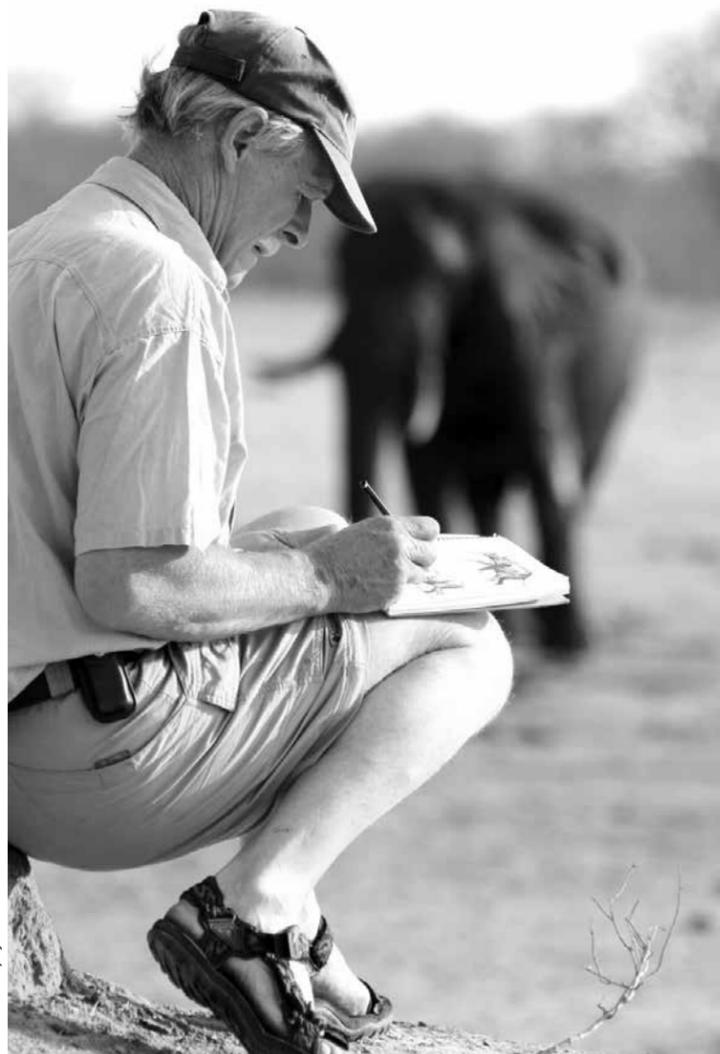
Benefit for all

The festival gives artists the opportunity to showcase their art at an international platform and get further international exposure. It allows artists to connect with other as well as the public, with contributing to one of their passions – environmental sustainability. At least 40 per cent of proceeds from artwork go towards a conservation organisation of the artists' choosing.

Visitors to the festival not only get to marvel and purchase the art, but they also benefit from guest lectures given by prominent international artists, live art demos, youth art workshops, artists demonstrations as well as a Meet-the-Artist Wine and Cheese event. ☞

For more information about the festival, go to www.festival.artistsforconservation.org.

To view more of Chris McClelland's work, visit www.wildprints.com. To view more of Varda Breger's work, visit www.vbreger.com.



▲ Chris McClelland in Zimbabwe.



▲ A formidable display by Chris McClelland.



ENGAGE, INSPIRE, CELEBRATE
Vancouver, November 6-9, 2014

FOR IMMEDIATE RELEASE

Contact: Paula Amiama
Phone: 604.252.3670
E-mail: marketing@circusfestvancouver.com

CircusFest Passes Now Available Online!

CircusFest has just launched sales for a limited quantity of full festival and day passes. Performing arts enthusiasts can now purchase their passes to the November 6-9 circus arts festival at www.circusfestvancouver.com.

The lineup for CircusFest's inaugural year is nothing short of impressive. Headlining the festival is Montreal-based troupe, Throw2Catch, performing the acclaimed *RESET*. Also featured will be Seattle circus troupe Acrobatic Conundrum, presenting their new show *A Book is Not a Ladder*, Vancouver-based James & Jamesy's hilarious hit *High Tea*, and *Cover Me*, a piece commissioned specially for CircusFest by Cirque du Soleil alumnus Tanya Burka. CircusWest will perform *A Circus in Wonderland*, which has been wowing audiences across BC. The full lineup is on the website.

The festival offers shows for audiences of all ages. Families can enjoy daytime children shows, while more mature audiences are invited to attend late night cabarets showcasing a wide range of circus arts.

Full festival passes include tickets to all 14 ticketed shows at the festival and cost \$199. Day passes for Friday, Saturday or Sunday cost \$60, \$125 and \$60, respectively.



Musica in casa

The Vancouver Chamber Choir presents a new series of intimate house concerts in support of its fundraising efforts for the 2014-15 season.

California Roots

Fine wines of California will be enjoyed along with the fine jazz interpretations of Dee Daniels, famous for her blues and gospel-infused flavours. Dee grew up in Oakland, California, and now shares her time between New York, Vancouver, and the jazz festivals of the world.

Wed., October 1st, 2014

7:30 pm

at Casa Laverock:
4255 West 12th Avenue
Vancouver, BC

Featured Artist:
Dee Daniels



Tickets: \$125 per person
(includes a tax-deductible donation of \$100)

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For more information or to make your reservation, please contact the Vancouver Chamber Choir at (604) 738-6822.

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IMMIGRANT EXPO coming back to VANCOUVER
Career, Education & Settlement Fair for Immigrants

[Vancouver, September 1, 2014] — After four successful fairs in Toronto and the inaugural fair in Vancouver last year, *Canadian Immigrant* magazine and Scotiabank, in association with IDP-IELTS, are proud to present the second Career, Education and Settlement Fair for newcomers to Canada in Vancouver, B.C.

The free, day-long immigrant expo, which will take place on Monday, October 6, 2014, at the Vancouver Public Library (350 West Georgia St.), from 10 a.m. to 5 p.m., aims to help newcomers succeed with a tradeshow of exhibitors including employers, settlement agencies and educational institutes; inspirational speakers; an IELTS master class; an onsite resumé clinic; speed mentoring; and more.

Thousands of immigrants arrive in Metro Vancouver yearly with ambitions for their family's future. However, many have little knowledge of the reality of Canadian living — from continuing education to obtaining employment and getting settled. *Canadian Immigrant* magazine has been a guiding star for such newcomers through its national print and online publications for 10 years. The Career, Education & Settlement Fair, which has been a hit in Toronto for the last four years and launched in Vancouver last year to great success, expands its support of Canadian newcomers with comprehensive interactive sessions packed with useful information.

"After the tremendous success of last year's event in Vancouver, we are excited to bring this event back, with diverse exhibitors, brand-new speakers and more," said Gautam Sharma, Publisher of *Canadian Immigrant*. "This is a chance for newcomers to connect one-on-one with dozens of employers, settlement agencies and colleges, along with other immigrants who are facing similar journeys as they settle into Canada."

Various exhibitor booths will be located in the open, main promenade and lower-level rooms of the amazing venue. The keynote speaker at the fair will be S/Sgt. Baltej Singh Dhillon, who has shown courage and determination in his immigration journey and fight for religious freedom (he was the first RCMP officer to wear a turban while serving his duties), but that's not the only secrets to his rising success, as he will share in his inspiring keynote.

Other sessions will include a presentation on financial literacy for newcomers by Scotiabank, a 90-minute IELTS Master Class, a workshop on the importance of mentorship for newcomers by MOSAIC, an accent reduction workshop by Patrick Byrne of L2 Accent Reduction Centre and more. Information on the fair will be updated regularly at www.canadianimmigrant.ca/careerfair/vancouver.

Space is still available for exhibitors. Those interested can contact: Alla Gordeeva, *Canadian Immigrant* magazine, telephone: 778.558.3397; email: alla@canadianimmigrant.ca.

For more information visit:
www.canadianimmigrant.ca/careerfair/calgary

Like Canadian Immigrant on Facebook:
www.facebook.com/canimmigrant

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▲ Camillia Mahal as Gina in a scene from *Turbulence*.

Universal themes of love, support and teamwork in Soran Mardookhi's *Turbulence*

by ALISON CHIANG

***Turbulence*, a movie about the love between father and daughter, examines the deeper psychological element of the yearning for acceptance and validation at this year's Vancouver International Film Festival. Actors Kamal Yamolky, Camillia Mahal and director Soran Mardookhi want to break from stereotypical expectations by studying the relationships we have with others and the impact our decisions have on those around us.**

Iraqi-born Yamolky, 82, who works as an interpreter and a translator says he was offered the lead role by Soran Mardookhi, who he first met during one of his sessions working with newcomers from the Middle East. Yamolky, like his character Sherzad is a trained electrical engineer, moved to Canada in 1995 and says he has been happy with his newfound home ever since.

"I love this country so much," he says. One of Yamolky's goals is to help newcomers make a positive contribution to Canadian society — and by accepting a role in *Turbulence*, he says he is helping others achieve their dreams.

A tight trio

Mardookhi, 35, was born in Iran and immigrated to Vancouver in 2010. It took the director roughly two years to pen the script. From the beginning, he had Yamolky in mind for the role of the father. Finding the right person for the female lead proved harder. Many women auditioned for the role of Gina.

Turbulence tells the story of a father-daughter relationship. Sherzad, from Kurdistan, and his daughter, Gina, are both trying to fit into mainstream society, while offering support to one another. Gina is struggling with her troubled past, while Sherzad is trying his best to make a home in his new country.

"I didn't say nice things to her, like I said to the others on set — I wanted her to stay in character — and I think it worked. She was the right choice," says Mardookhi.

Camillia Mahal, 34, a Vancouver-born actress of East Indian descent, says she found the role of Gina like no other.

"Gina's a raw independent woman...she's had so many experiences. It's not a mainstream role; it's a very specific role [and yet] Soran was very in tuned and he understood me," says Mahal, who has a number of TV, film and theatre credits to her name.

In response to Mardookhi's directing approach, Mahal says,

"He's so intense, so dynamic. I was working 12–18 hours a day, 2 months...sometimes in soaking ... shoes while the weather was bad."

The politics of humanity

Although Mardookhi says he would like the audience to see "a different side to [the stereotypical] Middle Eastern man," *Turbulence* isn't a movie about the Middle East or politics.

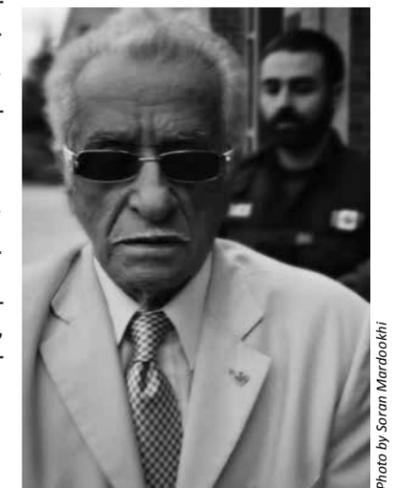
"It's the story about a father and daughter, and how much the father loves his daughter and wants to help her," says Mardookhi.

Mardookhi says he enjoys the freedom of no censorship in Canada, but it has been harder to make movies here. Compared to his native country, where he has over 10 years of experience in the film business and plenty of contacts, Mardookhi says it can be a challenge to get the appropriate funding and people together.

"This movie is made with [almost] no budget, but so many hearts were in it," says Mardookhi, who felt welcomed by the Kurdish community here in Vancouver.

Cast and crew members also took notice of those willing to help.

"I've never seen such a community (as the Kurdish) that opened their doors [to us] ...food, location, drivers. Everyone who



▲ Kamal Yamolky as Sherzad in a scene from *Turbulence*.

pulled together was wonderful," says Mahal.

As for Yamolky while he began to feel more comfortable and grew to appreciate all the hard work involved with making a movie, *Turbulence* is his first and probably last film.

"I don't want to do it again!" says Yamolky with a laugh. ☺

Turbulence is in English and Kurdish with English subtitles. For further information, visit www.turbulencethemovie.com and www.viff.org/festival/films/f1373-turbulence



HORRIFYING "PHRIKE FILMFEST 72 HOUR FILM COMPETITION" INVITES VANCOUVER FILMMAKERS TO COMPETE FOR \$5,000 CASH PRIZE

Vancouver, BC (September 2, 2014) — New Image College is proud to announce the first annual "Phrike FilmFest 72 Hour Film Competition"; a thrilling, no holds barred race which will challenge fledgling and professional filmmakers of all ages to bring their own unique horror-themed short films from script to screen in less than 3 days. Participants will then have the opportunity to vie for a \$5,000 cash prize, the Grand Goblin Award and more, at this year's inaugural "Vancouver Halloween Parade & Expo" on October 18-19, at the Sheraton Wall Centre in downtown Vancouver, where qualifying films from the "Phrike FilmFest 72 Hour Film Competition" will be premiered for the public, and judged by a panel of their peers.

Participants must register no later than October 7th, 2014 and will begin their filmmaking challenge on October 11th when top secret packages will reveal assigned elements such as dialogue lines, scene shots and props which they must incorporate into their 13 minute-or-less spine-tingling horror flicks.

"We chose the word *Phrike* as the moniker for this competition because its meaning is as unique and frightening as the short films we know each participant will deliver," explains John Craig, vice president of New Image College, the festival's primary sponsor. "*Phrike* — pronounced *freak-ee* — takes its name from the Greek goddess of horror, which is meant to inspire and embody the spirit of this competition."

"Vancouver has so much talent, right across the board," says Craig, "from actors to writers to makeup artists to students who want to work in this industry. We're really looking forward to rewarding them for their hard work and creativity by offering cash prizes and scholarships, as well as screening their horror films to the public at the Vancouver Halloween Parade & Expo. It's a Halloween tradition we hope to continue."

Judges at the first annual "Phrike FilmFest 72 Hour Film Competition" will include Actor Doug Jones (*Hellboy*, *Falling Skies*), Creature & Effects Designer Tom Woodruff, Jr. (*Aliens*, *Terminator*), Actor Tyler Labine (*Rise of the Planet of the Apes*), Actor Lochlyn Munro (*Scary Movie*), Executive Producer Rob Labelle (*Motive*, *Watchmen*), Film Critic Thor Diakow (*Breakfast Television*) and veteran Talent Agent Murray Gibson. The public will also get a chance to vote online for their favourite scary short film.

For information on how to participate and register for the "Phrike FilmFest 72 Hour Film Competition":
www.PhrikeFilmFest.com

For information on the "Vancouver Halloween Parade & Expo":
www.VanHalloween.com

Philippine music and dance workshop at Culture Days mirrors past while reflecting present

by CARIME LANE

The Philippine Music and Dance Workshop, hosted by the Multicultural Helping House Society's 55+ers outreach in Richmond, is one of the thousands of free interactive activities offered across Canada for the Culture Days weekend.

Marilou Yodogawa, 55+er's coordinator, says the highlight of last year's Philippine music and dance event was *tinikling*, a familiar dance performed with long sticks of bamboo.

This year they will present traditional songs and dances that are not typically as well known as *tinikling*, among them the Salakot dance.

The Salakot uses a tent-like hat and movements that mimic rice planting to depict the history of poor farmers in the Philippines, explains Yodogawa. Now, she says, there are not as many farmers in the Philippines. The Salakot brings that aspect of their history to life.

Besides being educational, Yodogawa believes an accurate representation of Filipino history is also a means of acknowledgement. For her, this means including the portrayal of impoverished farmers in the Salakot dance is necessary.

Cultural cultivation

Nazanin Shoja, coordinator for Culture Days BC, says one of the main goals of Culture Days is to enable people to pursue culture every day.

"Picking up a paintbrush and painting on a daily basis, or taking a dance class or visiting galleries that you might not have visited before. These are all part of our cultural life, but a lot of people might not consider it," says Shoja.

For the 55+ers, this concept of regularly partaking in culture materializes on Saturdays when they gather to participate in both a fitness class and a mentally stimulating activity, such as an educational workshop.

Yodogawa says the 55+ers group has blossomed since its inception in 2012. The community group is comprised of over 100 members, mainly Filipino seniors but also some members who come from a wide variety of other cultural backgrounds. Yodogawa believes as current members spread the news of the group to their friends, the success of the group will speak for itself.

Events like Culture Days also help to spread awareness of the 55+ers group, says Yodogawa.

"For the seniors, they are mostly in their homes and isolated, so



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

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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.



Photo by Hasan Mamun

▲ Some of the 55+ers and their Salakot hats at the Mother Language Tongue event.



Photo by Nancy Li

▲ Marilou Yodogawa, the radiant coordinator of the Richmond-based 55+ers group.

"It's an acceptance, that's what it is. There's nothing to be shy of in showing that that's a part of the history," says Yodogawa.

Yodogawa also hopes this event will contribute to a well-rounded perception of Filipinos.

"In spite of all the poverty going on in the Philippines, we can still be fun-loving here, and adapt to our surroundings and know that [poverty] not the only way of life," explains Yodogawa.

it's good for the Filipinos themselves to know that there is some kind of event that they can attend."

Mutual appreciation

Yodogawa is pleased Culture Days, in conjunction with the City of Richmond, acknowledges the Filipino presence in Richmond.

Shoja recognizes the part those in the arts and cultural community, as well as other organizers, such as provincial task forces, play in making Culture Days the largest ever voluntary collective participation campaign in the arts and cultural community in Canada.

"Often the arts are taken for granted and there's people that work really hard to make it happen, so [Culture Days] is really developing an appreciation for what goes into creating art," says Shoja. ✍

The Philippine Music & Dance Workshop will be held in Richmond from 9 a.m. to 12 p.m. on Sept. 27 in Classroom 1 at 6910 No. 3 Road. For more information on Culture Days, visit www.culturedays.ca.

Vancouver Tennis Community Rallies for Multiple Myeloma

**4th Annual Chad Warren Charity Challenge
Mixed Doubles Tennis Tournament**
September 30th - October 4th, 2014
Hollyburn Country Club, West Vancouver, BC

The Vancouver Tennis community continues to build momentum in a campaign to raise \$1 million for blood cancer treatments and research in memory of one of their own.

Over 100 players will hit the courts later this month for the 4th Annual Chad Warren Charity Challenge at the Hollyburn Country Club. Last year the tournament doubled the total raised in the two previous years combined, and donated over \$23,000 to the VGH & UBC Hospital Foundation to fund the Hematology Research and Clinical Trials Unit (HRCTU).

Chad Warren was an open-level tennis player and high-performance coach. In 2009, he died at the age of 34 after battling multiple myeloma for years.

"Chad was a great friend... the sort of guy you wanted to spend time with because he made you feel good about yourself," says tournament organizer Sharon Jenvey.

Chad wanted his life to make a difference for others by raising awareness and money to help find a cure for myeloma. Now Chad's colleagues organize this tournament to continue to work toward his goal of raising \$1 million for blood cancer research.

"Chad wanted to provide stable funding for the HRCTU to allow it to do its work for years to come," says Chad's sister, Jennifer Warren. "My family is so grateful to his friends and the Hollyburn Club for keeping his memory alive by supporting his cause with the sport that was such a big part of his life."

The Chad Warren Charity Challenge has helped pushed the total donations made in Chad's memory to nearly \$625,000.

For more information, visit www.chads1million.com

About Multiple Myeloma:

Myeloma is a cancer that starts in the plasma cells of the bone marrow. The cancerous cells multiply out of control, damaging the bones and organs. Between 200 and 250 people are diagnosed with the disease in British Columbia each year. There is no cure.

About the Hematology Research and Clinical Trials Unit (HRCTU):

The HRCTU at VGH is the leading centre in Canada for treating and researching blood cancers such as myeloma, leukemia, and lymphoma. The unit conducts clinical trials of new drugs, making new treatments available to B.C. blood cancer patients sooner than would otherwise be possible. It is funded almost entirely by donations.

Unlocking the archive: Jürgen Partenheimer's encounter with the raven

by SIMON YEE

Words and abstract art work together to show a movement of thought and imagination translated into image at the Contemporary Art Gallery's latest exhibit, Jürgen Partenheimer: *The Archive - The Raven Diaries*, running until Nov. 9. The exhibit features around 20 of the 30 drawings, paintings, and written textual diaries created by Jürgen Partenheimer, Emily Carr University's most recent Audain Distinguished Artist-in-Residence.

Since 1980, Partenheimer has had a distinguished artistic career exhibiting his art around the world including Paris, Beijing and São Paulo. However, he created all of the work currently on display during his three-month residency in Vancouver where he took in the sights and sounds of the city and immersed himself into Canadian and First Nations literature for inspiration.

"Whenever I come to another country, I start to read that country's literature and poetry because I think, particularly poetry, they are the heart of a culture of a country," says Partenheimer.

The Raven as an occasion to create art in Vancouver

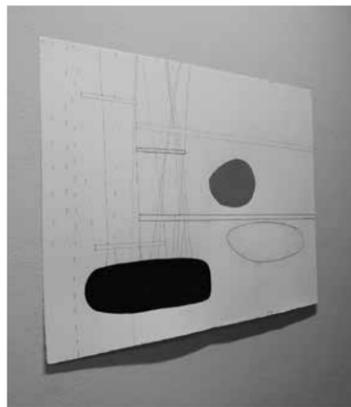
Partenheimer found the *Raven*

Tales, a collection of stories about a powerful and benevolent deity that imparts wisdom through tricks and mischief, to be especially appealing. He recognizes the symbols and morals told in the tales as concepts universally found in many other cultural myths around the world.

"The Raven stands for the second creator. He's the trickster, he's the one who brings culture, and breaks conventions," Partenheimer says.

"In a sense, that is the position of the artist. He also brings culture to the people. He brings it because of his extraordinary imagination and dreams which he translates into images."

Partenheimer's *Raven Diaries* exhibit consists of abstract drawings and paintings, which are interspersed with written



▲ One of the pieces at the Raven Diaries exhibit.

diaries, parables, and short poems, which describe a series of impressions and thoughts. There is a sort of meta-structure: reading becomes a form of identification and imagination, so the text itself can act like a drawing which carries content and relates to the abstractness of the drawings. And what is seen in the exhibit is a dialogue between the two. So although the drawings and diaries are both independent pieces, there is an energy that connects them.

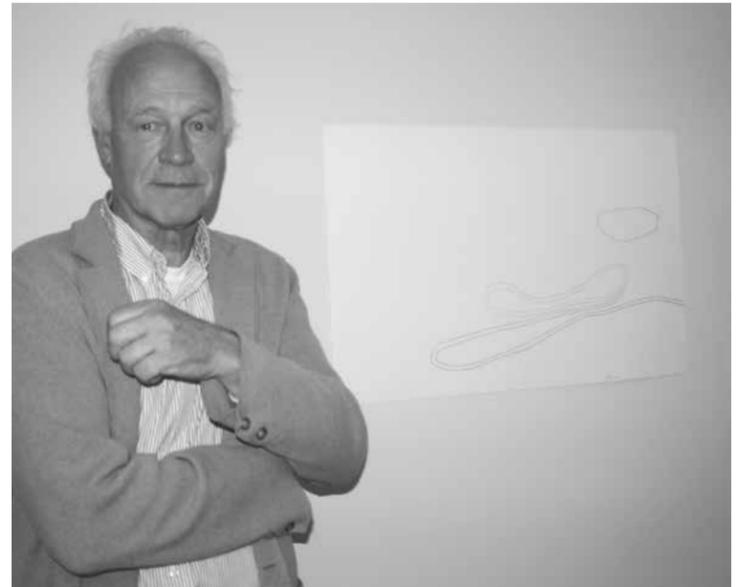
"The exhibit as a whole operates as a body of work. The conversation and dialogue between individual pieces enriches the other," says Nigel Prince, executive director of the Contemporary Art Gallery.

Prince notes the unique style of Partenheimer's recent work.

"Jürgen's work done during his residency is visually very distinctive; it is quite different from drawings and works on paper he has made in the past. Guests and people who know him very well have been surprised, in a good way," Prince says.

For Partenheimer, whether one approaches the exhibit on an emotional or intellectual level, what one takes away from the exhibit depends largely on what one brings to the exhibit.

"A farmer who has never been confronted with contemporary art might walk into the exhibit



▲ Jürgen Partenheimer at his exhibit at the Contemporary Art Gallery.

and completely understand, without telling you why. And some professional art lover might think he understands, but really doesn't understand anything."

The Raven acts as an occasion for social and cultural change indirectly through tricks of man. Likewise, Partenheimer says his exhibit is about presenting a potential revelation, recognition, and appreciation of something within the guests themselves, rather than about making a direct statement.

"These pieces don't talk to you. They don't try to convince you and they don't try to convey a message. They're just there," says

Partenheimer. "The concentration and awareness that go into each piece will emanate from it. So if you are able to read or feel these emanations, then there is a lot you can discover. And if not, you will just pass them by and they will leave you alone." ✎

Attendance is free for both the exhibit and the associated Art Salon discussion on Sept. 27 at 3 p.m. For information about the exhibit, visit www.contemporaryartgallery.ca. For information regarding the Art Salon discussion, visit www.sfu.ca/continuing-studies/events/2014/09/jurgen-partenheimer.

Helping passion find audience: Jordan Abel and the importance of art and publication

by MAGGIE CHUANG

When it comes to ideas and art, the canvas has an important role. This is why Vancouver's Project Space was created to give artists the opportunity to broadcast and display their work to the community. Since 2012, Project Space has hosted their annual Vancouver Art/Book Fair, inviting artists to showcase their work and the audience to interact with them. This year's exhibition includes the work and attendance of Jordan Abel, among others.

His most recent book, *Un/inhabited*, was published through Project Space. In an increasingly digital world that seems to be focusing less on print, Abel insists art and publication are still fundamental.

"Publication has always been important, if only as documentation. The ongoing circulation of the print object is often what gives a project lasting appeals. Working with Project Space has been exceptional!"

At 29 and currently a PhD student at Simon Fraser University, Abel has found his voice through literature and poetry, already having published two books and numerous periodicals. When prompted for the reason and motivation behind his success, particularly at such a young age, his reasoning was simple.

"[I] write to solidify my own understanding on the subject, and write to share that process with others," says Abel.

Solidifying identities

The intent to share and commu-

nicate perhaps takes root in his experiences of growing up in Canada. Abel is from the Nisga'a Nation and has had difficulties identifying as Canadian in the face of their tenuous history. Struggling with committing to a heritage that once denied his own, he faces the question, "If I identify as a Canadian, is this a denial of my Nisga'a heritage?"

This tension and cultural confusion is apparent in his published work. In his first book, *The Place of Scraps*, he calls on the issue of cultural erasure of Aboriginal cultures and how attempts to catalogue and memorialize them may be only advancing their extinction. While he is concerned about the effect of colonialism on his heritage, Abel touches upon a chord of hope as well.

"I would say that the best prevention is dialogue."

Mixing it up to find new meanings

He has taken to dialogue by not only writing and publishing his work, but taking it on stage as well. In capitalizing both mediums, while unsure of the audience's reaction, he hopes for a deeper connection or at least a reference point to enhance the textual element of his work. He feels this approach can be useful in a multi-cultural community. He doesn't look for specific feedback, finding it challenging to gauge successful responses.

"People seem to like my work. Which is probably the most I could have hoped for," says Abel.

That's not to say he doesn't find significance in connection. He emphasizes that the qualities of effective communication can have endless possibilities.

"Good art always created connections for either the artist or the reader. Or both. Those connections are probably essential for how we understand and interact with each other," says Abel.

"Not only does an understanding of arts facilitate empathy toward others, but it also opens up social and cultural understandings that may not have been there otherwise," he says. ✎

Visit Jordan Abel's website at www.jordanabel.ca.

Project Space will present the Art/Book Fair on Oct. 4 and 5 at the Vancouver Art Gallery. Learn more at www.projectspace.ca and www.2014.vancouverartbookfair.com.



▲ Jordan Abel.

"In a lot of ways, *The Place of Scraps* is about how colonialism has attempted to erase Aboriginal cultures. But it's also about how, in revisiting these moments of colonization, we're able to decolonize them."

When asked whether or not there is hope for prevention or preservation, he answered,

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

Bernie, First Nations counsellor

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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.



The power of the microcosm: play about friendship reflects on global issues

by SONJA GRGAR

The interaction between Jewish and Muslim cultures is an internationally relevant and controversial issue that many artists find challenging to address. However, Sum Theatre's Joel Bernbaum and Kayvon Kelly, co-creators and stars of *My Rabbi*, a play that will feature at the Firehall Arts Centre October 7-18, personalize this large-scale issue by placing it in a context of a friendship between two young Canadian men whose respective spiritual journeys alter their bond over time.

Bernbaum, who is Jewish, and Kelly, who is part-Iranian, are close friends, and began writing the play in an attempt to create work for themselves after graduating from Victoria's Canadian College of Performing Arts six years ago.

And though the two have never experienced mutual conflict due to their cultural differences, they wanted to explore what that might be like without creating an overtly political piece.

"We wanted to write a play inspired by our friendship. The politics and the religion and the cultural similarities and differences are all major elements in the piece, but they work as forces on the friendship," says Bernbaum.

A very Canadian quest

My Rabbi features a non-linear narrative that depicts the friend-



▲ Joel Bernbaum plays Jacob whose spiritual journey in the play leads him to become a rabbi.

ship between two lead characters, Jacob and Arya, both before and after they each undertake spiritual quests: Jacob goes to Israel and New York and becomes a rabbi, while Arya travels to Iran to explore his roots.

"In a lot of ways this is a Canadian [search for identity], going abroad to try and find definition through the old world. And when [Jacob and Arya] try to start-up their friendship again ten years later, all of a sudden they are unable to look at each other as a person, but only as a culture," says Kelly.

Both Bernbaum and Kelly wanted to use the relatable dynamic of a friendship between the lead characters to expose the cultural tensions that exist here in Canada, yet are often ignored by the pervasive narrative of the country as a harmonious cultural mosaic.

"A mosaic is shards of material put together: as a whole it is beautiful, however what is not talked about enough is the friction between these shards of culture," says Bernbaum.

Kelly also points out that *My Rabbi* challenges the Canadian

tendency to avoid dialogue on controversial subjects.

"In Canada we have a lot of racism and cultural conflict going on...old world politics are still affecting us here, and that's a very Canadian [tendency] that we just don't feel ready to talk about those things," he says.

Emotional education

Bernbaum and Kelly are the only actors in *My Rabbi*, and they have both relished the challenge of playing several characters in addition to the leads, as well as performing a work they had themselves written.

Director Julie McIsaac was impressed with how the two co-creators made the issue of a relationship between Jewish and Muslim cultures less overwhelming and more relevant to the everyday Canadian experience by observing it through the lens of a close friendship.

She also believes that there is a unique advantage to *My Rabbi* allowing the audience to process complex issues on an emotional rather than a primarily intellectual scale.

"Human beings are emotional creatures...when you place [issues] in a context of a fictional narrative and you add the element of storytelling and emotional engagement, people are more likely to remember the experience and to be affected by it," says McIsaac.

The response the play re-

ceived in its world premiere at this year's Edinburgh Festival Fringe suggests that *My Rabbi* is indeed making an emotional, and sometimes provocative impact.

McIsaac recalls observing several viewers who seemed very uncomfortable because of some of the dialogue in the play, yet who ended up thanking the actors after seeing the entire show and fully grasping its context.

Both Bernbaum and Kelly emphasize that they did not set out to postulate easy solutions to the issues their lead characters face, but wanted to generate questions instead.

"If we have done our jobs right, people will leave the theatre with more questions than they had when they came in. The play isn't the solution, the play is a catalyst for discussion, and that thirst for understanding [can be] the path towards a solution," says Bernbaum.

Kelly wants the audience to feel a sense of culpability for the problems the play explores, and to be moved to contemplate their own solutions to their real life counterparts.

"The question I want to ask the audience is how can we [all] do better," he says. ✎

For more information on *My Rabbi*, visit www.firehallartscentre.ca, and for more on Sum Theatre, go to www.sumtheatre.ca

► "Verbatim" from page 1

lar set of values in the newcomers, independent of their earlier habits of socialization.

Confused about my social future, I started to think about the platitude that it is difficult to make friends in Vancouver. I began to ask people what they thought about this alleged problem. I found out that generally, the next thing people will say about this issue is that it is difficult to talk to strangers here. But this sounds odd to me, as I think that talking to strangers and making friends are quite different things. I come from a place where people rarely acknowledge or talk to strangers, and it is considered weird to smile at them on the street. So for me, it is always interesting to see that people complain about the lack of interaction between strangers here. To me, there is way too much.

I ended up thinking that the issue is not about talking

to strangers at all. Talking to strangers is but one way of making acquaintances, and the difficulty in Vancouver is not about making acquaintances. The difficulty, as a newcomer from another culture, is in finding that group of people who provide you with social support. It is in finding people that you feel connected by strong emotional bonds, so that you can share your deepest sorrows and soaring joys without much hesitation. It is entirely possible to live without those connections here, while having numerous friendly interactions with strangers. Despite its multiculturalism, Vancouver seems to make it difficult for newcomers to form these bonds, for reasons that are mysterious to grasp.

At the end, the fact that people endure this much isolation and loneliness to start a life here proves that there is something extraordinary about this city. ✎

JUBILATION! : A Celebration of 125 Years of Musical Theatre

A Gala Benefit Concert celebrating the 125th Anniversary of Christ Church Cathedral

Saturday, October 18th, 2014 | 2pm & 7pm
Christ Church Cathedral,
690 Burrard St. (at Georgia), Vancouver

Tickets \$25 available through cathedral.vancouver.bc.ca and at the door

From *HMS Pinafore* to *The Book of Mormon*, a special program of some of the best known songs from musical theatre will be presented by some of Vancouver's most celebrated performers, all in honour of the 125th anniversary of Christ Church Cathedral, and to raise funds for the Performing Arts Lodge Vancouver and the 127 Society for Housing.

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PRODUCTIONS PULCHERIE VACCS

Cultural Calendar

September 23–October 7, 2014

by SALENA TRAN

Enjoy the crisp autumn weather by attending exciting new events happening all across the Lower Mainland. There are many family-friendly events this fall so bring the kids and spend a day together that the whole family will enjoy! The annual PumpkinFest will surely delight children, and the Greek Food Festival will be a treat for your taste buds at. With the Vancouver International Film Festival and Word Vancouver, the film lover and the book lover can all enjoy themselves!

Word Vancouver

Sept. 24–28
Multiple Venues
www.wordvancouver.ca
(604) 684-8266

Word Vancouver is back with bigger events and authors than ever before. The largest celebration of literacy and reading in Canada is promising multiple events and authors all over Vancouver. With free book signings and performances, this event encourages and celebrates the wonderful world of books! Get your kids excited about literature by attending Word Vancouver, and show them that reading can be fun for everyone. Visit the website for full schedule information.

Vancouver International Film Festival

Sept. 25–Oct. 10
Multiple Venues
www.viff.org
604.683.3456

The Vancouver International Film Festival is a highly anticipated event by film-junkies and movie-goers. Support Canadian film makers and watch films from other countries at this world-renowned event. The VIFF brings together many people from different backgrounds and celebrates the world of film. Discuss and engage with other supporters in multiple venues across the Lower Mainland. For more information on ticket sales and scheduling, please visit the website.

Greek Food Festival

Sept. 26–28
Hellenic Community Centre of Vancouver
4500 Arbutus St., Vancouver
www.helleniccommunity.org
604.266.7148

Satisfy your Greek cravings at the original Greek Food Festival! With free admission, you can indulge in Greek cuisine. With live music and performances, this event will be fun for the whole family. Each night is filled with different late night activities such as karaoke and Greek night. Enjoy a laugh at comedy night for a few additional dollars. Come celebrate Greek culture and enjoy!

Culture Days 2014

Sept. 26–28
Multiple Venues
www.culturedays.ca
604.681.3535

Living in Vancouver, there's so much diversity in our population. Now with the annual Culture Days Festival, you can experience and

celebrate different cultural backgrounds with live entertainment and hands-on activities! With many different events happening all over British Columbia, this festival will appeal to a wide range of people from different areas of the province. For full scheduling information, please visit the website.

Vancouver Opera Presents: Carmen

Sept. 27–Oct. 5
Queen Elizabeth Theatre
630 Hamilton St., Vancouver
www.vancouveropera.ca

Enjoy the wonderful live performance of Carmen as presented by the Vancouver Opera. Taking place in Spain, this sensual classic will fill the theatre with song and dance from the classic movie. The energy from the cast will entrance the audience creating an unforgettable night of song. This live performance will be performed in French but will include English translations above the stage. For ticket pricing, please visit the website.

Safar Gala Show

Sept. 27, 8 p.m.
Norman Rothstein Theatre
950 W. 41st Ave., Vancouver



▲ Pumpkins from last year's successful PumpkinFest.



▲ Lulu Sabongi of Brazil performs at Safar.

www.safarconference.com

Revel in Middle Eastern song and dance at the Safar Gala Show of Middle Eastern dance. This event includes multiple star performances and dances, such as belly dancing. The Safar Gala Show includes performances by special guests from Brazil, the USA and other parts of Canada. This event celebrates Middle Eastern music and culture. Celebrate and learn more about the Middle East as you enjoy the performances. For ticket information, please visit the website.

The Art of Leadership Conference

Sept. 30, 8:45 a.m.–4:30 p.m.
The Centre
777 Homer St., Vancouver

www.theartof.com/leadership-vancouver-2014

Want to be inspired by world-renowned authors and leaders? This event is for you. The Art of Leadership Conference brings thought provokers and leaders to the public. The Art of Leadership allows the public to network and engage in conferences that will inspire and allow access to information about the corporate world. Multiple speakers will be at the conference including Olympic gold medalist, Hailey Wickenheiser. For more information on ticket pricing, please visit the website.

Vancouver Book Fair

Oct. 4–5, 1–7 p.m.
UBC Robson Square
800 Robson St., Vancouver
www.vancouverbookfair.com

The Vancouver Book Fair is back with rare books, collectible books and all sorts of other books! This event will attract book lovers from all over British Columbia. Interact with others as you shop around for all things book related! The Vancouver Book Fair is for book collectors and those who want to experience something different and new. For more information, please visit the website.

PumpkinFest 2014

Oct. 4–5
West Vancouver Community Centre
2121 Marine Dr., West Vancouver
www.westvanpumpkinfest.ca

Bring the whole family out for the annual PumpkinFest! This two day event includes the Harvest Dance and the PumpkinFest for the whole family to enjoy. Having families in mind, this event includes scavenger hunts, scarecrow competitions, face painting and so much more! Enjoy autumn with the whole family, and come out for all the fun activities. The PumpkinFest will also include appearances from the Vancouver Police Dogs and the West Vancouver Firefighters!

Water's Edge Day

Oct. 5, 10 a.m.–5 p.m.
Vancouver Maritime Museum
1905 Ogden Ave., Vancouver
vancouvermaritimemuseum.com

This family-friendly event celebrates sustainability and earth-friendly ideas! Water's Edge Day celebrates all things to do with the Vancouver shoreline. With boat tours, kayaking, and canoeing in First Nations canoes, this event will be fun for all ages. Water's Edge Day hopes to raise awareness about the importance of sustainability through fun and interactive activities for kids.



Photo courtesy of the artist

Lost in translation: exploring failure in communication through art

by NAOMI TSE

Failure of communication is the theme of the Access Gallery's newest exhibit, *Far Away So Close Part One*. Six emerging Canadian artists will be featured in the exhibit including Erdem Taşdelen, whose piece *The Conduit* explores the subjective nature of meaning in handwriting analysis.

The exhibit aims to explore the way that meaning is interpreted and translated. Kimberly Phillips,

"It's fine because it's an art project, and I can see what kinds of unexpected things can come from it," says Taşdelen.

He explained his piece emphasized the physical form of language and words, instead of just the verbal aspect.

The project is 21-pages of handwritten reports, now on display for *Far Away So Close*, and it is a work meant to be read. However, he doesn't expect gallery visitors to read all of it though.

"I'm ok with whatever people take away from it," says Taşdelen.

“ [Failure is] fine because it's an art project, and I can see what kinds of unexpected things can come from it.

Erdem Taşdelen, artist

the gallery's curator, says she was interested in dealing with issues on distance, intimate relationships and communication. Phillips presents the desire to communicate as a "quixotic gesture" where one is bound to try but ultimately fails.

Examining handwriting

To create *The Conduit*, Taşdelen found two professional graphologists online, one in Toronto and one in Cambridge, UK. Taşdelen conducted an experiment where he sent both graphologists a sample of his handwriting, and then requested they send their report back to him in their own handwriting. Subsequently, Taşdelen sent each report to the other graphologist to be analyzed.

"The analysis turns on itself," says Taşdelen, who calls the process a meta-analysis.

Through this process, the graphologists are put in a contrary position where they are being analyzed instead.

Phillips points out Taşdelen's work relates to the theme of failed communication because it explores how personality can be interpreted based on a single factor, in this case, handwriting.

Taşdelen says he had an idea of what may happen with the project, but he accepted the possibility of failure.

"We can treat the gallery as a space for reading, and it's not just about the visual experience."

Self presentation

When asked about the theme behind his works, Taşdelen explained he was interested in how people define themselves, and how different cultures encourage individuals to present themselves to the world.

"Most people have an image of themselves that they present, and everyone puts on roles all the time," says Taşdelen, who was always conscious of how he was perceived by others.

Taşdelen's father was a diplomat and growing up the family moved around frequently. As a result, he has lived in Switzerland, Germany and Turkey. Six years ago, he moved to Vancouver in order to earn his master's degree from Emily Carr University.

"Every time I moved, I had to perform a different self," says Taşdelen, who is Turkish.

According to Taşdelen, he has never lived in the same place for more than six or seven years. So every time he moved, he had the opportunity to create a new self again. His ideas about performing the self are the residue of his frequent moving experiences, and this in turn has influenced some of his work.

Currently, Taşdelen is in Istanbul for a solo art show featuring his work on left-handedness. In addition to creating art, he also teaches at Emily Carr University.

Far Away So Close Part One will be open until Nov. 1 at the Access Gallery. Part two of the exhibit focuses on the desire to engage in politics and the inability to be heard. Part three is about the desire to connect with the natural world and ultimately feeling distanced.

For more information, please visit www.accessgallery.ca/current.



Photo courtesy of the artist

▲ Erdem Taşdelen, *The Conduit*, Handwriting samples and analysis reports in vitrine (21 sheets) 269 x 78 x 95 cm (106 x 31 x 37.5 in.), 2013.

Street Photography by Denis Bouvier



Alexandra Park

© 2014 Denis Bouvier | denisbouvier.com

Sunset at Alexandra Park is indeed beautiful. Located along Beach Ave. at Bidwell St. across from Vancouver's English Bay, this charming little park has been part of Vancouver's history since the early 1900's. The sun is shining through the Hayward Bandstand, built in 1914 and celebrating its 100th anniversary this year.

Concerts at Hayward Bandstand stem from the days before radio broadcasts and provided a pleasant way for the public to enjoy music. On Sundays, in the early 1900's, only religious or military music could be played as was dictated by the Vancouver Moral Reform Association.

On July 13, 2014, to celebrate the bandstand's centennial, you could hear what was probably played on days other than

Sundays: marches, ragtime, polkas, waltzes and opera favourites popular in the 1900's.

Bandstands were prevalent in parks in those days, and constructed with very flat ceilings to project the sound out. Today, Hayward Bandstand is the last of its kind in Vancouver.

Alexandra Park also has a strong connection with Seraphim Joe Fortes. Joe was a Black man born in Trinidad. Named Seraphim for the highest rank of angel, Joe lived up to his birth name and was named Citizen of the Century by the Vancouver Historical Society in 1986. He became a Vancouver legend known to all strata of society. He was Vancouver's first official lifeguard, swimming instructor and special constable to keep law and order at English Bay. He taught 3 generations of Vancouver

children how to swim and is credited with saving at least 26 people from drowning. He died on February 4, 1922; 3 days later, 10,000 people lined Dunsmuir, Granville, Hastings and Main Streets for his funeral procession and schools all over Vancouver observed a 5-minute silence.

A water fountain was erected in Alexandra Park on the beach side, straight down from the Hayward Bandstand, to commemorate Joe. It was designed by sculptor Charles Marega, who sculpted the Lions at the entrance to the Lions Gate Bridge. It's a low fountain designed for children with the inscription: "Little Children Loved Him." For years Joe lived in a simple wooden framed house on the beach side of English Bay. As houses were being cleared from the beach, the city saved Joe's

house and moved it to the east side of Alexandra Park at the foot of Bidwell St. where he was allowed to live for the remainder of his life. The house is no longer standing.

Finally, at the corner of Bidwell St. and Beach Ave. in Alexandra Park is a spectacular red oak tree, estimated to be 100 to 110 years old. It's just opposite from where Joe's house used to be. Last year on September 21, 2013, it was inaugurated as Vancouver's PoetTree by Canada's Poet Laureate Fred Wah. This was part of an event sponsored by TreeKeepers, a Vancouver Greenest City 2020 program encouraging residents and businesses in Vancouver to plant trees to help grow the urban forest and improve the environment.

The concept of the PoetTree is to combine cultural expression

and environmental appreciation. During its inauguration, a rope holding poems was tied to the tree in a fashion that would not injure the tree in the slightest way. It's a style used in Japanese temples and shrines to honour particularly old and venerable trees.

It is a place where one could be inspired to write poetry looking at the spectacular red oak tree and out to English Bay. It could be an appropriate place to write a poem about the Hayward Bandstand or certainly Joe Fortes.

A rare picture of Joe's beachside house with him on the porch: www.flickr.com/photos/heritagevancouver/8568816275/in/photostream/

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