

Of memory and  
the (inner) child  
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# The Source

forum of diversity

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## Verbatim

From Montréal to Vancouver:  
A quest for identity

by CHEYDA HARAMEIN

In February 2015, at the age of 55, I moved to Vancouver. Yes, I was fleeing winter but I also had a desire to better understand my own country. I had always wondered why Canada did not feel united as the United States does. Or was I the one feeling all broken up?

The question of identity had always called out to me. Born in Switzerland, of an Italian mother and an Iranian father, I arrived in Montréal in 1964 when I was four years old. In those days Nutella was only to be found in a single European pastry shop in the Côte-des-Neiges neighbourhood and Oka cheese was considered a luxury. In grade school, I was the only foreigner with an odd-sounding name. Nowadays it's more than likely to be the opposite!

So I lived 45 years in that city while I saw it become the harmonious multicultural metropolis that we know today. Expo 67, successive waves of immigration and the legendary warm welcome of the Québécois played a large role.

Besides, living half a century in a province that does and does not want to separate from Canada, that is also searching for its place and identity, leaves many impressions and questions to be answered. So I made a five-year detour to Acadia, a region without frontiers, but whose identity is one of the strongest I know of.

### First impressions

What first strikes you upon arriving in Vancouver is the beauty of the location, but also the enormous contrasts between rich and poor. The staggering number of street people gave me quite a shock!

It also feels weird to see entire neighbourhoods with Chinese-only signs. I must say it bothers me, as if it were a rejection of the host country.

See "Verbatim" page 6

## East and West:

# Juggling cultures and family ties

by ALISON CHIANG

**For some, strong family ties help navigate multi-ethnic cultural identities through thick and thin.**

As David Ng of *Love Intersections*, a multicultural film project that talks about language, love and diverse communities, and local poet Renée Saklikar explain, family is at the heart of their stories about unique upbringings and the change they'd like to see.

### A normal life?

"I was who I was. My family kind of went along with it – not to say it

was smooth sailing. We had conversations along the way and I had a lot of support around me," says Ng, "co-conspirator" of *Love Intersections*.

Ng, 29, says he always knew he was gay. He was comfortable with his sexuality and didn't feel the need to come out.

"Being a gay Christian Chinese-Canadian has had its challenges and being a part of an advocacy organization [in school] was a really empowering thing for me, and that's why I got interested in women's studies and the anti-oppression movement," says Ng.

He completed his undergrad in women's studies at Simon Fraser

University and graduate studies in social movement building at the University of Cape Town, South Africa.

Ng's mother was born in Cranbrook and his father came to Canada at the age of 15 – both are of Hong Kong ancestry. Ng has always had a strong relationship with his parents – something he says he's forged since he was 13 or 14 years old.

"They wanted the best for me, to lead a normal life. My attraction to the same sex kind of threw that out the window," says Ng.

Ng also acknowledges the unique situation: "the norm was

Chinese" when he was growing up in Vancouver in the 1990s. He says half, if not more, of the student population at his high school were descendants of people from Hong Kong.

"My grandmother and aunts have been living here for over 50 years and barely speak English. There are a lot of places where people speak [only] Chinese. The numbers do make a difference and I don't think that's a bad thing," says Ng.

### Changing lenses

During his time as a student at

See "Family Values" page 11

## Also in this issue

Lunar New Year traditions seen through Chinese folk art  
Page 8



Celebrate Valentine's to the rhythms of Bhangra  
Page 10



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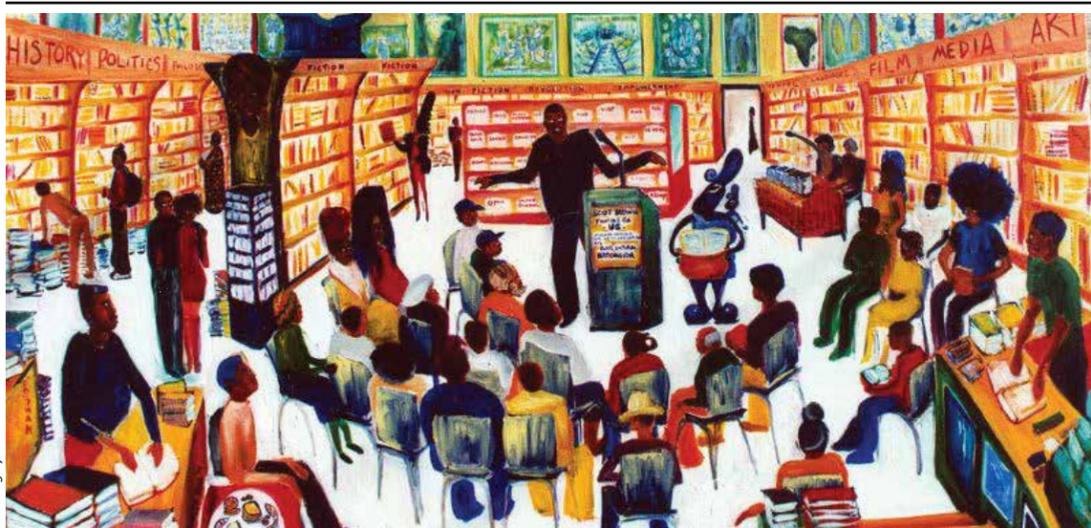
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# Community Profile



Painting by Zeel Harris

## Race Literacies: Giving the spotlight to Canadian black scholars

by NAOMI TSE

Although Canada has a multicultural policy, not all perspectives are represented equally in literature. Annette Henry, a professor at the University of British Columbia (UBC), has launched a speaker series highlighting Canadian black scholars to provide viewpoints from a black perspective.

The series aims to change conversations about the presence of black people.

### Addressing issues from a black perspective

Henry, who originates from England, has been teaching at the university level since 1992. She moved to Vancouver in 2010 to work at UBC as the department head of Language and Literacy. After being at UBC for a few years, Henry realized that nobody talked about race and that there were people who were interested in issues surrounding black people in their community.

"Whenever you mention something about race, people freeze up," says Henry.

With this in mind, Henry asked for some funding to bring in Canadian black scholars. She says that the kinds of questions that black scholars address may be different and she feels that all versions of the story should be told.

Henry explains that when there were black speakers coming to speak at the university, they were usually from the USA. She notes that, although the experiences of black people from America may be similar, she was concerned that these speakers may give Canadians the opportunity to think that the issues they addressed did not happen here in Canada.

"People don't seem to think that racism happens here," says Henry. "We don't hear so much about racial profiling because of the smaller black population here."

She also says that it is easy to live in Vancouver and not see black people compared to places like Toronto or Montreal where there is a slightly higher population of blacks.

### Improving exposure for black scholars

Besides teaching at UBC, Henry also does research on analyzing

demics, decide what themes and topics they would like to cover. The goal is to have students gain a better grounding of the black presence in Canada and improve their frameworks for looking at black people. Furthermore, Henry wanted to create a space through these events where black students would not feel marginalized. "I want [black students] to feel that there are courses that address their lives and that they have a voice," says Henry.

Henry says there is still a huge lack of black scholars in educa-

"I had this idea that I wasn't sure would fly, but it's been soaring!"

Annette Henry, Head of the Department of Language and Literacy Education

policies in B.C., black feminist leadership, black issues and the life history of black women in Vancouver. As there is no substantial research on black students, she also intends to conduct research on them in the future. Moreover, she hopes that this speaker series will be able to shed more light on the experiences of black people.

"There is an absence of understanding the black presence in Canada," says Henry.

Henry says she lets the speakers, who are distinguished aca-

demics, decide what themes and topics they would like to cover. She feels that those who are in a position to hire professors should think about a larger diversity in race. She also believes that professors should put more thought into what kind of authors are included in their course outlines since they are usually Caucasian authors and black perspectives aren't covered.

The Race Literacies events have been well received to date, with the first two happening late last year and a full house each time.

"I had this idea that I wasn't sure would fly, but it's been soaring!" says Henry. "That's what a university is about: a place where you're expanding your horizons. You come in one way and you leave changed."

The next event in the Race Literacies series will be at the Lin Institute for Global Issues at UBC on March 1 at 2 p.m. Professor Malinda Smith (Political Science, University of Alberta) and professor David Austin (Humanities, Philosophy and Religion, John Abbott College) will be speaking. ✉



Photo by Martin Dee

▲ Annette Henry, organizer of the Race Literacies series.

For more information, please visit [www.facebook.com/Black-Canadian-Scholars-Series-463512377166211/](http://www.facebook.com/Black-Canadian-Scholars-Series-463512377166211/).



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# Making sense of migration's forces

by NICOLE FINDLAY

The mass migration of Syrians fleeing their war-torn country has forced the international community to act urgently in response to the crisis. A panel of five Vancouver scholars and writers will contribute their perspectives and research on the issue in the discussion *Migration or Escape: Journeys to Sanctuary* on Feb. 11 at 7 p.m. at the Djavad Mowafaghian World Art Centre, Goldcorp Centre for the Arts.

"I hope the panel event provides information and sourced knowledge and perspective on the current global context of those seeking better lives, whether they be labeled a refugee, asylum seeker, economic migrant and/or immigrant," says Phinder Dulai, one of the event's organizers.

## A broader perspective

Dulai co-organized the event with Am Johal, director of Simon

Fraser University's Vancity Office of Community Engagement. David Chariandy, Simon Fraser University's associate professor of English, will moderate the discussion.

"The idea behind this event was to broaden the dialogue to include artists and scholars who are not necessarily working in migration law or policy, but who have studied migration in critical ways," says Renisa Mawani, associate professor of sociology and chair of the law and society program at the University of British Columbia.

Dulai contends that recent mass migrations are often the unintended result of geo-political conflicts caused by globalized economies and capitalism.

The experiences of the migrants and refugees most impacted by past injustice and current politics are overlooked and undocumented. *Migration or Escape* is an attempt to remedy that.

"To tell this is to begin a journey to know this person and have a deeper connection. With that, hopefully a reciprocity of compassion and empathy will come," says Dulai.

## Examining the legacy of legal histories

Renisa Mawani, one of the panelists and a legal historian, researches how forgotten past conflicts reverberate in the present. In her presentation Mawani will discuss how past migrations continue to influence the present.



Her book *Colonial Proximities* examines the impact of 19th century Chinese migration to British Columbia at a time when Canada was forcing indigenous peoples from their land. She says the two movements occurred simultaneously but are documented as separate and distinct events. The book examines how Canada's immigration policies and laws contributed to indigenous displacement and the "cross-racial encounters" that occurred in British Columbia at that time.

A second book, *Across Oceans of Law*, focuses on the fate of the steamship the Komagata Maru that carried Punjabi migrants to Canada's shores in 1914.

"This book focuses on the movements of law and radicalism across the British Empire, from Hong Kong to Canada, India, and South Africa," says Mawani, who is also an associate professor of sociology, at the University of British Columbia.

Marwani's work also asks larger questions such as how global capitalism, colonialism and imperialism result in the displacement of people from their homes. She looks at the impact of policies that contribute to the resettlement of refugees on indigenous peoples' ancestral lands in Canada. These present-day policies meant to resolve a pressing issue can also sow the seeds of future conflict.

"Crises around migration are as old as the nation state. They emerged with the drawing of maps and borders," says Mawani.

The legacy of colonialism and imperialism combined with present-day global capitalism can create untenable living conditions. Civil wars, environmental contamination and exploitative work conditions can result in migration for survival.

"We often think of movement as a choice. But people are often forced to leave their homes against their will," Mawani explains. ✍

For more information, please visit [www.sfu.ca/sfuwoodwards](http://www.sfu.ca/sfuwoodwards).



▲ Renisa Mawani, associate professor of sociology at UBC.

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## BRIGHT BLUE FUTURE

Written by Sean Harris Oliver

*Arianna and Alexandra are a live-in couple whose relationship is on the rocks. When Carston, Arianna's former boyfriend-now-gay best friend, arrives for an unexpected visit, a fun night out quickly gets heavy. Drugs, booze, and a cute club take-home named Josh push the party - and the partiers - past their limits, and there will definitely be hell to pay in the morning.*

*Bright Blue Future* is set in Victoria BC during the global economic recession of the late 2000s. The story takes place over the course of a Saturday night as four twenty-somethings navigate a substance-fueled evening rife with feelings of inadequacy, sexual tension, and fear of the impending future.

## DEVELOPMENT HISTORY

*Bright Blue Future* has been featured in the Playwright Theatre Centre's Writer's Colony, the rEvolver Festival's Playreading Series, was shortlisted for the 2014 American Actor UK Playreading Festival, and was a finalist of the 2013 Theatre BC Playwriting Award. *Bright Blue Future* is playwright Sean Harris Oliver's first play. His second, *The Fighting Season*, recently won the Georgia Straight's Critics Choice Award and the Cultivating the Fringe Award at the 2015 Vancouver Fringe Festival.

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## Left Bank



DERRICK O'KEEFE

# Time for 'The Forces of Yes' to awaken in B.C.

The BC Liberals suffered a blow in by-elections last week, losing a riding they had previously held in Coquitlam Burke Mountain.

The NDP's Jodie Wickens picked up that seat in the Legislature, winning a close race that included a strong showing from the Green Party's Joey Keithley.

The NDP also easily retained their traditional stronghold of Mount Pleasant in Vancouver, with newcomer Melanie Mark winning in a landslide. Mark is the first Indigenous woman to ever be elected to serve in the provincial legislature. What an outrage that it took so long.

These by-election defeats can't have come as much of a surprise to the B.C. government. By-elections tend to favour opposition parties, after all.

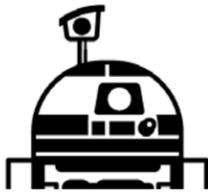
no. It's about fear of change. It's about a fear of the future."

Premier Clark even lumped in critics of the Trans Pacific Partnership with the so-called "forces of no." Although she charges her opponents with being afraid of our glorious LNG-fuelled future, it is Clark who is wielding the weapon of fear, making out like anyone who stands against her agenda is acting in bad faith, or trying to kill the economy. In this way she uses the force of fear for dark ends, obscuring necessary debate about the economic and ecological risks of her LNG gambit.

Her first order of business seems to be to frame the NDP as the head of this "forces of no" strawman. From her point of view, such a framing was key to

Join the

# #FORCESOFYES



Other forms of opposition, outside of the electoral arena, do however appear to be causing more serious concern for this government.

Take, for example, the growing number of groups opposed to liquified natural gas megaprojects in the province. LNG, if you recall, was of course the much hyped centrepiece of Christy Clark's successful campaign and surprising election win in 2013. Touted as a trillion dollar industry that would bring tens of billions to public coffers as early as 2015, Clark's LNG promises are now both behind schedule and greatly reduced in scale.

Even with low global gas prices and a glut of supply, Clark and the Liberals have continued with their laser focus on LNG boosterism. Last month, the premier's discourse turned to the dark side when questioned about the Lelu Declaration signed by First Nations and allies against a proposed LNG facility near Prince Rupert.

As *The Tyee* reported, "The formal declaration to oppose a key component of Petronas's \$36-billion LNG project capped a two-day Salmon Nation Summit in Prince Rupert, where around 300 hereditary and elected First Nations leaders, scientists, politicians, commercial and sport fishermen, and other northern residents came together to defend wild salmon from the company's Pacific NorthWest LNG project."

Clark's response was dismissive, labelling her critics "the forces of no."

"There are people who just say no to everything, and heaven knows there are plenty of those in British Columbia...I'm not sure what science the forces of no bring together up there except that it's not really about the science...It's not really about the fish. It's just about trying to say

stopping Adrian Dix last election, especially after the NDP's belated stand in opposition to the Kinder Morgan pipeline. Taking a longer view, her framing is perhaps even more reminiscent of Glen Clark's polarizing description of opponents of forest industry practices as "enemies of B.C."

But the Premier Clark of 2016 is playing a dangerous game with this rhetoric.

First, because environmentalists and First Nations asserting their traditions rights are no longer marginal political actors in B.C. New coalitions, more diverse than ever, have been forged in the pipeline battles of recent years.

Secondly, there are positive signs the BC NDP will not allow itself to fight the next election on Christy Clark's rhetorical ground. After the debacle of 2013, the party seems to have an increased awareness that the best defence against these "forces of no" smears is a good offence: a series of concrete, substantial proposals to decrease inequality, to create "green jobs," and to build more energy efficient homes and communities.

The Canadian Centre for Policy Alternatives cleverly responded to Clark's remarks by inviting supporters to join "The Forces of Yes" ([ccpabc.ca/forcesofyes](http://ccpabc.ca/forcesofyes)), pointing out all the good ideas the BC Liberal government has refused to say yes to over the years.

B.C. desperately needs a legislature where the majority of political forces say yes to affordable child care and post-secondary education, yes to a real poverty reduction strategy, and yes to a rapid transition to renewable energy.

The Resistance in this part of the Galaxy has been scattered and weak for years, but there are signs it is awakening to finally defeat the BC Liberal Empire. ☞

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MARCH 5th, 2016

## Call for Nominations

The *Shakti* Awards were founded in 2000 in honour of International Women's Day, celebrated around the world on March 8<sup>th</sup>. The *Shakti* Awards recognize and honour women who have displayed *Shakti*-strength and energy, in their community, locally or globally. *Shakti* is the mother Goddess, the source of all, the universal principle of energy, power and creativity and represents the dynamic forces that are thought to move through the entire universe. Not only is *Shakti* responsible for creation, it is also the agent of all change.

The accomplishments of the women amongst us represent an inspiring account of positive social, cultural and economic change in the world. The *Shakti* Awards are an opportunity for us to recognize these women and share their vibrant stories.

### Categories:

- ♀ Academic Achievement Award (High School or University/College student)
- ♀ Public Service/Volunteer Award
- ♀ Business Entrepreneur Award
- ♀ Sports and Recreational Award
- ♀ Resilience Award

### Nominee Information

- Name
- Age
- Address, phone number(s) and email
- Name, phone number and email of nominator

Brief summary of reason for nomination - how the nominee's accomplishments relate to the stated criteria, the impact of their role and why they should be chosen to receive a specific award. (Maximum of two pages)

Deadline: February 15th, 2016

Email: [shaktisociety2000@gmail.com](mailto:shaktisociety2000@gmail.com)

Please note that all recipients of the awards should be available to attend the *Shakti* Award Gala in Surrey, B.C. on March 5th, 2016.

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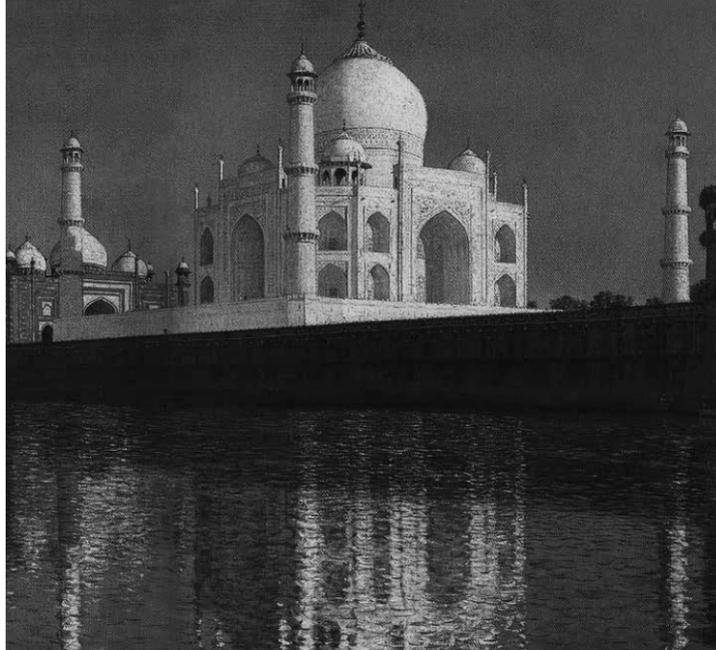
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### Postcard from India



## The Taj Mahal – Stepping into pure wonder

Like a number of awe-inspiring experiences, coming face-to-face with the Taj Mahal is finally reaching the front of the winding line from which you couldn't glimpse the attraction. Unlike others, this is quite intentional.

From the time you reach the public entrance at the traffic roundabout until you step under the red sandstone gateway arch, the Taj Mahal is hidden – a veiled bride. Ever so slowly, as though focusing through a telescope, the marble façade imposes itself a little more with each step in the hollow darkness of the cavernous blinkers. Then, at last and all of a sudden, the onion-like dome, manicured gardens and the four surrounding minarets austere command your entire presence of mind as you step across the breach.

This phenomenon is achieved by the architectural ingenuity of the Southern Gate, which siphons your attention along the arched hallway toward the mausoleum, making it seem farther away at first, then astoundingly near.

In its probably greatest aesthetic feat, the Taj Mahal never appears the same; the marble warmly embraces the dawn's fog, is crisply reflective at mid-day and is ghostly pale-blue under the moonlight.

Unless you keep your eyes closed, as you walk through the corridor, a sense comes over you – an indelible emptying of thoughts, a stilling focus and an evaporation of worldly concerns. It makes the mausoleum a spiritual experience, not unlike being ensnared by a portrait's stare.

Art reflects life but can also remind us of what is essential, but sometimes forgotten, in life. Modernity's approach to

“The Taj Mahal never appears the same.

boredom, for instance, could do with a lesson. Whether at the doctor's office or a favourite restaurant, sitting about is no longer downtime but instead spent swiping, double tapping or in some other state of digital distraction. The gateway to our inner-self is, in this way, demolished by deceptively productive-feeling crevices, each giving way to another until the arch crumbles.

The gateway's prominence – one must enter through it – tells me such addiction to thought has always gnawed at human minds, and to see the



▲ The Taj Mahal seen through the Southern Gate.

Tour guides recount, as you stand in the bare courtyard before the gateway, how it represents a boundary between the worldly and the ethereal, the external and the internal. For, as wondrous as the objects themselves are, the manipulation of your mind is what elevates this tomb from a remarkable building and shrine to unforgettable art.

Taj Mahal any other way would be to miss it entirely.

By the same token, it needn't be one of the Seven Wonders of the World waiting on the other side. In the midst of the quiet mind, surprising gifts are to be found: splendour in the oft ignored and the joys of boredom reinstated. ☞

CARL DEMSEN

# Merging political philosophy and film

by FLORENCE HWANG

**When filmmaker Charles Mudede read Russian novels, one key question stuck with him – the question of morality, a predominant theme in this type of literature he studied. Today, he is merging political philosophy and film to engage people to think about the nature of human morality.**

On Feb. 18, Mudede will lead, *The Cinema of Human Morality*, a narrated tour using poetry, politics and the environment as tools to examine questions of morality and the human condition, as part of Western Front's *Scrivener's Monthly*.

## Looking for a wider sense of morality

Mudede thinks morality is a big subject in the anthropological sense. He is conducting an inquiry into the nature, or the true core, of human morality, using film to say exactly what it is, what it does and how often it is misrepresented.

"When I watch films or when I read something, I'm always looking for signs of what we think about what morality is against what I think it is, so I'm presenting my opinion, but I'm making an informed opinion," he explains.

Instead of referring to obscure texts, he refers to more accessible mediums for audiences. In his presentations, he likes to use images and present films as he sees it, giving the viewer a sense of adventure of travelling to an

island and the events that happen before they arrive at the destination.

"By the time we get there, we should be able to say what it is or what the island is like and therefore have less confusion about the subject," he says.

“When I watch films or when I read something, I’m always looking for signs of what we think about what morality is...”

*Charles Mudede, filmmaker and political philosopher*

He feels that the United States is confused about the concept of moral majority.

The Zimbabwe-born filmmaker, who spent most of his life in the United States, thinks the Americans' version of morality is essentially family values according to their specific experience of the world, which is very limited.

"They see themselves as being moral because they emphasize the importance of family, going to church and things like that. They think that makes you moral. They've taken control of the word," says Mudede, who has written for *The Stranger Weekly* in Seattle for the past 15 years.

In 2013, he began to think about human morality. The European migrant crisis drew his attention to the subject as some (in even many) of the migrants were stateless subjects. He refers to related readings from two important philosophers, Hannah Arendt and Giorgio Agamben, both of whom

argue statelessness deprives the subject not just of rights, but of their humanity and therefore can be killed without consequence.

"But what I was trying to argue with these two readings, is that statelessness does not mean you have no rights, [it means] you

don't need politics to ground your rights as a human being. If this is the case, then where do your rights come from?" he says.

## Images of morality

By using film, Mudede feels he can show what he's thinking.

"Images are powerful. Film tends to be a language that draws people in," he says.

He also draws on Baruch Spinoza, the Dutch-Jewish philosopher who wrote *The Ethics*, who views the body as a foundation for the human universe – essentially an emotional universe. Mudede imagines the human universe as a moral one and founds it on the basis of the body.

"I just doubt that anybody would want to read Spinoza's *Ethics*. It's a wretchedly difficult book. That would have been the worst kind of lecture in the world," he says.

He draws on examples from popular films such as *Star Wars*. He sees that film as having a moral universe struggling between good and evil forces, but the film still positions those forces to be external to the characters.

"To me, that is the problem. What I'm trying to do is the reverse," says Mudede.

He refers to the German philosopher Ludwig Feuerbach, who wrote *The Essence of Christianity* in the 1860s. In the book, Feuerbach tried to show that what people attributed to God were really abstractions of their own making.

"We say, 'I want to thank God for giving me the ability to run fast,' or something like that. No, it is actually in you. There is no force outside. I'm doing that similar thing but now for morality," says Mudede. ☞

For more information on *The Cinema of Human Morality*, visit [www.front.bc.ca](http://www.front.bc.ca).



▲ Filmmaker Charles Mudede.

## ► "Verbatim" from page 1

I have been very surprised by the warmth of the citizens of Vancouver as well as by the number of French immersion students. It's certainly the first time that I feel that bilingualism (English-French) is accepted! Several Anglophone parents told me that Canada was a bilingual country and so it was important that their children learn French. Wow! This is totally ignored in the eastern part of the country!

## Goodbye preconceptions

For 50 years so many notions have been hammered into my brain, for instance, that English Canadians don't like us. A young Vancouverite expressed to me that they were told the opposite, that Francophones

disliked them. Why do we keep repeating these falsehoods on both sides?

One day, at the bakery while chatting about philosophy, I got a hug from the young employee who was touched by my words! I was stunned! That had never happened to me in 50 years of living in eastern Canada. A few days later I got yet another one from an employee in a different store.

Goodbye to my preconception of Anglophone coldness.

## From multiculturalism to interculturalism

Recently my father told me that he thought that I was integrating well in British Columbia and that I had gone from multiculturalism to interculturalism. I was profoundly moved because in the word "inter" there is openness to

others, communication, sharing – values that are the cornerstone of my life and passions.

I feel Canada is making an important course change with Justin Trudeau's recent election. There seems to be a real will to reflect the cultural mosaic of the country while giving back, finally, their rightful place to the First Nations. As for Québec, will it stay, will it go? Go figure!

As for Vancouver, it wants to become the greenest city in the world – that's wonderful. I just hope the city doesn't forget to take care of the numerous human flowers adrift in its streets.

For my part, I continue my quest for identity by building bridges: an exchange, a meeting, an opening. One hug at a time. ☞



SENIORS  
OPPORTUNITIES

SURREY

NEWS & UPDATES

## Transportation Seminar



February 17, 2016 | 12:30pm–3:30pm

Join the Seniors Advisory and Accessibility Committee for this free seminar on transportation, which will cover the new Compass Pass, the TravelSmart Program, how to use mobility devices safely on transit, and personal safety on transit. Event partners include TransLink – TravelSmart, Coast Mountain Bus Company, Surrey RCMP, and Seniors Come Share Society.

Pre-registration is required. Light refreshments will be provided.

## CLOVERDALE



### Hawaiian Luau

Thursday, February 18 | 11:30am–1:30pm  
Members: \$9.00 | Non-member: \$11.00  
Reg# 4455689

Leave the dreary winter blah's behind and escape to Hawaii for the afternoon. Enjoy a delicious lunch, learn to hula and revel in some laughs and games in our tropical 'Paradise'. Tickets must be pre-purchased and are only available until 12noon on February 15th.



### 55+ Member Activity Clubs

There are several activity clubs who meet at the Cloverdale Recreation Centre. All you need is a current Cloverdale or City-Wide Seniors membership and an interest in the activity in order to join the group. Our Walking Club has just been rejuvenated with an enthusiastic leader who's ready to explore the neighbourhoods of Cloverdale and some of Surrey's beautiful parks with the group.

The club meets at the Cloverdale Recreation Centre on Thursday's at 1:00pm.

## GUILDFORD



### Sweethearts Tea 55+

Members: \$4.00 | Non-members: \$4.75  
Reg# 4466092

It's never too late to show some love! Join us for an afternoon tea, Valentine's inspired treats, dessert and more. Dress up in Valentine's Day colors for a chance to win a prize.

## NEWTON

### Hawaiian Dance 55+

We have two Hawaiian Dance programs this season. We offer a 45 minute Introduction and for those who wish a longer program we offer a 1.5 hour program. Both programs begin on Tuesday February 2 for 3 sessions followed by 6 sessions beginning on Feb 23.

For more information please contact the Newton Seniors' Centre at 604.501.5010

### Armchair Traveller—CHINA 55+

Monday, February 22 | 1:30pm–3:00pm  
Members & Non Members: \$2.00  
Reg# 4464393

Come and visit CHINA in the comfort of a chair here at the Newton Centre. Taste some delectable light refreshments from the intriguing country we are travelling to.

You must be 55yrs + to register for this program. For more information please contact the Newton Seniors' Centre at 604.501.5010



## SOUTH SURREY



### Interview with trainer Mike R.

Mike is a personal trainer, weight room attendant and group fitness instructor at the South Surrey Recreation & Arts Centre.

Call to register for Circuit 55+ classes 604-592-6970

## WHALLEY | CITY CENTRE

### Seniors Prom

Saturday, February 13 | 6:00pm–9:00pm  
Chuck Bailey Recreation Centre | \$10.00  
Reg# 4470324

Join us for a delicious dinner prepared by the Leo's and an evening of dancing too! A live band will be playing all your favorite songs and lasagna with garlic bread will be served for dinner.

### Income Tax Clinic

March 8–10 & April 5–7 | 10:00am–3:00pm  
Chuck Bailey Recreation Centre

Single Person—up to \$35,000  
Couple—up to \$40,000  
One adult with one child—\$35,000  
Each additional dependant—\$2,500  
Income interest less than—\$1,000

For more information phone: 604-502-6383  
Please leave a name and contact number  
Sponsored by Whalley Seniors Computer Club



# Stories told through a multitude of mediums

by SOPHIA DELAFONTAINE

Memory and a child's perspective are the focus of the *Things on the Shoreline* exhibit (Feb. 13–Apr. 16) presented by artist Cindy Mochizuki, the Access Gallery, the students of Lord Strathcona Elementary School and the Vancouver Japanese Language School.

Mochizuki is a local Vancouver visual artist, and a large contributor to the collaborative project.

"I'm interested in different aspects of performance," says Mochizuki, about how we tell stories.

## A historical influence

Growing up in East Vancouver, Mochizuki's family has a vast history that is connected to being Japanese-Canadian.

"As a generation that is affected by a past history, you always have a curiosity to want to know more or dig more into things," says Mochizuki, on her family's past influencing her upbringing and her art.

Growing up in a bilingual household, her mother would tell stories linked to Japanese folklore. The stories teased her imagination, says Mochizuki.

Once older and after traveling to Japan, Mochizuki was able to connect the myths and stories she had heard from her family to places.

"There's that interesting relationship to place, and what home means to both my parents," says Mochizuki. "I think that as a child that kind of mind grew a lot of

different kinds of memories and stories."

"Memory" is a concept often tackled by Mochizuki: many times her work being based off of memories in a variation of ways.

"Some are factual, and to some there is a definite element of fiction," says Mochizuki.

## The childhood lens

Many of Mochizuki's artistic choices have been influenced by the way her mind as a child held memories. That in turn influenced the way in which she tells stories.

"As a child, you have a different kind of palette or language that you use together," says Mochizuki. She is also interested in many 'real world' elements that don't necessarily have a language, or aren't necessarily talked about. She has a similar interest in areas such as ghost stories.

"How do you bring those stories out? And how can you listen to them?" says Mochizuki, touching on this task of hers through her artwork.

The common thread through Mochizuki's work is all about the 'image' found in story.

"The way we tell stories and the way we build stories. I think that through line is throughout all the different kinds of projects I do," says Mochizuki.

## Finding the right time

Timing is everything and is a huge factor when it comes to the telling of these stories.

"A story appears at a certain time," says Mochizuki. "You



Photo by Sara Simpson

▲ : School children at the Vancouver Japanese Language School at work on their *Things* (November, 2015).

could be the keeper of a story, but it's not the right time to talk about it or say it; and something happens in life where that story kind of tumbles out."

Mochizuki is interested in building her art from stories that may already be there, or that pop up, then deciding on the right time to create that piece.

"When I arrive at the ideas, there's always some element of chance," she says.

## A new experience

Having only done one-off workshop with youth in the past, the

workshops in preparation for the *Things on the Shoreline* exhibit was something new to Mochizuki.

It was a first for Mochizuki to spend any length of time with students and she was interested to watch their evolution.

"There were always quieter aspects in the classroom that were blossoming and growing, and that was really rewarding and I wasn't anticipating that," says Mochizuki. "I definitely would do it again."

Working in this way with children only added to the child's perspective that appears in Mo-

chizuki's art: a perspective she believes to be an important one.

"To the work there is a playful and a whimsical quality, a light side and a dark side, and I think that's important to let the audience into," says Mochizuki.

Mochizuki also connects the idea of memory to the inner child in all of us.

"The thing about age of time is that we all contain an element of a child," she says. ✂

For more information, please visit [www.accessgallery.ca](http://www.accessgallery.ca) and [www.cindymochizuki.com](http://www.cindymochizuki.com)

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# A piece of China in Vancouver

by SANDRA ZIMMERMANN

As part of Chinese New Year celebrations, the Dr. Sun Yat-Sen Classical Chinese Garden launches the exhibition *Gathering: Chinese New Year Folk Art* by Chinese artist Gao Jing. Her art, which is considered innovative compared to classical Chinese New Year paintings, depicts traditions before and during Chinese New Year.

This is the first time that the artwork of Gao Jing, a well-known painter and art teacher in China, is on display in North America. The artist grew up in the city of Tongyu, Jilin province, the birthplace of the New Year paintings tradition.

Andrea Jin, the volunteer representative at the Chinese Garden in Vancouver, helped bring the exhibition to Vancouver. Jin says that Gao Jing's paintings differ a lot from traditional Chinese New Year's paintings, a tradition that is hundreds of years old and originally engraved in wood.

"Artists engraved pictures in wood but not many people have this skill nowadays," says Jin.

## A presentation of daily life

Gao Jing's paintings represent the daily life of Chinese families in the days surrounding Chinese New Year. This is also how Jing's paintings differ from traditional Chinese New Year paintings, ex-



▲ Marketplace.

plains Jin. The paintings convey a sense of community and family and depict strong down-to-earth individuals.

"She focuses on details, shows families as opposed to only good luck charms and symbols and uses more colours," says Jin.

The Chinese Garden wanted to offer its visitors something new and special for this Chinese New Year.

"We wanted to bring China to the garden," says Jin.

Since the artist couldn't travel to Vancouver for the opening reception, the Chinese Garden, which celebrates its 30th anniversary this year, organized a live Skype interview with the artist.

Jin points out the detail the artist paid particular attention

to: the colour red, which symbolizes good luck, prevails. One painting includes a girl that is kneeling down, revealing the bottom of her red sock, which has Chinese characters in gold painted on it. In other pictures, visitors can see the characteristic red envelopes that are traditionally handed out for Chinese New Year in order to wish others wealth.

## A countdown to the new year

Gao Jing's exhibition, which includes 19 works, represents a countdown to the new year; the artist painted pictures that depict typical preparations prior to the festivities as well as celebrations on the day itself. The exhibition starts with a painting of a family that goes gro-

cery shopping at a local market, which is usually done 10 days prior to the new year. The paintings are arranged counterclockwise.

The painting *Making dumplings*, for instance, shows the women of a family preparing Chinese dumplings together, a tradition that typically takes place seven days before the new year and is unique to Northern China, says Jin.

The picture *Making buns* shows the tradition of baking steamed buns, which usually happens two days prior to the new year. Jin explains that all generations of a family spend Chinese New Year's Eve together and stay up all night to celebrate together. Thus, in the painting depicting New Year's Eve, visi-



▲ 2016 Year of the Monkey.

tors can see family members of all generations.

Besides the works that showcase Chinese traditions around New Year, the exhibition includes paintings that Gao Jing finished exclusively for the Chinese Garden: a painting of a monkey, since the new year will be the year of the monkey, as well as a picture of all 12 Chinese zodiacs. Jin and the staff of the Chinese Garden are pleased to have Jing's paintings in Vancouver.

"Her art was shown at important events like the Expo in Shanghai and during the Olympics. Having Gao Jing's work in Vancouver is unique," says Jin.

For more information, please visit [www.vancouverchinesegarden.com](http://www.vancouverchinesegarden.com).

surrey  
art gallery  
engaging  
contemporary art

## Boyhood, dreams, and early film animation history spark conversations about art

Panel Discussion: Responding to Secret Citadel  
February 20, 3–4:30pm

The current exhibition of large and miniature-scale sculptures and stop-motion film projections at the Surrey Art Gallery has people from all backgrounds talking. On Saturday, February 20 from 3 to 4:30pm at the Surrey Art Gallery, you're invited to join author Lee Henderson, multimedia artist Marina Roy, and writer Dr. Jerry Zaslove as they explore major themes in the exhibit Graeme Patterson: Secret Citadel, including dream, memory, allegory, boyhood, friendship, and the use of animation in contemporary art. Refreshments will be available for the duration of this informal event. Admission is free.

Following their individual presentations, the panelists will enter into a conversation with each other and the audience, facilitated by Surrey Art Gallery Curator Jordan Strom.

### About Graeme Patterson: Secret Citadel

Secret Citadel is a narrative exhibition that tells a story of friendship through four large-scale sculptural installations containing detailed miniature worlds and complemented by stop-motion animation. An anthropomorphized bison and cougar represent two boys in this visual coming-of-age tale that is as playful as it is poignant. Although based on specific memories of the artist's past, Secret Citadel draws you into its captivating worlds by highlighting universal themes of love and loss, play and competition, companionship and loneliness. Co-curated by Melissa Bennett and Sarah Fillmore, Secret Citadel is on tour from the Art Gallery of Hamilton and Art Gallery of Nova Scotia. The Surrey Art Gallery is the only gallery to see it at in British Columbia.



## THE SOURCE OF SONG Gregory's Gift of Chant

8pm Friday, February 12  
Ryerson United Church

Vancouver Chamber Choir  
Kevin Zakresky & Jon Washburn, conductors

Gregorian chant is still a seminal force in choral music, even a thousand years after Saint Gregory the Great lent it his name.

Jon Washburn and Kevin Zakresky conduct the Vancouver Chamber Choir in an *a cappella* programme that traces choral repertoire back to the Gregorian chant on which it is based.

Tickets are available at Ticketmaster  
\$27.50 - \$32 Student rush tickets \$10 at the door  
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Ryerson United Church  
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Our Group Job Search Workshops are a flexible, 5 module rotating program, running weekly, with 16 sessions each month. This includes basic computer orientation, with instruction on using Word and Excel, and accessing the Internet. Workshops are held within a culturally diverse environment, led by qualified facilitators.

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Please call 604-324-7733, go to [www.pics.bc.ca](http://www.pics.bc.ca), or visit us at 200-8161 Main St., Vancouver, to find out how we can best help you.





Join the celebration at the 35<sup>th</sup> Annual Heritage BC Awards Gala, where the outstanding and significant achievements of British Columbia's heritage conservation heroes are recognized.

Enjoy drinks, appetizers and networking with B.C.'s heritage advocates, organizations, groups, businesses and government officials as we announce the winners of the 35<sup>th</sup> Annual Heritage BC Awards.

Our awards gala venue, The Imperial in downtown Vancouver, is an excellent example of adaptive reuse of a culturally significant heritage building. The previously abandoned Chinese-language movie theatre has been transformed into a fabulously renovated venue that respectfully nods to its past.

Network with some of the most influential people in our sector, congratulate award winners and celebrate with fellow leading and up-and-coming heritage enthusiasts.

**The 35<sup>th</sup> Annual Heritage BC Awards Gala 2016**  
**Thursday, February 18, 2016**  
**The Imperial, 319 Main Street, Vancouver**  
**Networking Reception | 6pm-7pm**  
**Awards Ceremony | 7pm-9pm**  
**Tickets | \$50.00**  
**Dress code | Cocktail Attire**  
**Cash bar**

If you work in or with the heritage or cultural sectors you won't want to miss this spectacular celebration!

Tickets available at [heritagebc.ca/awards](http://heritagebc.ca/awards)



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### Public Service Announcement Free Community Activities February 15–21

#### Learn Together To Grow: Parent Support Workshops (English with additional language support available upon request)

February 16 & 17: Art therapy for children and parents  
 February 23 & 24: Employment readiness and goal setting

🕒 9:30–11:30am

📍 École Qayqayt Elementary, 85 Merivale St., New Westminster  
 ☎️ Yumi 604 345 7737

#### Canadian Citizenship Preparation

🕒 February 15 & 16, 1–4pm  
 📍 MOSAIC Burnaby Centre for Immigrants, 5902 Kingsway  
 ☎️ Solmaz 604 438 8214

#### New Eligibility Criteria and Application Process for Canadian Citizenship

🕒 February 18, 2–4pm  
 📍 MOSAIC Vancouver, 1720 Grant St  
 ☎️ Gerardo 604 254 9626

#### The Canadian Government, Your Rights and Your Responsibilities (Arabic workshop)

🕒 February 19, 12–2:30pm  
 📍 Edmonds Resource Centre, 208–7335 Canada Way, Burnaby  
 ☎️ Shwan 604 368 8676

#### BC Housing Application & Process

🕒 February 22, 1–3pm  
 📍 MOSAIC Burnaby Centre for Immigrants, 5902 Kingsway  
 ☎️ Solmaz 604 438 8214

MOSAIC is a multilingual non-profit organization dedicated to addressing issues that affect immigrants and refugees in the course of their settlement and integration into Canadian society.

## Guitar Trio: Exploring music through performance and collaboration

by CURTIS SEUFERT

**Creativity and impressive stage presence brings California Guitar Trio (CGT) and Montreal Guitar Trio (MG3) to the Shadbolt Centre Feb.13.. The Canadian sextet will be combining their talents with a variety of styles, strings and musical affinities.**

CGT tends to favour a range of folk and progressive rock vibes; while MG3's wide range of style spans flamenco, classical guitar, and world music.

group, Radiohead. Along with many original compositions, the trio does cover both Morricone, Radiohead and others, such as rock group Rush, on their latest LP *Der Prinz*.

#### Collaboration is crucial

The group still looks to endeavor and experiment, however, and though Dufour did not expect the collaboration with CGT to continue for more than a few tours, the drive to explore new musical territory has led to a long-standing and very close collaborative relationship with the

“If you only perform with the same musicians year after year ... you only stick to the “formulas” that works best for your group.

*Sébastien Dufour, musician with Montreal Guitar Trio*

“We were blown away by the amazing musicianship of CGT,” says MG3's Sébastien Dufour, “and I guess they were impressed too by MG3's performance. We went for a beer and we decided that we were going to do some shows together.”

#### Mostly acoustic, always energetic

Montreal and Beyond MG3's members (Marc Morin, Glenn Lévesque and Dufour) are all based in Montreal, having met and each classically trained at the University of Montreal. The trio is known for employing a wide range of music in their shows and albums. The trio's progression as artists has led them to continually explore new territory, both musically and geographically. They have toured in Europe, Australia, and across North America for over 15 years (six full-length LP's have been released during that time). Dufour enjoys collaborations with other artists, and lists a wide variety of different styles, genres, and musical influences on MG3's own sound.

group. CGT are a diverse and musically adventurous guitar trio in their own right. Meshing together the styles for both groups brings a unique and complex mix of genres and talents.

“This is why collaborations are important for musicians. If you only perform with the same musicians year after year ... you only stick to the “formulas” that works best for your group,” says Dufour.

Dufour says the importance of collaboration, even with such a varied sound base to begin with, is crucial not to get stuck in the same old routine.

“The latest compositions are a perfect blend that defines the style of each trio,” says Dufour.

It is difficult not to discuss the Montreal trio without touching on CGT: the two groups have had a lengthy history together (as well as the shared affinity for Ennio Morricone's work).

“At first we thought that this collaboration would only be for a tour or two, but six years later and after more than 100 shows together, we are still alive and kicking!” says Dufour.



▲ MG3: Experienced but energetic performers.

“When you are playing with new musicians, you are suddenly more alert, and this really helps to open up your mind for new ideas,” says Dufour.

MG3's inspiration can be found in jazz to classical guitar to world music, as well as rock and film music, especially composer, Ennio Morricone, citing his Spaghetti Western soundtracks as “without a doubt, one of our greatest inspirations,” and critically-acclaimed and inventive rock

With CGT's own diversity in progressive rock and folk vibes, compared, contrasted and fused with MG3's already diverse span of styles and influences, even after six years, Dufour finds it hard to imagine how things might get dull. ✍️

For more information on the event, visit [www.burnaby.ca/Things-To-Do/Calendar-of-Events](http://www.burnaby.ca/Things-To-Do/Calendar-of-Events).

For more on Montreal Guitar Trio, visit [www.mg3.ca](http://www.mg3.ca).

# Valentine's Day Bhangra-style

by BRENN A TEMPLE

**Hardeep Singh Sahota, a seasoned bhangra dancer, is making his debut at *Dances for a Small Stage 33: the valentine's edition*, a performance series that showcases new and established dance professionals.**

The show will be hosted at the ANZA Club in Mount Pleasant from Feb. 11–14, where Sahota hopes to share his love for bhangra dancing with the public.

## A passion born in India

Sahota's passion for this dance genre stems from his early days of growing up in India, an experience he has brought with him to Vancouver. During his childhood, he was inspired by bhangra after watching other children hone the skill.

When he was seven years old, Sahota used to watch a group of people dancing bhangra in his school. Once school was over, he would go home and emulate them.

"One day I asked them if I could try to dance with them. They asked me to join a junior bhangra team when I was eight, and that started my journey in bhangra. Now I've been practicing for 24 years," he says.

Academy of Bhangra [in Surrey] as the artistic dance director."

## Persevering through dance

Sahota says that to some, dance is a hobby, but for him, it was a coping mechanism during some tough times while growing up in India. These memories serve as a constant reminder to Sahota of how amazing it feels to live in Vancouver, and also to share his culture with locals here.

"I do think about India – I have spent 17 years of my life there, so many of my memories are connected to it. We were two brothers and two sisters, and I was seven years old when my dad passed away," says Sahota.

Sahota's mother went to work to support the family, though he says it was tough to provide for them at that time in India. His older sister came to Canada in 1997, paving the way for the rest of the family to come in 2003.

"There is nothing that affects my life here – it's a motivation I get every day to work toward dance arts," he says.

## Bhangra breakdown

So what exactly does bhangra encompass? According to Sahota, this vibrant dance style is a combination of influences from a number of different cultures,



▲ Sahota's debut at *Dances for a Small Stage*.



▲ Hardeep Singh Sahota, dance director of the Royal Academy of Bhangra.

Sahota's enthusiasm for dance has taken on a life of its own in Canada, where he shares his love for it with people from all walks of life. To him, bhangra provides his sense of being.

"Dancing is my world – passion, motivation, the creation of arts. I used to be a dancer and became a choreographer, and have done so many projects with people from various backgrounds," says Sahota. "Now I am running the Royal

including various parts of India and Pakistan.

After the partition of India and Pakistan in 1947, explains Sahota, half of the dances went to Pakistan. The dances are sorted under bhangra segments called *jhommer*, *ludi*, *sammi*, *dhammal* and *chaals*.

"Bhangra is a feeling of happiness and the celebration of harvest," says Sahota.

## The valentine's edition

Julie-Anne Saroyan, the artistic producer of the show, says the audience will be able to experience love in many forms through an awe-inspiring and thought-provoking performance.

Saroyan says spectators can expect a varied collection of dance works from contemporary to flamenco to bhangra.

"As the curator for the show, I have asked the artists to think about love – all kinds of love. From mythological to romantic, from family love to companionship, love lost and found and everything in between," says Saroyan. &

For more information please visit [www.smallstage.ca](http://www.smallstage.ca) or contact [info@smallstage.ca](mailto:info@smallstage.ca)

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# Cultural Calendar

February 9–23, 2016

by JAKE MCGRAIL

**Graeme Wahn: Mother Hastings Time Capsule**  
Jan. 16–Feb. 27  
Hastings Park, Vancouver  
2901 E. Hastings St.  
[www.helenpittgallery.org](http://www.helenpittgallery.org)

In 1940, a time capsule was sealed in Atlanta, Georgia, set to be opened in 8113. A similarly designed one was interred in Hastings Park, but with a shorter span of time: 2000–2030. In this exhibition Graeme Wahn uses the history and future of Hastings park to examine the results of community planning and collective utopias.

\* \* \*

**LunarFest on Tour: Vancouver**  
Jan. 28–Feb. 15  
Oakridge Centre  
650 W. 41st Ave., Vancouver  
[www.lunarfest.org](http://www.lunarfest.org)

Started in 2009 as a part of the Vancouver Winter Olympics, LunarFest is Canada's premier presenter of contemporary expression in Asian arts and culture. 2016 is the year of the monkey, which is the species closest to humans, and also close to what we would have evolved from as humans. LunarFest explores the lessons we can learn from our cousins, the monkeys.

\* \* \*

**Salt Tasting Room is Offering Delicious Italian Bites**  
Feb. 1–31  
Salt Tasting Room  
45 Blood Alley, Vancouver  
[www.salttastingroom.com](http://www.salttastingroom.com)

The Salt Tasting Room is teaming up with Urbani Foods to launch

an Italian delicacy menu. For the month of February, they will be offering Italian sandwiches with cheese, salami and olive tapenade or fresh sausages sous vide in a jar. Urbani's Arancini Risotto balls (the most popular type of street food in Italy) will also be available.

\* \* \*

**Traditional SFX in Digital Photography, In Transit and Illuminimo**  
Feb. 12–March 12  
Place des Arts  
1120 Brunette Ave., Coquitlam  
[www.placedesarts.ca](http://www.placedesarts.ca)

Three separate art exhibits will be on display at Place des Arts, with *SFX in Digital Photography*, *In Transit* and *Illuminimo*. The first is a collection of photographs from Robert Baliello, using his own prototype machines. The second is a series of paintings by Joy Hanser and the third is a series of fabric and welded wire creations by Sylvie Roussel-Janssens.

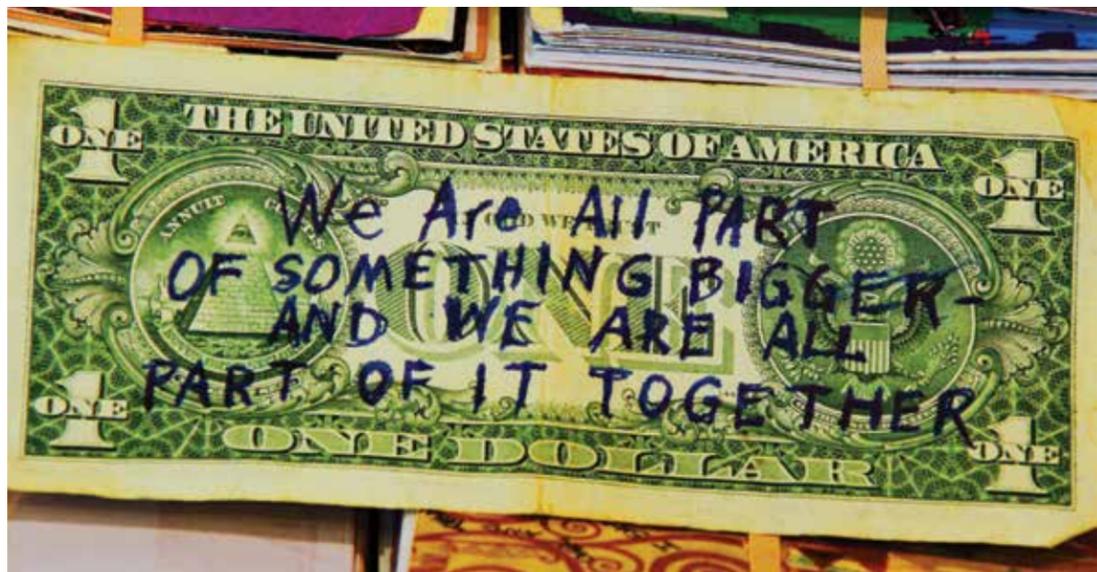
\* \* \*

**Heritage Week 2016**  
Feb. 15–21  
Various locations  
[www.heritagebc.ca](http://www.heritagebc.ca)

Heritage week is back, with the B.C. celebrations kicking off on Feb. 15, Heritage Day across Canada. The theme this year is "Distinctive Destinations: Experience Historical Places." The VHF invites you to come explore a series of events that explores Vancouver's unique heritage places, both famous and more discreet.

\* \* \*

**PostSecret: The Show**  
Feb. 17–Mar. 5



▲ Anonymous secrets revealed in PostSecret.

Firehall Arts Centre  
280 East Cordova St., Vancouver

After a wildly successful tour *PostSecret: The Show* is back for a two-week encore. *PostSecret* is a public art project where people anonymously confess their secrets on homemade postcards, where Frank Warren, the creator and curator, posts a selection each week. Projected images, videos, three actors and a guitarist guide you through the humour and poignancy of true and secret stories.

\* \* \*

**2016 Talking Stick Festival**  
Feb. 18–28  
Various locations around Vancouver  
[www.fullcircle.ca](http://www.fullcircle.ca)

Proudly presented on the traditional un-ceded territories of the Coast Salish people, this festival brings together some of the best

emerging and established indigenous artists across North America. Theatre, storytelling, writing, music, spoken word, dance and visual arts will all be on display in this exhibition of Indigenous talent.

\* \* \*

**2016 Chutzpah!**  
Feb. 18–Mar. 3  
Norman Rothstein Theatre  
950 W. 41st Ave., Vancouver  
[www.chutzpahfestival.com](http://www.chutzpahfestival.com)

It's the 16th annual Chutzpah! Festival, and it's once again bringing the artistic variety that has made it a favorite in the Lower Mainland. Stand-up comedy, a variety of dances, music and theatre come together for two weeks of fabulous artistic expression.

\* \* \*

**Just for Laughs Northwest: Trevor Noah**  
Feb. 19

Queen Elizabeth Theatre  
650 Hamilton St., Vancouver

The Daily Show host Trevor Noah will be coming out to Vancouver and continuing his very successful run of stand-up comedy, including a sold out run at the Edinburgh Fringe, performing for the Royal Family at the Royal Variety Performance and winning "Personality of the Year" at the 2015 MTV Africa Music Awards.

\* \* \*

**Wine and Paint Night**  
Feb. 20  
West Point Grey Community Centre  
4397 W. 2nd Ave., Vancouver  
[www.westpointgrey.org](http://www.westpointgrey.org)

West Point Grey Community Centre will provide the canvas, paint and brushes, but bring your own creative spirit for this night of expression and wine. No painting experience is required, and wine and appetizers are included.

► "Integration" from page 1

SFU, Ng says a story published regarding the strict expectations Asian parents have for their children created a lot of controversial discussion.

"When you're talking to immigrants, families who are escaping histories of war, when you're coming here to start a new life and you've uprooted your entire family, you're doing everything you can for your children to have a brighter future. There's a very intense love," says Ng, who cites his family as an example.

Ng says his relationship with Canada is a complicated one. He thinks about what has happened with race relations south of the border with Black Lives Matter. Ng says a lot of civil rights have been achieved under the law but we still have a long way to go.

"It's interesting when people of colour, immigrants, when we talk about the difficulties of 'coming out' to our families, it's immedi-



▲ David Ng, research associate and gender justice lead outreach coordinator.

ately racialized. The same thing happens in white families, it's just not a race issue," says Ng.

*Love Intersections* is an organization that encourages people to talk about the stereotypes they may have about queer people of colour and challenging the general view of how Asians do things,

says Ng. He is also a facilitator with Out in School, an organization that goes into high schools and other places to speak about homophobia, transphobia, bullying and oppression.

## The protective bubble

Born in Pune, India, Renée Saklikar immigrated to Canada with her family when she was six months old. Saklikar's own upbringing meant traveling and living in most parts of this country.

"Whenever someone says 'I'm from here or I was born here,' I'm deeply intrigued because I could never say that," says Saklikar.

She's the first poet Laureate of the City of Surrey and author of *Children of Air India: Un/authorized Exhibits and Interjections* (a poetry collection) and thecanadaproject – a creative writing project about place, identity and language.

Saklikar's father, who was originally of Hindu faith, con-

verted to Christianity and eventually became a well-known minister in Canada.

Her parents were moderately well-off in India and received their education in English schools, she says. They also got married against their parents' wishes.

"Canada was the promised land and they wanted to embrace the Canadian experience," says Saklikar.

Saklikar's parents brought her and her sister up to speak English, not Gujarati – Saklikar's mother's native language. During her childhood and upbringing, Saklikar says she felt protected, as if she lived in a kind of bubble.

"I had a place. I was the minister's daughter. My parents were very involved in the community and we all kind of knew each other and hung out," she says.

Saklikar's mother and father loved to cook. Growing up, Saklikar recalls people enjoyed coming over to sample the different

cuisines her parents would make.

"We had the best of both worlds in that way," she says. She adds that the New Westminster of today is different from the one she knew growing up. These days, it's much more multi-ethnic (more Filipinos, Caribbean people), younger and hipper.

For the poet whose first language is English, Saklikar asks the questions "What does it mean to be Canadian? To be human or a citizen in this world today? To be an insider versus an outsider?"

Ultimately, she feels diversity is healthy.

"I'm writing in English but I'm often thinking in a dysphoric identity or of issues regarding settlement and identity, fitting in and not fitting in," says Saklikar. ✍

For more information: [loveintersections.com](http://loveintersections.com) and [thecanadaproject.wordpress.com](http://thecanadaproject.wordpress.com)



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## A view into the Delamont Park neighbourhood

We're at West 6th Ave. and Arbutus St. outside the Arbutus Coffee café. It's at the centre of Kitsilano's oldest neighbourhood. The park named Delamont is located at West 7th Ave. and Arbutus St. and runs behind Arbutus Coffee and several other houses.

On August 19th, 2012, Arbutus Coffee received Vancouver's Places That Matter plaque that commemorates people, places and events that play a role in shaping Vancouver's history. The café is in one of about 22 heritage houses in the area, most of them on West 5th and 6th Ave. on the east side of Arbutus St. They date back to the early 1900s.

Development in Kitsilano began to take off with the advent of the Canadian Pacific Railroad (CPR). The Arbutus Corridor line was built in 1902 after the province granted the land to Cana-

dian Pacific. There was also a new electric streetcar service which had a route along 4th Ave. around the time the heritage houses were being built. Both rail lines provided increased accessibility. CPR developed a lot of the property it owned in the area for residential use and sold it at great profit. It is still in control of the Arbutus Corridor which runs through part of Delamont Park, and this leaves the park's future uncertain.

The Delamont area, being on a hill, had a superb view, and was originally known as West Fairview. The Arbutus Coffee building was constructed in 1907 by Thomas Fraser who lived in a bungalow next door, built around 1901. Fraser's house remains on West 6th Ave. Arbutus Coffee is in a two-storey wooden building with a square "boomtown front." This is a typical style of building in the North American West constructed

in the early 20th century when growth was booming. It features a high decorative false front which covers a gabled building behind it. The building retains its original windows and has a unique corner entryway that was common at the time for a small family grocery store. The main level remained a grocery store in one form or another into the 1990s.

The Arbutus Coffee building, along with the 22 heritage houses in the area are intact, sustainable and have provided affordable housing for decades. They were purchased by the city beginning in the 60s with the intention of demolition to build a six-lane connector along the Arbutus Corridor to facilitate the movement of commuter traffic in and out of the downtown core. There was great opposition to this plan as well as to expanding Delamont Park itself at the expense of the heritage homes.

Of note is that the 60s were famous for counter culture. Kitsilano and especially what we now know as the trendy part of West 4th Ave. were a magnet for people of an alternative persuasion. Many artists lived in Kits and some were purported to be tenants on the second floor of the Arbutus Coffee building above the former grocery store. I'm sure they felt threatened by the city's plan to change the character of the neighbourhood and fought against this as well as the loss of affordable housing.

Today the fight continues; the city seems to be on side with the preservation of the heritage houses they own and encourages other owners of similar houses in the immediate area to maintain their original character. Heritage Vancouver is strongly supportive of heritage preservation in the form of a Mole Hill type of develop-

ment model. This would include heritage building rehabilitation, affordable housing, community gardens and legal protection of these heritage assets. A commitment by the city to this purpose would strongly support its repeated mantra of wanting to do something about affordable housing, sustainability and livable neighbourhoods.

A visit to this area and especially Arbutus Coffee would make an interesting outing. It's about equidistant between the West 4th Ave. shopping area and Broadway St. Notice the little wooden book exchange structure on the left side of the picture, which adds to the charm of the neighbourhood. Perhaps the man reading a book that we see in the Arbutus Coffee window obtained it at the book exchange.

Don Richardson

Recipe by Jen dela Luna



## Kalbi Jjim

Seollal is the most important holiday in Korea – lunar new year! Growing up with a Filipino-Chinese background, I am very familiar with lunar new year and its traditions in my culture. I was fascinated to learn how Koreans place just as much significance on lunar new year – to the point that many traditionally celebrate growing a year older on this day, rather than their actual date of birth!

It should come as no surprise that a feast of dishes is put together in celebration of this important day, so when I got this assignment, I was excited to see what I could whip up. After some input from my sister and consultation with friends... I chose this delicious favourite. Given how cold it still is right now, I thought this rib-sticking, fall-of-the-bone recipe for kalbi jjim would hit the spot! Serve it hot over steamed rice, and you won't regret it.

새해 복 많이 받으세요. (Sae hae

bok manhi bah doo seh yo) – Best Wishes this New Year!

### Ingredients

- 2 kg beef short ribs (these are usually sold in packs that are approximately 1 kg, already cut into portions)
- 2 onions, diced large
- 8 cloves garlic, smashed
- 1 tbsp Black peppercorns, smashed
- ½ cup brown sugar
- 2/3 cup soy sauce
- 2 tbsp rice wine vinegar
- 1 tbsp sesame oil
- 2 tbsp chilli oil (ideally one with chilli flakes in it... alternatively you can use chilli flakes)
- 2 tbsp honey
- 3 white potatoes, cut into large chunks
- 2 carrots, cut into large chunks
- 2 bunches enoki or shimeji mushrooms

### Method

1. In a large pot, cover the beef, onions, and garlic with water and bring to a boil. Keep this

boiling for approximately 45 minutes, and every few minutes skim the surface of the broth to remove impurities.

2. Set aside several cups of the broth, and leave the meat to cool (you can speed up the process by rinsing the meat under cold water).
3. Once cooled, take the pieces of meat and trim away excess fat.
4. In a separate bowl, mix the soy sauce, sugar, vinegar and oils.
5. Return the ribs to the pot and pour the sauce mixture over the meat, followed by approximately 3 ½–4 cups of the broth. Allow this mixture to simmer for another hour.
6. Add in the carrots and potatoes and continue simmering until tender.
7. Close to the end, toss in the mushrooms and stir in the honey. By now, the sauce will have slowly reduced to a thicker consistency.
8. Serve piping hot, with rice, and enjoy!

▲ A rick-sticking Korean New Year's dish.

### Errata for Vol 16 No 13

There was a spelling mistake in the headline of our cover article. It should have been "Embracing Canadian culture through community connections." In addition, within the text of the article, we make reference to "Japanese" culture when we meant "Asian" culture.

In the article "Exploring new worlds through film," we mistakenly said that the script for *The Blue Jet* was written in 2014. It was actually written in 2012.

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