



Anime festival –
an invitation to
be entertained
Page 6

The Source

forum of diversity



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Summer festivals promise fun and entertainment

by FLORENCE HWANG

From jazz to cosplay, young artists and students add their own sense of creativity to the Lower Mainland's summer festivals.

Reinforcing the region's cultural diversity, artists such as Jory Kinjo and Kaya Kurz will play at the Surrey Fusion Festival and the Burnaby Blues and Roots Festival respectively, while a team of UBC Masters of Architecture students should surprise and delight with an interactive cultural activity they designed for the Powell Festival in August.

Soul, Ska, Reggae and Rhythm and Blues – over karate

Multi-genre musician Jory Kinjo will be bringing his unique sounds to the Surrey Fusion Festival in July.

Kinjo grew up jamming with his siblings – four brothers and one sister – and his father, but it was in junior high that he developed an interest in jazz. He then continued his education in university, but decided to pursue a judo career instead, training in Okinawa, Japan. Though he performed well nationally, a serious knee injury compelled him to return to music.

"When I got home from the hospital there was a message



▲ Jory Kinjo will showcase his unique music at the Surrey Fusion Festival.

asking me to audition for a band called Mocking Shadows. I got the gig playing bass for this Calgary soul band and never looked back. That was in 1999. Since then I have toured

all over the world, both as a solo artist and a part of various different bands. I've toured with BB King, Buddy Guy and Ziggy Marley to name a few," says Kinjo.

In his personal life he lives a mixed cultural life. Kijo grew up playing hockey every winter and practising judo and karate with his brothers and father. His mother, who is primarily Icelandic, Irish and Scottish, taught them to love and appreciate all kinds of art and music. His father was born and raised in Shuri, Okinawa, Japan. His first language is the Ryukyuan dialect called Hogen.

"We spoke mostly English at home, but some Japanese as well. We spent some of our summers visiting our grandparents there and I still go back every year to perform," he says.

Kinjo is looking forward to performing for the Canada Day celebrations. He will perform original material and some Canadian covers.

"My music is a blend of many different cultures coming together, much like this amazing country we are so privileged to live in," he says.

Jazz in Burnaby

Drawing influences from artists like Nina Simone, Joni Mitchell, Regina Spektor and Rebecca Sugar, up and coming musician Kaya Kurz will be performing at the Burnaby Blues and Roots Festival. The 19-year-old is currently a Capilano University jazz student working towards her music degree.

See "Summer Festival" page 5 ➤

Verbatim

Vancouver: my hometown

by LEYLA ROOZBEH

I'm barely 19 and fortunately my identity crisis, a psychological crisis that begins during adolescence and that sometimes extends into adult life, has quickly passed. For a good part of my life I did not know who I was, partly because I'm "exotic." By "exotic," I am referring to the fact that I have ethnic origins that make me a visible minority in Canada. When I was younger I wanted to be like Barbie, not because she was fabulous, but because she was Caucasian. For me, at that time, being a Caucasian, regardless of sex, meant being a successful person in life, someone who is seductive, as well as privileged, and being a Canadian meant being Caucasian. Although I was born here in Vancouver, I did not feel Canadian at all during my childhood because of my foreign name and especially because of my dark skin. I identified with my ethnic heritage rather than with the culture of my native country.

Being the daughter of two immigrants from different countries, I found it difficult to fulfill the traditions of both cultures. I always wondered why I had to have mixed ancestry. I wanted to be either of one culture or the other, but not both of them at the same time. Yet, despite the complexity of being of two different ethnic origins, I always preferred to introduce myself to people as an Iranian and a Salvadoran rather than a Canadian. I felt very uncomfortable in my own country. For some unknown reason, I felt that Canada belonged only to whites and that we, people of colour, were not true Canadians. This thought probably originated in me because, as

See "Verbatim" page 6 ➤

Also in this issue

Vancouver exhibited in 110 pieces
Page 9



The dark side to Entrance Island Lighthouse
Page 12



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Cultural Spotlight



Photo courtesy of Carnaval del Sol

A home abroad: Latin American presence in B.C.

by NURLAILA JAMIL

Roots and Ties: 150 Years of Canadian and Latin History will be held on June 30. The event takes place at the Waterfront Theatre on Granville Island in conjunction with Carnaval del Sol's Latin American Week which runs from June 30–July 9. Admission to Roots and Ties is free.

"We are a very young group and we are still trying to find our place," says Paola Murillo, Executive Director of Latincover, the organizing body of Carnaval del Sol. "[But] we are also a growing, strong and diverse group and we have also positioned ourselves very well [in the community]."

Murillo is one of the approximately 100,000 Latin Americans who have made B.C. their new home. Her journey as a Latin American in Canada began when she emigrated from Colombia in 2005. Murillo first relocated to Montreal but found the weather there to be overwhelming and cold.

A family member who had been residing in Vancouver prompted her to visit the city, which she immediately developed a strong liking for.

"I felt very connected to the Latin American and Francophone culture here. I really liked how beautiful Vancouver was and I found the city to be multicultural and green with plenty of [natural landscapes]. The weather here is also closer to what I am used to at home," says Murillo.

She eventually chose to move here and established Latincover in 2008.

Two worlds

Although Latincover strives to unite Latin Americans in the city, Murillo believes that com-

munity itself is a diverse group and it is the diversity that has piqued interests from the locals.

"The differences within the Latin American community has generated a lot of attention [and interest] between the two cultures. It has created an opportunity for both groups to connect and learn more about the different cultures [that make up the Latin American community]," she says.

Murillo also added that Latincover's effort in creating awareness about Latin American cultures in the city has come to fruition.

"When I first came to Vancouver, people were more knowledgeable about countries like Mexico but [Latincover] has changed that by demonstrating how different each Latin American nationality can be despite our abilities to connect in many ways," she says.

Murillo cites cultural aspects such as language, music and sport as the ingredients that bind the Latin Americans abroad. In addition, their openness to sharing their culture with their host country – who are also equally interested in learning about foreign cultures – has contributed to this inter-continental exchange.

Professional leaps

Even with their strong presence in the city, Latin Americans in Vancouver have encountered professional challenges. This has been especially the case for those who have recently immigrated.

"What I noticed is that we are bringing a very well-educated community [which] in many cases cannot continue the jobs that they used to do back in their home countries," says Murillo. "[However, I really think that this creates] a very entrepreneurial community that is ready to start new ventures and to take risks [while starting] a new life in Canada."

Murillo stresses the importance of networking for the Latin American communities in Vancouver to overcome these challenges.

"I think it is very important for [Latin Americans] to understand that it is important to help and to connect with one another. It is a crucial practice in Vancouver. You really have to be in a network or in a community that you feel you can belong to," she says.

Murillo also believes that Latincover has been able to facilitate these professional connections by acting as a 'plaza' for Latin Americans in Vancouver and for Canadians who are interested in learning about their culture.

A promising future

Despite their professional challenges, Murillo sees a strong and auspicious future for the Latin American community. She hopes that Latin Americans in Vancouver will take on more leadership roles in their community while still holding onto their roots. Murillo also hopes that their leadership will result in a greater prominence of Latin American music and art.



Photo courtesy of Latincover

▲ Paola Murillo, Executive Director of Latincover.

"I see a lot of opportunities for [Latin American art and music] to flourish in this city, and [Latincover] tries to support this opportunity with events like Carnaval del Sol. But I also think that Canada is playing an important role in [creating those opportunities] and it is encouraging more Latin Americans to come here," she says.

For more information, visit www.latincover.ca or www.carnavaldelsol.ca

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Autism can include happiness, belonging and positive health

by SUSAN HANCOCK

Jonathan Weiss, PhD, is an associate professor and chair in Autism Spectrum, Disorders Treatment and Care Research at York University. As a summer scholar for the Faculty of Education at the University of British Columbia, he looks forward to collaborating with researchers in his field, teaching graduate students, and sharing his learning through public outreach.

“My research focuses on promoting mental health in people with autism across their life course,” says Weiss. “I’m looking at different kinds of intervention or systems that can best enable good mental health for an individual and their families.”

causes of autism as part of his research, he recognizes that there are many different types of autism that involve genetics, biological factors, and potential environmental conditions too.

“The disorder is a challenge for families and individuals. The costs aren’t covered in our healthcare, so it’s a devastating neurological social condition that affects our children profoundly, and their families,” says Cocchia.

Weiss explains that a cure for autism may never be discovered, but treating the various disorders through evidence-based interventions can benefit youth with autism by addressing the mental health issues that emerge during their life.

He also believes that this type of research is important for de-

“ [Autism’s] not something that needs to be cured, but we do need to make sure...that any person at risk of being marginalized has the right kind of supports in place...

Jonathan Weiss, visiting summer scholar at UBC

Weiss’ upcoming presentation focuses on three pillars of research: intervention for the individual, supporting families, and understanding systems of care.

On July 12, Weiss will present his research at the recently opened Pacific Autism Family Network (PAFN) centre, a 60,000 sq. ft. facility that offers one-stop-shop support services for people with Autism Spectrum Disorders (ASD) and their families across the province.

Sergio Cocchia, chair of PAFN, refers to the Centre as part of a hub and spoke model, with two spokes in Prince George and Kelowna scheduled for completion in the fall.

“We’re very excited to have Dr. Weiss share his research...,” says Cocchia. “He’s done some amazing work for his country as the autism chair at York University, and I look forward to hearing him speak.”

Defining autism

Autism Spectrum Disorders include a range of social communication and behaviour disorders that affect the lives of individuals and their families, says Weiss. Without proper treatment, children often develop mental health issues such as anxiety, depression, and uncontrollable aggression.

“Autism is a label to describe a set of behavioural difficulties,” he adds. “What causes one person’s autism could be very different from another person.”

A study published in 2016 by the Centre for Disease Control and Prevention on eight-year-olds in the United States suggests that 1 in 68 children are diagnosed with autism, says Weiss. However, there are always a number of variables to consider when looking at the data.

“In Canada, the best available number is still 1 in 94 children,” says Weiss. “It could be higher. It really depends on where people are looking and how they are characterizing autism.”

The causes of ASD are still unknown. Weiss points out that while he doesn’t study the

veloping coping mechanisms that encourage happiness and well-being in people struggling with ASD.

“Everybody, regardless of ability or disability, deserves the opportunity to thrive,” says Weiss. “We all deserve to experience happiness, belonging and positive health.”

Looking ahead

After five years of research and capacity building, the grant supporting Weiss’ role as chair ends in the fall. He remains an associate professor at York University, but he will continue research on cognitive behaviour therapy to improve emotional regulation in children with mental health issues, including autism. Weiss also looks forward to applying his evidence-based intervention models to real world scenarios in an effort to build capacity in communities across the country.

“Autism can be a very positive thing,” says Weiss. “...It’s



▲ Jonathan A. Weiss, Associate Professor and Chair in Autism Spectrum Disorders Treatment and Care Research at York University.

not something that needs to be cured, but we do need to make sure...that any person at risk of being marginalized has the right kind of supports in place so they feel included, and they can thrive in their community.”

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Photo courtesy of Jonathan Weiss



Left Bank



Dethroning Christy Clark

With the neoliberal consensus shattered worldwide, the soon-to-be new B.C. government must act decisively

Progressive politics should be a broad and ecumenical church. No one is born a socialist, a liberal, or a conservative; we are all learning and evolving beings, with ideas shaped by our upbringing, race, gender, class position – and by the prevailing views in society.

With this in mind, we should welcome Christy Clark's political deathbed conversion to some of the programmatic cornerstones of democratic socialism. Facing near-certain defeat in the B.C. legislature this week, with an agreement between the NDP and Greens in place to form a new government after 16 long years of corporate rule, Clark and the Liberals have pulled a dramatic 180 degree turn on a number of issues, declaring their support for a referendum on electoral reform, a raise in social assistance rates, and a cool \$1 billion dollars to immediately open up new child care spaces. Suddenly we can afford many of the things that just weeks ago Clark and the Liberals campaigned against on the basis of "fiscal responsibility" in the face of the "tax and spend" NDP.

Clark's new promises made last week's reading of the Throne Speech feel like an episode of *The Twilight Zone*. Contrary to the spin the Liberals are putting on it – that Clark has listened to the electorate and decided to put forward a more progressive politics – the move is pure posturing to make the NDP and Green MLAs vote against a buffet of measures they support.

This last-minute Hail Mary by the Liberals, however, is too clever by half. By tacitly conceding that the B.C. public has a strong appetite for change, and in fact broadly supporting social democratic policies like expanded public child care, the Liberals are undermining their own ability to oppose the forthcoming NDP-Green government. The NDP's communications staff are no doubt already prepar-



▲ BCNDP leader John Horgan holds his coalition agreement with Andrew Weaver's Green party.

ing to throw Clark's words back at the soon-to-be opposition party when the Liberals revert to being right-wing opponents of progressive policies.

The religious conversion analogy falls down in that Clark failed to recant or repent for her past. Asked if her newfound commitments didn't flagrantly contradict the program she just finished campaigning on, Clark resorted to the old political cliché that she was "looking forward, not backward." Without a credible explanation for Clark's new tune, it just

smacks of the worst kind of cynicism we've come to expect from too many politicians.

As I've observed in the past, Clark has been an effective avatar and spokesperson for B.C.'s ruling elite, especially the corporate bosses in the fossil fuel and financial sectors. She's a smiling, happy warrior for the provincial establishment. With seemingly few core beliefs of her own other than a desire for power, she has rather seamlessly managed to preside over a party that is effectively a coalition of federal Liberals and Conservatives. Until now.

The Liberals know they are on their way out of power. They've started to layoff some of their senior staff, and internal recriminations have begun. Most notably, Kevin Falcon, the past runner-up to Clark for the party leadership, has publicly slammed Clark's campaign for losing seats across the Lower Mainland. Falcon's dissent is a sign that the B.C. Liberal coalition may have trouble hanging together once they are confined to opposition. The B.C. Conservative Party, which was a serious political factor in the province just five years ago before declining into near-oblivion, wasted no time in attacking Clark's Throne Speech. The party circulated a graphic on social media declaring themselves the only alternative to the new tax and spend consensus. hilariously, the Conservatives put images of Clark, John Horgan and Andrew Weaver on the graphic together with the hashtag #SocialistsUnited.

Horgan, assuming he will be sworn-in as premier in the coming weeks, should take full advantage of this historic moment of political realignment. The neoliberal consensus that has asphyxiated political life in recent decades has finally been shattered. Regime change in Victoria will be a breath of fresh air.

The appetite for real change is not confined to B.C.; it's a worldwide phenomenon, as seen in the remarkable success and popularity of Jeremy Corbyn and the UK Labour Party. As Pankaj Mishra wrote in the *New York Times* this month, "A new economic consensus is quickly replacing the neoliberal one to which Blair and Clinton, as well as Thatcher and Reagan, subscribed; politicians are scrambling to articulate it, often blatantly breaking with their own history."

Horgan, despite coming into office with the most fragile of majorities, has an opportunity to make history. The NDP and Greens should aggressively push to repair the damage done by the BC Liberals, implementing their platform and considering more radical policies to address the province-wide crisis of affordability and inequality.

The new government must take full advantage of this moment – act quickly and decisively. Social movements will need to push hard, because even when the establishment's favoured party gets booted from office, the super-rich and their corporations still hold many of the levers of power. ✍



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- The Woolfield Poultry Collective – Susan Juby
- Zoom at Sea – Tim Wynne-Jones (Y)

Japanese-Canadian shines spotlight on picture-bride

by YUSHENG CAI

Situated on the edge of the Japanese-Canadian community, Kiyoko Tanaka-Goto was not only a picture-bride. She was a survivor, among other things, to Emiko Morita, co-curator of Kiyo, the Spatial Poetics presented July 8 – a prelude to the Powell Street Festival.

"I value her spirit and determination to survive," says Morita.

She heard when Tanaka-Goto, as a former madam, walked into a room, some people would shift and sit up straight while others paid tribute to her.

"Since I was a young adult learning about my history, I was aware of her being a member of the community. There's a living memory of her. So it wasn't 'we want to explore the role of

the picture-bride'. It was 'the community has this collective awareness, let's explore that,'" says Morita.

A woman's revolt

Picture-brides, namely brides selected by using pictures, refer

"Some people respected her while others judged her," says Morita.

The madam somehow pulled through the adversity and her revolt paid off. In 1946, Tanaka-Goto, among the 22,000 Japanese-Canadians interned during the

tion with local people there, what is impressive is the surviving spirit that's really palpable," says Morita who believes Kiyo helps people understand how vulnerable individuals are judged.

However, with gentrification, Cooke Ravensbergen feels the

"It will be a journey for them through each room based on the memory of the story."

Lisa Cooke Ravensbergen, artist

to women who married immigrant workers in North America in the early 20th century. A large number of the women were from Japan.

"The history of picture-brides is very complex, but in some cases, it's human trafficking," says Morita.

Lisa Cooke Ravensbergen is one of the artists designing Kiyo. Familiar as she is with the history, she has spent a year delving into Tanaka-Goto's life. What strikes her is how the picture-bride defied the patriarchal society.

"It's a very male-driven impulse that women thought they needed to do as told. I feel like Kiyoko really just defied [that]," says Cooke Ravensbergen.

Four years after the marriage, in 1920, Tanaka-Goto quit the endless farm work and left her husband for Vancouver, where she later owned a brothel and became a madam. This very persona sparked controversy for her.

Second World War, returned to Vancouver three years before the Japanese were allowed in B.C..

"There's a complex story and different lenses that people use," says Morita, who sees the picture-bride as a microcosm of her community. "On a higher level, I'm fascinated by the history of Japanese-Canadians. Whereas on the surface the representation of the community might be an upstanding, clean-cut, hard-working group of people who were victimized and discriminated against, but there's more to the story."

Invisible landscape

Vancouver-born Morita is impressed with survivors in the Downtown Eastside who inject a contemporary dialogue into Kiyo.

"Having a chat about their connection to Oppenheimer Park has been really rewarding. With all that interaction, the bridge is built and when you have interac-

community becomes invisible and that Japantown may be the most vivid example.

"Japantown has become even more invisibilized [sic] inside that container of Downtown Eastside. It's just a few buildings here and there. You don't really see that community," says Cooke Ravensbergen.

She sees more human interaction when Tanaka-Goto lived there. That serves her motivation to invite audience to Kiyo.

"The performance space is the series of rooms that audiences will go through with the performer. It will be a journey for them through each room based on the memory of the story," says Cooke Ravensbergen. "We use Kiyo's life as a mirror for us to see what's happening around us and behind us that we don't always look at."

For more information, visit www.powellstreetfestival.com.



▲ *Kiyo helps us understand how we judge vulnerable people.*

Photo courtesy of Emiko Morita

► **"Summer Festivals" from page 1**

Kurz says she began playing music relatively late. When she was 15, she took a guitar class through her high school Alpha Secondary School in Burnaby, but she wasn't sure if she should pursue music full time in post-secondary. With her mother's encouragement, she still auditioned and was accepted into Capilano University's jazz program. It was either music or psychology.

"My mom said, 'Music might not always be there.' I'm so glad that I [chose music]. I can't imagine having gone into an academic program over jazz. It's so good. It's so right. It's so what I want to do," she says.

Kurz, whose mother is Japanese-Canadian and father German and Swedish, performed last fall at Hapa Pooza, a festival that explores and celebrates mixed heritage. When she performed there, she felt very welcomed since there are not a lot of people with a similar background.

"I've played lots of other things where people have been great as well, but it was just like immediate community. I'd never walked into a room before and been in the majority, which was a totally mind-blowing experience because I didn't realize that it was something I ever had," says Kurz.

Cosplay sushi style

If you could dress up as a nigiri, what would you choose? That question became the basis of UBC's Masters of Architecture students' activity for the Powell Festival.



▲ *What kind of sushi do you want to be?*

Photo courtesy of Macro Maki Team



▲ *Kaya Kurz, jazz player.*

Photo courtesy of Burnaby Blues and Roots fest

the Powell Festival Society held this year.

None of these university students are Japanese, but they all have a love of sushi, which inspired their idea to have people dress up as maki or nigiri on a stage that is 14 feet by seven feet. Then a camera positioned above them will take their photo.

Chen thinks the jury were initially scared that people would be offended that people were doing cosplay in sushi costumes.

"But then they thought that a lot of Japanese culture does have this kind of humour. A lot of Japanese comedies have a funky, quirky set where they dress up as noodles as well as cosplay. It's close to Japanese pop culture, particularly anime or comics," says Chen, who is from Taiwan.

People will be dressing up as different kinds of nigiri, including salmon, tuna, octopus,

unagi, tamago, and ebi, to name a few. They may need to add an avocado nigiri for the vegetarians. There is one maki – the love maki, which wraps two people together in one roll. Chen thinks it will be interesting to see the reaction to this type of roll as most Asians are reserved.

"I think that kind of reaction for the kids and for the photo itself is quite memorable because they don't get to see parents doing that a lot. I'm looking forward to that social aspect to see how people react to it," he says.

The students also hope to incorporate a tea ceremony and a Japanese calligraphy demonstration on stage during the festival as well.

For more information, visit: www.surreyfusionfestival.ca www.burnabybluesfestival.com www.powellstreetfestival.com

Opportunities for artistic expression at SFU Summer Festival

by NAOMI TSE

SFU's Anime Club presents its 4th annual SFU Summer Festival, meant to mimic Japanese summer festivals commonly seen in anime series. It will be held at Convocation Mall at the SFU Burnaby Campus again this year on July 15.

The free one-day event, used as a way for the club to raise funds, includes an artist alley, a cosplay contest, trivia games as well as food and other games.

"I love to entertain and the Summer Festival was one of the first groups and events that let me do this," says Jovi Souk, PR coordinator and MC for the festival.

Cross play

Souk is also an avid "cross player" meaning he cross-



Illustration by Raquel Stone (aka Seafoammelon)

▲ Sailor Moon inspired art.

dresses as various female anime characters under the alias Rin-senpai.

"I've always been into fashion and when I got my first job, I was able to buy things to cross dress," says Souk.

Now aged 30, Souk has mastered the art of makeup and transforming himself into a convincing female character.

"I get plenty of misconceptions about [cross playing] all the time, but the support and love from the community is far greater than those who aren't onboard with what I do. So it's pretty easy to just take it in stride and enjoy it," says Souk.

Showcasing anime art

For Zen Dela Cruz, this will be his first foray into selling his artwork to the public. Growing up, he started by drawing dinosaurs as any kid would but by the time he was in high school, he had moved onto drawing anime and teaching himself by reading "How to draw" books. Going by the pseudonym Zen Cross, Dela Cruz has been hooked on anime since watching *My Neighbour Totoro* as a child.

"I enjoy the story itself and how the anime conveys feelings and empathy in the audience," says Dela Cruz, the artist behind the mascot drawn for the festival posters.

With a degree in Interactive Arts and Technology from SFU,



▲ The SFU Summer Festival draws anime fans every year.

Dela Cruz is trying to pursue a career in animation and illustration. Currently, he is trying to master his own art style but describes it as alive and ever-changing as he tries to incorporate new elements that he likes in other artwork. In addition to art, he is attempting to write his own light novel, a short novel with illustrations.

Raquel Stone is another first time artist vendor at the summer festival this year. Known as "Seafoammelon" online, Stone discovered anime as a

child when her family would rent VHS tapes and she would always choose to watch *Sailor Moon*. Stone was not allowed to watch TV until she was 10 and then it was only allowed on weekends.

"As I got older, I just chose to watch anime all the time," says Stone.

Growing up, she attended art school every summer and even skipped grade 5 to solely attend art school. Stone describes her work as more Western or Indie comic book style with a strong

anime influence. She also enjoys drawing cute characters in the chibi style, characterized by short characters with larger heads and smaller bodies.

Stone is planning on selling prints, stickers and buttons and may be opening an online store soon as well.

Both Stone and Dela Cruz enjoy drawing fan art and hope to gain more exposure for their work at the festival. ✂

For more information, visit www.sfumsummerfestival.com.

► "Verbatim" from page 1

a child, I experienced traumatic moments in Vancouver related to racism. I will never forget the intimidation I suffered in this city, which is supposedly hospitable to people of colour. That's why at the age of 15 I begged my parents to change my legal given name to a less foreign one: Leyla. I thought that doing that would make me feel more Canadian, but I was wrong. Changing my given name did not change my features.

Over the years, I realized that there was no way to escape my cultural identity.

race people like me here. I happily realized that Caucasians are, like me, descendants of immigrants.

Vancouverites are always interested in knowing my heritage and are fascinated by it. I am proud to tell them that I am half Persian, half Spanish-speaking and that I speak French fluently in an English-speaking province, in addition to my three mother tongues. I am an amalgam of cultures, and I am very happy to have been born in Vancouver where exoticism is celebrated and where not all people are racist like the ones



▲ Diversity is to be celebrated.

That's why I learned to cherish it. Whatever I do it will always follow me – that foreign aura that distinguishes me from other people. I am unique because of my ethnic background and now that I am a little older, I realize that Vancouver is cosmopolitan and there are other mixed

I met a long time ago. The whole province is multicultural and diverse, even among Caucasian communities. Being Canadian is not about having light eyes or white skin, but rather about being open-minded and proud of our ethnic origins and Canadian nationality. ✂

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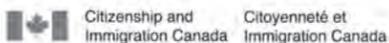
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Postcard

Onwards to Tram Mountain

Woken up by my phone notification, I turned on the screen to check what was new. There was an invitation from a friend of mine to Tram Berg – a place where the deep, deep valleys reside, where nature breaks free of the intrusion of human urbanization and also where lies the suburban lifestyle. The thought of rediscovering the natural beauty that had been long forgotten in this thick skull of mine suddenly felt so liberating and exhilarating. The thought of being free from this four-walled concrete building where I sat and entering the limitless skyline excited me. This was quickly adopted by my friends. And so it materialized, our determination to venture into the wild.

tifully stacked image of nature – a combination of the grey cold stones and the grass below that fostered growth.

Climbing on top of one rock quickly revealed the wide image of the suburban scene that is nowhere to be seen in Hanoi city: the peaceful rooftop houses where people were still wandering in their dreams, the small road that connected houses and temples together, the green overview of growing plantations including massive rice fields that have been blessing us with food through time. It was such a breathtaking moment for us to temporarily halt our busy lives and reflect on nature's beauty that has been long forgotten. Everything seemed to be on

“As we went, each higher rock quickly appeared one after another, making a beautifully stacked image of nature.

“BR...BR...BR.” The alarm clock ticked 5am. We quickly prepared our sandwiches for lunch and went to the parking lot to get our vehicles. I went to the back of the motorbike seat, as my commute to places only consisted of public transit and free rides from my parents, which has resulted in my lack of understanding in operating a personal vehicle.

We set out under the dimmed purple sky and brightly lit towers that were still turned on from last night. The navigation was simple. Tram Mountain was straight ahead of our road.

its natural course of life where nothing can interfere with its perfect circle.

The cold wind ran through our warm hearts erratically and the occasional rain shower poured down our enchanted hearts. Nature had gotten a hold of us, which is often unlikely considering that my short attention span would have me quickly looking for the next thing flashing on my phone screen. This time, I had been overwhelmed by the grace that was newly discovered.

We continued to watch the skyline as it transformed from



▲ Atop Tram Mountain, where our eyes met nature's grace.

After a 45 minute ride, we went into what seemed like a small alley that led to the smaller villages and rice fields. Initially, I thought the place was only a small hike up to the rocks that were higher than the growing trees. However, my opinion soon became invalid as the vast array of hills hidden behind met our eyes. We ventured into the valley as they wrapped around us. Grass patches below our feet spread throughout the bumpy earth that softened each step of ours. As we went, each higher rock quickly appeared one after another, making a beau-

tifully stacked image of nature – a combination of the grey cold stones and the grass below that fostered growth.

Oh, how time flies when you are caught in such a dreamy vision. The clocked ticked one in the afternoon as we reluctantly climbed down to prepare our meal at home.

Indeed, our hunger for exploration has been satisfied by Tram Mountain's grace and beauty as we recounted our bedazzled moments in our overjoyed heads. ✍

By VINH NGUYEN



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Beatboxing for empowerment

by MASHA RADEMAKERS

“Music is a tool that can give a voice to people who are underrepresented in this world,” says interdisciplinary artist Rup Sidhu, who will be performing twice at Vancouver’s Indian Summer Festival.

This year’s festival theme is ‘Tales of War and Peace’, and artists from all over the world are part of the culturally rich festival program that runs July 6–15.

Social justice

Beatboxing and rapping are his tools, and the world is his stage. Sidhu is a multi-instrumentalist and community facilitator, working on the intersection of social justice and arts.

“Music is a tool that can give a voice to people who are underrepresented in this world.

*Rup Sidhu,
interdisciplinary artist*

He is not only touring through Canada with his own solo show, but works at the same time as a community worker at the Access to Media Education Society (AMES) in Vancouver, where he combines all his creative skills to educate people about inclusivity and empowerment.

“I am trained in bringing anti-oppression frameworks into the school system. We use a lot of creativity in these workshops, because it has the ability to break down boundaries through connecting people,” he says.

Sidhu believes dialogue is an important tool in tackling marginalization.

“In order to dismantle systems that marginalize people, we need to recognize the power struc-

area he describes as “Traditional Blood Territory.”

Hip-hop

About fifteen years ago, Sidhu started to organize special hip-hop camps, to introduce kids to rapping and beatboxing, while at the same time giving them leadership skills and confidence. He co-founded a hip-hop community program called Metaphor, a program dedicated to bringing performances and workshops to schools, detention centers and rural communities. Throughout the years, he has led programs at a variety of organizations like the Sarah McLachlan School of Music and Power of Hope.

“In my work, I focus on folks that face different types of marginalization in our society, based on their class, gender, sexuality, race or ability. All these community programs have one thing in common: they strive for liberation,” says Sidhu. “We strive to create an environment in which someone can work towards personal liberation, a place where everyone feels welcome to express themselves about things they care about in the world.”

As a resident of Vancouver, Sidhu is involved in the discussions surrounding the housing crisis and other pressing issues in the community.

“Nowadays, low income groups are being forced to live in places that are underserved. These problems with housing already intersect with race and class, and Vancouver should be watchful to include everyone in the conversation,” he says.

He fears the marginalization of certain groups will get bigger if we do not act immediately.

“The good thing is that a lot of community members are actively working towards inclusion of these groups,” he adds.

Sidhu’s work over the years has been connected with issues surrounding First Nations.

“I am attempting to work in uniformity with my indigenous broth-



Photos by Courtesy of Rup Sidhu

▲ Rup Sidhu sees music as tool for empowerment.

tures and narratives that make them, and move towards changing them,” says Sidhu.

Sidhu’s interest in empowering marginalized groups traces back to his own youth. As a child born of immigrant parents, he witnessed racism and discrimination.

“I always wanted to make the world a little bit better than I found it. Vancouver still has a lot of work to do when it comes to inclusivity and class differences. We see groups of people that are facing multiple barriers of marginalization, and they are entirely left out of what is happening in Vancouver right now,” says Sidhu, who is Punjabi and was born in Crowsnest Pass, Alberta – an

ers and sisters in every way I can and take leadership from them as to how I can grow in that aspect. My goal is to be of service,” he says.

He therefore does not see many reasons to celebrate Canada’s 150th birthday.

“In solidarity with my indigenous brothers and sisters, I don’t want to celebrate a nation state that was in its beginning based on extremely racist and genocidal ideas,” says Sidhu. “One thing we should all do as settlers on this land on the 1st of July, is start a conversation of how we can become a more just society, and that is something that needs to be rooted in our communities.”

For more information, visit www.indiansummerfest.ca.

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“Unbelievable”: a look at Vancouver’s history for Canada’s 150th anniversary

by THERESA K. HOWELL

Vanier Park is home to *Unbelievable*, the Museum of Vancouver’s latest exhibit. Current trending ideas about fake news in a post-truth world inspired the idea for the MOV’s newest exhibition, which runs June 24–Sept. 24.

“Ironically, B.C. wasn’t even part of Canada 150 years ago,” says Gregory Dreicer, Director of Curatorial and Engagement.

B.C. was the sixth province to join Confederation on July 20, 1871. Dreicer focuses on how stories are told, how they are perceived and how this relates to national identities.

The stage is set

Of the 110 pieces showcased from MOV’s 75,000-piece collection, the Stanley Park Thunderbird Totem is one of the largest. Originally located at Lumberman’s Arch, in 1962 it was moved to Brockton Point. The housepost totem was carved by Kwakwaka’wakw artist Charlie James in the early 1900s and later appeared in the controversial 1914 film *In the Land of the Head Hunters* by filmmaker Edward Curtis. The totem was moved to MOV in the 80s, as Tony Hunt carved a replica in 1987.

Sharon M. Fortney, associate curator, spearheaded the First Nations consultations.

Fortney has Klahoose (Northern Coast Salish) and German heritage. Upon talking with the Kwakwaka’wakw cultural center about displaying the pole in the exhibit, Dreicer commented that their reaction was extremely positive about the MOV telling these stories.

Hannah Turner, contributing guest curator from SFU, establishes that the storied symbols, iconic artifacts and odd objects were thoroughly researched to give the audience a complex and diverse perspective to rethink established perceptions. With this diverse team assisted by HCMA Architecture and Design, the *Unbelievable* exhibit came to fruition in four months.



▲ Gregory Dreicer, Director of Curatorial and Engagement for the Museum of Vancouver.

Other iconic artifacts include the original ‘R’ from the Ridge Theatre sign, whose story discusses the origins evolution and transformation through time. Also on display is the full-scale bronze-cast model of Stanley Park’s notable Girl in a Wetsuit, which Turner says many think is a mermaid. A variety of explorations look at local history unearthing backgrounds based on contrived stories versus original concepts.

The backstory

“For a long time, I’ve been focusing on stories or historiography – why we tell the stories we do about ourselves and our communities. Story equals community,” says Dreicer.

He says that while ideas of inclusion and exclusion have plagued humans within communities for a long time, the exhibit looks at how current culture engages this concept within perceived belief systems.

“There are always two stories to something and multiple ways to look at it,” says Turner.

Turner alludes to the idea that there seems to be this increasing trend in museums to consider the object not just at face value but to dig deeper for the origins of the object’s contextual history as witnessed at the Smithsonian’s *Objects of Wonder*.

Dreicer and Turner discuss how the process for the exhibit unearthed a variety of truths behind Vancouver’s past, which



▲ A carved alder bird mask depicting smallpox.



▲ Pauline Johnson's dress.

complicate today’s believed realities. They said that like current trends in truth seeking, finding the whole story of an artifact became challenging at times.

They said the smallpox mask, for example, has been something of a mystery. Its bumps may represent smallpox; it might have been used in a healing ceremony. Based on stylistic traits, the museum identified it as Tsimshian, but it is not known how the mask came to the museum (before 1940).

The MOV curators concur the exhibition is about thinking critically and reflecting. At its roots, it becomes a foundation to start

a conversation within communities and outside into the bigger world.

“These stories shape the way that we are brought together in communities and possibly the way we are pulled apart,” Turner says. ✎

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

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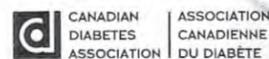


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For All The World To See

See Monsters: Indigenous art and history explored through new media

by OZLEM SULEYMAN

Bracken Hanuse Corlett, a live-visual artist, will be performing an audio-visual work with his cousin, DJ and producer Dean Hunt. As part of FUSE 2167, they will perform among a number of other performers. Live music will be hosted by the Vancouver Art Gallery on June 30 to launch the Gallery 150 years into the future.

See Monsters, the audio-visual duo – a live-collage of Bass music, moving light and transformative spaces – is a ‘peace treaty’ that will not be part of the Eve of Canada Day celebrations due to the colonial history of Canada.

The statement of *See Monsters* reads, “Our ceremonial songs and dances were considered illegal for 66 of those 150 years under the potlatch ban. We were not recognized as human

beings until 1972 (Drybones). The layers of government and bureaucracy continue to push pipelines and other detrimental projects onto the land. The list is long for why we do not take part. On the evening before the big party we will take our positions and practice our art as our ancestors have done since time immemorial.”

Corlett is an interdisciplinary artist who fuses painting and drawing with digital media, audio-visual performance, writing, painting, sculpture, drawing, animation and narrative.

“I’ve always been interested in mixing media and crossing disciplines,” says Corlett. “Working like this keeps things fresh in the process. The Wui-kila word *wuulhu* means ‘to fuse things together,’ and I use this word to guide me in connecting work across platforms.”

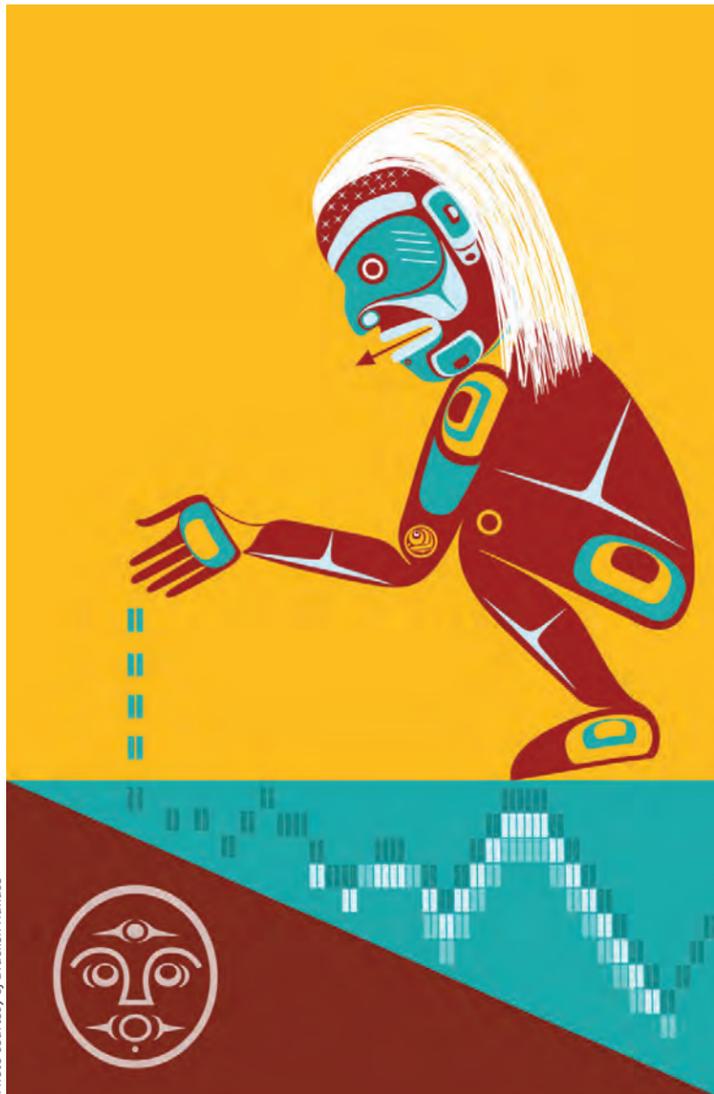
Hunt, who will be in charge of the audio for *See Monsters*, has been a DJ who has explored Northwest Coast Bass music for over 15 years. He also works within the Heiltsuk traditions of painting and carving at his studio in Sechelt, B.C.

Healing and reconnecting

Corlett’s work combines traditional Indigenous iconography and history with new media.

“I began making art that incorporated the iconography of my ancestors as form of healing and reconnecting,” Corlett explains. “Due to tragic circumstances, I wasn’t able to grow up in either of my home territories. In many ways making art is still a healing tool, and I am grateful to be able to practice it every day.”

Corlett has mixed Coast Salish



▲ Listening On. Waking Terrain.

ancestry from the Klahoose Nation (grandmother’s side) and Wuikinuxv and Kwakwaka’wakw from his grandfather’s side. He grew up on the Sunshine Coast and moved to Vancouver at age 18. In his early 20s, Corlett attended the En’owkin Centre of Indigenous Art in Penticton, B.C. He

then graduated from Emily Carr University of Art and Design with a B.F.A in Visual Arts. Corlett also trained in Northwest Coast art, carving and design.

Hoping to touch audiences

When asked what Corlett would want people to get out

of his artwork, Corlett answered that he would enjoy his viewers to have an experience ‘that moves them’ by either making them sad, happy or angry.

“The worst reaction would be boredom,” he says.

Some of Corlett’s exhibitions, performances and screenings have been at the Grunt Gallery, Vancouver International Film Festival, Urban Shaman, Mackenzie Art Gallery and Toronto International Film Festival. Corlett also received grants from B.C. Arts and Canada Council.

“I am grateful for each one as they have given me time to create and explore new processes,” he says.

In 2014, Corlett received the B.C. Achievement Award for Aboriginal Art.

“At the time I felt undeserving of it and was humbled to be chosen alongside the other accomplished Indigenous artists selected,” he says.

Corlett’s current work, titled *Listening On. Waking Terrain*, reflects a relationship that his ancestors carried for the ‘un-ceded land, sacred sites, complex river and stream systems, hunting and cultivated gathering grounds.’ Corlett acknowledges the history and present of Vancouver with his artwork. ✎

Bracken Hanuse Corlett will also be painting a mural on the side of Gene Coffee Bar located at 2404 Main Street as part of the Vancouver Mural Festival in August.

For more information, visit www.vanartgallery.bc.ca or www.beatnation.org.



▲ Visual artist Bracken Hanuse Corlett.



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Cultural Calendar

June 27–July 11, 2017

by SIMON YEE

Kids are out of school, the weather is getting warmer and there are plenty of events and festivals all over the Lower Mainland to check out. Bring the family to Canada Day festivities at Canada Place, listen to poetry in the park, try some food and drink at an outdoor carnival, and enjoy live musical, dance and theatrical performances.

Let's Hear it for Yaletown

June 26–30

Bill Curtis Square, Vancouver
www.yaletowninfo.com

Stop by Yaletown's Bill Curtis Square, which will be hosting five days of outdoor jazz, in celebration of 150 years of music in Canada. The neighbourhood will be serenaded with the sounds of live Canadian jazz bands at lunchtime and after work, with free performances at the Bill Curtis Square. For the schedule of artists and showtimes, please check out the Yaletown website.

Oh, Canada – The True North Strong and Funny

June 29–September 2

www.vtssl.com

Vancouver TheatreSports League takes a loving and comedic look at what makes us uniquely Canadian, with *Oh, Canada – The True North Strong and Funny*, poking fun at Canadian stereotypes. In a series of vignettes and improv games, VTSL's quick-witted improvisers lampoon Canadian institutions, obsessions and double-doubles. The plot, characters and action are co-developed with the audience – utilizing their suggestions to drive the action and create on-the-spot, unscripted, theatrically-infused comedy. For tickets, showtimes and further information, please visit their website.

Steveston Salmon Festival

July 1, 6:30 a.m.–6 p.m.

Steveston Community Park, Richmond
www.stevestonsalmonfest.ca

The City of Richmond will be hosting its own Canada 150 celebration at and around Steveston Community Park on July 1. The day begins at 6:30 a.m. with a pancake breakfast, followed by a bike parade for kids at 9:30 a.m., then the big Canada Day Parade at 10:00 a.m. In the afternoon, there will be various exhibits, displays, vendors and the Horticulture Show. There will also be the Salmon Barbecue at \$16 per plate. For showtimes and a list of performers, please visit their website.

Poetry in the Park

July 5–August 30,

Wednesday evenings, 6–8 p.m.
Queen's Park, New Westminster
www.poetryinthepark.com

Come down to Queen's Park in New Westminster this summer for another great season of spoken word poetry. Poetry in the Park is a free summer reading series that features emerging and established writers from British Columbia and across Canada



▲ *Oh, Canada – The True North Strong and Funny.*

dedicated to celebrating and promoting the literary arts. For a full list of speakers, please visit their website.

Dancing on the Edge

July 6–15

Various venues
www.dancingontheedge.org

Since 1988, the Dancing on the Edge Festival has evolved into an annual event. The festival presents 30 performances in mixed programs and full length works from over 20 different dance companies and choreographers from across Canada. For full program information, please visit their website.

Indian Summer Festival

July 6–15

Various venues
www.indiansummerfest.ca

The Indian Summer Festival returns to Vancouver with music, dance and storytelling events. This year's festival theme is "Tales of War and Peace," and the line-up includes an outstanding array of award-winning artists who have the courage to say what they think, to hold up a mirror to ugly truths, but also to transcend, offer hope and celebrate creation when the world looks dispiriting. Be sure to catch the opening gala on July 6 at the Roundhouse Community Centre. For a full schedule and more information, please visit the festival website.

Abbotsford Berry Festival

July 8, 9 a.m.–9 p.m.

2615A Montrose Ave, Downtown Abbotsford
www.downtownabbotsford.ca

The 36th annual Abbotsford Berryfest is happening on Saturday, July 8th, 2017. This community event is the premiere arts, business and family festival in Abbotsford, featuring rides such as the ferris wheel and spinning berries, and an all new local craft beer garden positioned right next to the main stage (from 3:30 p.m. to 8:30 p.m.). In the evening, notable musical headliners will include Beatles tribute band Fab Fourever, country band Me & Mae and soul train Big City Soul. For more information about the festival, please visit their website.

Summer Art Carnivale

July 8, 1–4 p.m.

Killarney Community Centre, Vancouver

www.killarneyartcarnivale.blogspot.ca

Bring the kids down to the Summer Art Carnivale at Killarney Community Centre on July 8. From comic book artists and Indigenous dancers to puppetry shows and fresh baked pizza, there will be fun for the whole family. Check out their website for more information.

Beyond the Horizon

July 8–August 20

Richmond Art Gallery
www.richmondartgallery.org

This summer the Richmond Art Gallery is hosting Beyond the Horizon, an exhibition showcasing selected landscapes, demonstrating how various artists have grappled with the vast scale of the Canadian landscape. Featuring diverse art from 1932 to 1994, the works highlight the ways in which landscapes have changed over the last century, from a perceived empty landscape to a recognition of a convenient omission of earlier inhabitants. There will be an opening reception on July 8, 2–4 p.m. Check out the Richmond Art Gallery for more information.



▲ *Evening – Keremeos, B.C., by William Percy Weston, 1960, oil on canvas, 30 in. x 36 in.*

Sunday Afternoon Salsa

Sundays between

July 9–August 13, 3–9:30 p.m.

Robson Square, Vancouver
www.sundayafternoonsalsa.com

Now in its 11th year, Sunday Afternoon Salsa at Robson Square has been teaching dancers to spice up their dancing. Some of the city's best instructors will be on hand to help beginners and experienced dancers learn how to salsa at the free half-hour lesson at 3 p.m. Afterwards, join others for casual, social dancing or watch dance performers perform a variety of dance styles. At 7 p.m. there will be an after-dance party, allowing dancers to wind down and enjoy a slower kizomba music and dance. Check out their website for more information.



Entrance Island Lighthouse

Entrance Island is a picturesque little rocky island located 841 metres north of Gabriola Island in BC's Salish Sea. The lantern of its white lighthouse tower has a red balcony below and red covering on top. There are several buildings, all in white vinyl siding with red roofs. The island is frequented by harbor seals and Steller's sea lions. The sea lions in particular must offer lighthouse keepers quite a noisy experience.

In 2009, the federal government announced it would de-staff Entrance Island as a cost-saving measure. After many protests, the lighthouse staff was maintained. The practice in many countries has been to automate its lighthouses but for the moment, Canada still has 37 staffed lighthouses including Entrance Island. The island also has been designated heritage by Parks Canada, which further

ensures its continued existence. Although its solar-powered lighthouse tower is automated, staff still perform a number of vital functions: recording weather for the Canadian Coast Guard and advising seaplane companies on cloud ceiling. They monitor boaters and in 2015, one of the lighthouse keepers saved the lives of 9 people whose boat capsized off the island. They also monitor the famous bathtub boat races that used to run from Nanaimo (passing the island) to Vancouver's Kitsilano Beach from 1967–1996. No longer crossing the Salish Sea, the bathtub races now circle the island as part of their route which ends in Nanaimo.

Many of us have idyllic fantasies about living on a lighthouse island, but the early history of Entrance Island is anything but idyllic.

Construction began on the lighthouse in 1875. It was built

to safeguard the entrance to the harbor of Nanaimo, often foggy, since coal was being exported from the region. During construction, three workers drowned when their boat capsized after leaving the island. The first building contract was awarded to Louis Baker who, after completing only 2/3 of the job, absconded with all the money leaving workers and suppliers unpaid. The next contractor, James Gordon, created a similar legacy and lasted only two months. Arthur Finney finally finished the lighthouse in April of 1876.

John Kenny, the first lighthouse keeper, lasted for 6 months to be replaced by Robert Gray who served for 20 years. During Gray's tenure, he witnessed the death of two men, two women and two children whose boat crashed into the island and despite his rescue efforts were washed out to sea.

Gray's successor was M.G. Clark who gained some notoriety for rescuing two Indigenous people whose boat capsized off the island. He served for roughly 17 years but mostly hired assistants to do the work. He was more interested in maintaining his farm on nearby Gabriola Island. His assistants were treated poorly and expected to work at both his ranch and the lighthouse. There were suspicions over the death of one assistant who was rowing to tend the lighthouse after a day's work on the ranch.

Clark was succeeded by W.E. Morrissey who seemed even more derelict than Clark. He expected the couple who were his assistants to exercise their lighthouse duties by standing watch 22 hours a day as well as feeding pigs and chickens. They were confined to two rooms with no access to a washroom and after nearly starving were forced to

resign after two months without pay.

Morrissey's tenure ended after roughly a year in 1914. Since then it seems the lighthouse has been faithfully tended till the present time.

Entrance Island Lighthouse can be viewed from the ferry from Horseshoe Bay to Nanaimo, but also very picturesquely from Gabriola Island along its north shoreline. A visit to Gabriola Island will not disappoint. A 20-minute ferry ride from Nanaimo, the island has 3 provincial parks all with beaches; the well-treed island is fairly flat so offers excellent opportunities for walking and biking. Arts and festivals abound and there are great shopping areas, pubs and restaurants.

Please visit The Source website for more pictures.

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