

Indian
Indigenous
art comes to
Vancouver
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Photo by Eva Antonijevic

Verbatim

Vancouver: My new home

by OZLEM SULEYMAN

I was born and raised in Dubai, a multicultural city in the United Arab Emirates. Even though I grew up in Dubai, I couldn't call it my home because it is impossible for expats to gain citizenship in the United Arab Emirates. Children who are born in Dubai automatically take the citizenship of their father. In my case, I was a citizen of Cyprus. I was one of the 42% of the expats who integrated with the local population even though their lifestyles were extremely different from mine. Although various people discriminated against each other, I was happily living in a cocoon of non-judgmental people.

I lived in Halifax while I was studying at Saint Mary's University. I was in a multicultural setting that was in close proximity to the university. Some of my Haligonian classmates had a hard time socializing with foreigners because of their biases. In the first year, foreigners integrated with each other and by the third year or so, Haligonians found a way to integrate with the rest of the world. After getting a Canadian citizenship, I considered Halifax my new home.

Edmonton, another multicultural city, called my name when I graduated from Saint Mary's University. I moved to Edmonton after getting accepted to a graduate program at the University of Alberta. Edmonton was more diverse, with lots of events and job opportunities. The affordable rent prices compensated for the cold weather. I loved the university; I loved the city. Therefore, Edmonton was my new home.

As soon as I finished my graduate program, I found a job as a geologist in Brisbane, another multicultural city in Australia. Brisbane is filled

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Youth for a sustainable future

by MASHA RADEMAKERS

Youth empowerment and sustainability are two goals that Vancouver's civic institutions often aim to improve. But how do the two interrelate?

The Source talked to four motivated activists, each striving in different ways for the inclusion of Canadian indigenous and non-indigenous youth in policy making, to see how they envision youth engagement in 2018.

Building the tools for engagement

"The young leaders of today will

be the leaders of tomorrow," says Tom Ewart of IMPACT! Youth Sustainability Program, on the other end of the line in snowy Ontario. "That's exactly why we engage some of the brightest entrepreneurial young leaders and catalyze their efforts to create a sustainable society."

An initiative of The Co-operators and The Natural Step, and funded by numerous other partners, the IMPACT! Program initially started as a national youth conference on sustainability, but now provides workshops all across Canada. In these workshops, youth learn "what

kind of leader they are and how to build out their visions and action plans to create a sustainable society," says Ewart, who notes that there have been many success stories.

"Some youth come into the program with existing initiatives they want to scale, and others come with some ideas about what impact they want to have in society and leave with a solid plan to begin doing so," he says. "IMPACT! offers funding and mentorship to support the social enterprises and initiatives that the youth establish, which have generated many meaningful impacts."

One of those success stories can be told by 23-year-old Veronika Bylicki, one of the young entrepreneurs who launched CityHive after receiving the tools to do so during the IMPACT! workshops. "I was always interested in sustainability and together with my friend Tesicca Truong, I decided to found CityHive, an organization that strives to engage youth in city planning, decision making and sustainability," zshe says.

She feels that youth can offer refreshing new perspectives if they are given the chance to do so. "I believe that youth offer a lot of optimism and innovative

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Cultural Spotlight



Photo courtesy of Penn State

A Ukrainian New Year and its traditions

by SALENA TRAN

Malanka, or Old New Year, celebrates the warmth of the sun and the long days after winter. The traditional Ukrainian Orthodox New Year, celebrated this year on Jan. 13, in accordance with the Julian calendar, connects the younger generation to their cultural roots through folk dance, choirs and orchestras.

Eaten at Malanka, *kutya* is a special porridge served along with perogies, sauerkraut, poppy seed rolls and other traditional dishes. The food for the festival is cooked and served by members of the Association of United Ukrainian Canadians (AUUC) and devoted volunteers. Entertainment at Malanka includes performances from dance



Photo courtesy of Penn State

▲ Making kutya.

groups and choirs. Many look forward to the open floor traditional Kolomeyka dance at the end of the night.

“The kids gain a sense of community at [these events] and we include them. They’re not just coming in for the event and then going home. [The kids] also help prepare and serve the food,” says Debbie Karras, administrative director of the AUUC.

Local Ukrainian culture

Ukrainian people started to immigrate to Canada during the 19th century, looking for a new beginning. A 2016 Statistics Canada report estimates 110,580 people have Ukrainian as their mother tongue across the country.

Dianna Kleparchuk, president of the Vancouver AUUC branch, says there is a rich history of the Ukrainian people in Vancouver. “Many Ukrainians settled around the [Strathcona] area. It’s as if you could walk outside and scream ‘hey everybody, there’s a meeting at the hall,’” she says.

Kleparchuk feels that preserving Ukrainian culture in Vancouver is still greatly valued today. Ukrainians used to be split up into two groups, one being the secular group, and the other being the followers of the Ukrainian Catholic church. Laurel Lawry, director of the AUUC Dance School, likes to note that the line between the groups has started to blur – and she hopes the line continues to blur until it no longer exists.

“Many people of all ages look forward to [Malanka] because of the special food and the dance,” says Lawry.

Kleparchuk and Lawry say that Malanka brings people of all Ukrainian backgrounds together and these special events are highly anticipated in the community.

Passing down traditions

Liz Kaminsky is proud of her Ukrainian heritage. Born in

Winnipeg, Manitoba, she moved to Vancouver in 1967. Kaminsky stays involved in Ukrainian culture by singing in the Svitank Chorus and attending church regularly. Kaminsky says the church plays a very important role in her life, and a lot of other Ukrainians’ lives as well.

“There’s not a large Ukrainian population [in Vancouver], it’s very fractured. In Winnipeg there was a larger Ukrainian population. [In Vancouver] we can do better to encourage others to participate,” says Kaminsky.

Kaminsky says youth play an important role in Ukrainian culture and her community should be more proactive when it comes to encouraging others to embrace Ukrainian heritage.

Montana Hunter is an active youth in the Ukrainian community and dances with the Dovbush dancers at the AUUC. He says the Ukrainian culture at the AUUC is very important to Ukrainians who are looking for a sense of community.

“I try to encourage my friends to come out to events and dances. The culture has changed a little bit, so what we need is to adapt, advertise ourselves and sell ourselves a bit better,” he says.

Hunter says a few of the Dovbush dancers aren’t Ukrainian, but they feel included in the community nonetheless. One of Hunter’s dance partners, Jennifer Bednard, speaks proudly about her Ukrainian background and how she can contribute to her culture as a youth in Vancouver.

“We try to encourage friends and people from different backgrounds to come to [Ukrainian] events. [Dovbush] performs at different cultural gatherings, and we try to embrace and encourage our culture in that way,” says Bednard. ✎

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Design meets social issues

by VINH NGUYEN

Recently, an SFU team, consisting of three students, have won the popular votes for User Interface/User Experience (UI/UX) design award at the 2017 Vancouver User Experience Awards. This award showcases a critical approach to an important social issue: women representation in sports.

Kosuke Futsukaichi, a member of the group, has made a great contribution to the success of the project and gives the details of his team's project.

"Our project, #changethegame, is a campaign concept that we designed for the Canadian Olympics Committee – which focuses on improving gender equity and the misrepresentation of women in sports," he says. "We wanted to challenge [the] Olympic audience, to recognize both the sexist assumptions in language while promoting the positive portrayal of women in media."

A challenge for Olympic audience

The designer also explains the inspirations behind the team's project. Initially, social and cultural issues were Futsukaichi's team topic. His two teammates, Annette Cheung and Elizabeth Chan, shed light on the fact wom-

en are discriminated in our society, which inspired a solution of tackling the problem.

"Sports media often emphasizes physical appearance or femininity over a woman's athletic ability. And the effect of media and culture overlooking accomplishments of women, justifies the exclusion of women from positions of power while reinforcing gender inequality," he says. "The project began with the purpose to address the misogyny in sports media, in which the accomplishments of female athletes are commonly under-reported and trivialized by sports culture and media."

Futsukaichi believes his two teammates were passionate about addressing this social issue.

"Without such passion, we wouldn't have had a semester-long discourse about the topic to begin with," he says.

On the impact of the project, Futsukaichi is concerned about

in today's culture. And the best way to mitigate the problem is to be bold and walk directly towards it," he says. "It's discouraging to hear that in 2017, 80 per cent of corporate leaders are

different kinds of people and culture at an early age."

Culture shock is an inevitable part of moving. Futsukaichi recalls being a Japanese kid in a multiracial school in Arizona.

“The project began with the purpose to address the misogyny in sports media.

Kosuke Futsukaichi, member of SFU team that created #changethegame

the representation of women in society.

"Under-representation of female athletes, or under-representation of women in general, is still an extremely relevant topic

men and 72 per cent of those men are white (Fortune 500 report)."

A world perspective

Pursuing post-secondary education at the School of Interactive Technology and Arts at Simon Fraser University, Futsukaichi is grateful for the wonderful experience in a diverse Vancouver.

"I love Vancouver," expresses the enthusiastic designer. "The weather is amazing in the summer, and the rain isn't too bad once I got used to it."

Having lived in various parts of the world – such as Japan, USA and Canada – Futsukaichi opens up about his identity as a global citizen and how his childhood experience varied in different cities.

"As a kid, I hated switching schools and saying bye to all my friends," he says. "But after looking back at it, I'm grateful that they exposed me to all these dif-

"Going to school, seeing kids make fun of Mormon kids – and having people throw racial slurs at you for being Asian," he says. "It was really mind opening."

This is not something he has experienced in Toronto or Japan.

Immersed in a world of variety: different people, communities – Futsukaichi expresses his personal opinions on how the world works.

"We're a blip inside this universe and we measure ourselves based on our subjective values; but also the relationship we build with others and the contribution we make within the time we are given on Earth," he says. "It's all about acknowledging that people are, in fact, different and understanding why people are the way they are."

Futsukaichi's team project brings a new perspective to an underlying problem in our society. ✍



▲ Kosuke Futsukaichi (centre) with teammates Annette Cheung and Elizabeth Chan.

Photo courtesy of Kosuke Futsukaichi

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Apprendre à réussir.



► "Verbatim" from page 1

with very nice people and lots of job opportunities, but as a woman working in a male dominated industry, I encountered sexists who had a hard time collaborating with me.

A new job opportunity took me to Toronto, the most diverse city in the world. This city is full of energy, and there is always something to do. Toronto never sleeps. No matter what time it was, I saw people on the streets. I could catch a street car at any time. Anything that you want can be found in this large city. Toronto was my home until it was hit by a recession.

I moved to Vancouver for the same reasons that I relocated to the previous cities. Like the aforementioned multicultural cities, Vancouver has open-minded people, diverse job

Vancouver is not only diverse in its human population; you can see a diverse bird population in Vancouver right in your backyard. Not too long ago, a northern flicker bumped into my window causing a small crack in it. However, just like other multicultural cities, Vancouver has hidden sprinkles of racism, xenophobia and other forms of discrimination. Some of these biased people formed their prejudices in the previous countries they resided in; others formed their opinions while living in Vancouver. For example, someone warned me about Korean hotel owners who could hack into my Internet for my personal information. Another person advised me about bad Chinese drivers. However, I never let these few people negatively influence my opinion about Vancouver.



▲ The diversity of Vancouver.

opportunities, many options for recreational activities, and endless learning possibilities. Compared to the other cities that I have lived in, Vancouver has more appreciation for indigenous culture. Indigenous artwork can be seen painted on buildings, walls, under bridges and on the walls of dental offices. In addition, Vancouverites are quite friendly.

I have only been here for less than a year, and I think that there is so much to learn from this city. As someone who has moved a lot, I consider the planet as my home and Vancouver as my bedroom. I don't know where I will end up in the future, but I intend to enjoy and make the most of every moment that I spend in this bedroom. ✍

Photo by Thirteen Cent Pinball

The art of building trust

by BETTY SHEA

Yoriko Gillard, artist and PhD student in Language and Literacy Education at UBC, will be presenting *KIZUNA: Past-Present-Future (A Tribute to Japanese Canadian Community)* at the Nikkei National Museum and Cultural Centre on Jan. 13.

As part of the museum's Hastings Park 1942 exhibit program, her presentation will examine stories of dispossession and incarceration of Japanese Canadians between 1942 and 1949. She will also perform a live haircut on a volunteer.

Haircut as an accessible form of art

"If you are not in academia, you are not interested in academic speeches like the ones I do in conferences," explains Gillard. "If you are not an artist, and I do something too artsy, you might not understand what I'm talking about. But a haircut is art that everybody understands. Everyone has a bad haircut story."

Gillard has held previous haircut performances and her method is both unusual and effective. There is a discussion topic that accompanies each haircut. At the event, she gives a volunteer a haircut in front of an audience. There are no mirrors throughout the haircut and the volunteer relies on the audiences' reaction as the only form of feedback. Gil-

lard is an award-winning hairstylist. Nevertheless, when one sits down for a haircut, it is ultimately an act of trust towards the stylist. Therefore, the haircut is an artistic act that creates trust and bonds between all the event's participants. After the haircut, everyone gathers for a discussion about the topic of the event and about the haircut itself.

Understanding, trust and deeper connections

Kizuna forms part of the title of Gillard's exhibit and is a theme in many of her works.

"*Kizuna* is a really humanitarian connection," she explains. "It is the way we understand each other without much speech."

Gillard cautions against using *kizuna* too casually. Although the word is not new to the Japanese language, it gained prominence after the Tohoku earthquake and tsunami of 2011. *Kizuna* was used by disaster victims to express their appreciation of the outpouring of support received. It also describes the deep bonds and connections that exist between people. Gillard's goal is to use her art as a means to create this deep connection. She believes that trust is an important ingredient. So too is an acceptance of our individual differences.

"Art should be the outlet for us to relate to other people," she says. "To relate does not mean to assimilate, but to try to un-



▲ A past hair cutting performance by Yoriko Gillard.

derstand and respect our differences."

Gillard uses food as an example.

"You like sweet food and I like salty food. Does that mean we can't go to a restaurant together? That would be insane," she says.

In her exhibits, there is as much focus on establishing trust and understanding as there is on discussions and points of view. She prefers this method over an argumentative approach where opinions are often entrenched and the focus is on right versus wrong.

"Arguing verbally is really tiring," says Gillard. "You are talking to the wall and it doesn't go anywhere."

Art and society

As an artist, Gillard contributes to several community projects. For example, she is an organizer for *Kizuna: Gather for Nepal* that raised funds for victims of the Nepal earthquake in 2015. Unsurprisingly, there are those who also consider her a social activist. Gillard, however, shies away from labels such as 'artist' and 'social activist.' She consid-

ers her involvement as simply an extension of what she likes to do.

"When people ask me what it is that I do, I tell them that I really care about humanity," she says. "I want equality. I care about injustice. I want people to be happy so maybe that's why I do activities for society. And maybe that's why people call me a social activist. I'm just trying to do something good in society because that's what I enjoy."

For more information, please visit www.centre.nikkeiplace.org.

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Vancouver - The UBC School of Music announces the 2017-2018 season of performances and special events by our ensembles, faculty, and guest artists. This year we are both celebrating past milestones and welcoming the future, including our new faculty member, distinguished clarinetist **Jose Franch-Ballester**.

80 • 70 • 50 • 20

80 Years

It's a big birthday year for UBC Music Professor Emeritus **Robert Silverman**. The School helps him mark this milestone with two performances: as concerto soloist with the **UBC Symphony Orchestra** on November 10, and as recital soloist in the **Wednesday Noon Hour** series on February 28, 2018. Looking to the future and the next generation of performers, we are delighted to announce the founding of **The Robert and Ellen Silverman Piano Concerto Competition at UBC**. The inaugural competition will be held in Roy Barnett Recital Hall on March 2, 2018.

70 Years

In 1947, the first academic courses were offered in the **new Department of Music**. In the earliest years, celebrated Canadian violinist **Harry Adaskin** (first department head at UBC) and pianist **Frances Marr Adaskin** began giving concerts at noon on Wednesdays, a tradition that has evolved into the current concert series.

50 Years

The Music Building opened in 1967. Our **Wednesday Noon Hour** series celebrates this anniversary throughout the year, starting with a special season launch concert on September 20. This concert features performances by **Terence Dawson piano**, **Eric Wilson, Laine Longton, and Oskar Falta cello**, accompanied by a chamber orchestra conducted by **Jonathan Girard**.

20 Years

The **Chan Centre** is celebrating its 20th anniversary with their own special season of concerts. The School of Music is pleased to salute this magnificent hall and important anniversary all season, including a celebration concert: **20 Years of Opera at the Chan Centre** with the **UBC Opera Ensemble** on April 3rd.

New Faces and Special Guests

New UBC School of Music faculty member and acclaimed Spanish-born clarinetist **Jose Franch-Ballester** will be featured as concerto soloist with **UBC Bands** on February 9, featured in the **Music on the Point** concert in a Mozart quintet with the **Borealis String Quartet** on October 20, and in a **Wednesday Noon Hour** concert with **Keith Hamel electronics** on January 31.

Special guest **UBC President Prof. Santa J. Ono** will join the **UBC Symphony Orchestra** as the narrator for Prokofiev's *Peter and the Wolf*, under the baton of conductor **Jonathan Girard** on December 2. The concert also includes works by Poulenc and Stravinsky.

On March 31, **UBC Choirs** and **UBC Symphony Orchestra** perform Bach's masterpiece *St John Passion*, conducted by **Graeme Langager** with guest **Derek Chester** as the Evangelist. This magnificent work is a fitting finale for a year that both honours the past and looks forward to the future.

A PDF of the entire season and up-to-date online event listings are available at www.music.ubc.ca.

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🕒 January 29 & 31, 5:30 pm – 8:30 pm

📍 Tommy Douglas Library, 7311 Kingsway, Burnaby

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📍 MOSAIC Highgate Office, 310–7155 Kingsway, Burnaby

☎ Sem 604 636 4712 ext 105 || syhannes@mosaicbc.org

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🕒 Fridays, until January 26, 2018 (excluding statutory holidays), 10 am – 12 pm

📍 MOSAIC Head Office, 5575 Boundary Road, Vancouver

☎ Gerardo 604 254 9626 ext 1022 || gdelapaz@mosaicbc.org

Moving Ahead: Tax and You

Newcomers will get information about the tax system in Canada

🕒 January 19, 3– 5 pm

📍 MOSAIC Highgate Office, 310–7155 Kingsway, Burnaby

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🕒 January 13 – March 17, 12:30–2:30 pm (field trip on Feb 3)

📍 MOSAIC Highgate Office, 310–7155 Kingsway, Burnaby

☎ Joy or Angel 604 254 9626 ext 1120 || jjhocson@mosaicbc.org or atse@mosaicbc.org

SWIS (Settlement Workers in School)

Transition to Middle School and Graduation Requirements

🕒 January 17, 10 am – 12 pm

Internet Safety for Children

🕒 January 24, 10 am – 12 pm

📍 Lord Kelvin School Community HUB, 1010 Hamilton Street, New Westminster

☎ Maniya at mrafiei@mosaicbc.org

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🕒 Mondays, January 8 – February 5, 12:30 pm – 2:30 pm

📍 MOSAIC Head Office, 5575 Boundary Road, Vancouver

☎ Mehrzad 604 254 9626 ext 1013 || msalari@mosaicbc.org

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.



Refuel with Japanese tapas

by ELIANO ROSSI

An *izakaya*, which translates to “stay sake shop,” is a lively and informal bar that typically serves a variety of small dishes and alcoholic beverages. In Japan, they are particularly clustered around train stations. Izakayas are sometimes likened to Irish pubs or tapas bars, offering a place to restore oneself after a day's work. Izakaya restaurants have been opening at a rapid pace all over the city, claiming a spot in Vancouver's diverse culinary scene, some of them offering fusion dishes.

Traditional izakayas are vibrant places where customers are welcomed into the restaurant

ver more than 15 years ago. Kitanoya Guu opened the very first izakaya restaurant in Vancouver in 1993 at a time when it was possible to find only traditional Japanese sushi or classic yakitori (grilled skewered chicken).

“It took almost six years before Vancouverites figured izakayas out. We did not change anything about the original atmosphere and the idea when importing this concept over,” says Hasegawa. “At the beginning people were confused by the tiny portions of the food and the menu itself. They could not find the food that they were expecting from a Japanese restaurant.”

An izakaya might be the perfect place to taste and sample Japanese fusion. It is a place to try starters like miso cream

“At the beginning people were confused by the tiny portions of the food and the menu itself. They could not find the food that they were expecting from a Japanese restaurant.

Takeshi Hasegawa, vice president of Kitanoya Guu

by someone shouting “irasshaimase” (“welcome” in Japanese). Both servers and cooks say it loudly, and with a smile, every time a new customer enters the restaurant.

People can sit at the bar to watch the cooks prepare their food, or at the tables to enjoy the company of a group of friends. In more traditional izakayas, while waiting for the first drink to come, the customer receives an oshibori (wet towel) to clean hands and an otoshi (a little appetizer), a compulsory appetizer offered before choosing from a variety of small dishes. Although some restaurants in Vancouver try to follow these traditions, others elect to skip these details.

“In Japan, izakayas are a great place to have a drink after work with friends or colleagues, while eating good food,” says Takeshi Hasegawa, vice president of Kitanoya Guu, the company that pioneered izakayas in Canada in 2000, guaranteeing a true umami experience.

A slow awakening to an unexpected menu

Hasegawa, originally from Nagoya, Japan, moved to Vancouver

cheese, chopped tuna sashimi garnished with green onion and seaweed, akabocha croquette (pumpkin and boiled egg), or mango cheese cake.

“Tapas are based on our traditional cuisine, but chefs feel free to experiment with new flavours, mixing ingredients and tastes from other international cuisines like Italian, German, Spanish, Korean or Chinese,” says Hasegawa.

Try them out

It took several years after the first one opened in Vancouver for izakayas to become more popular. Currently, there are several izakaya restaurants across Metro Vancouver.

Evidence of their popularity has been recorded in past annual Dine Out Vancouver Festival guides. A handful of izakayas took part in the festivals, giving Vancouverites multiple venues at which to try the Japanese-style tapas. The festival is celebrating its 16th anniversary this year and will be featuring a number of Japanese restaurants offering dishes beyond sushis to satiate diners and leave them feeling good. ☞

Youth find their voice at the PuSh Festival

by JAKE MCGRAIL

The Youth Assembly, a one-day performing arts conference run by and made for youth, is returning to this year's PuSh Festival.

The Assembly will also be one of the final meetings for this year's PuSh Youth Academy, a smaller group that for the last two months has regularly met up to see shows, listen to guest speakers and have a space to share and support each other.

The 2018 Youth Assembly will take place Saturday (Jan. 20), at the Roundhouse Community Arts & Recreation Centre.

The academy

Natalie Tin Yin Gan is the coordinator of the PuSh Festival's Youth Program, which includes both the Youth Academy and the Youth Assembly. Though the PuSh Festival itself doesn't start until Jan. 16, the Youth Academy has been running since November with a group of 10 individuals between the ages of 16–24 meeting up once every other week.

"The Youth Academy is a small cohort that comes together like a book club," says Tin Yin Gan. "We spend time together, see shows together, eat dinner together; it's a way to be an observer of performance, and as emerging artists, a way to connect."

In October, the PuSh Festival put out a call for applicants to this year's Academy, with each applicant writing a cover letter about themselves and why they're interested in the program.

"What matters to me," says Tin Yin Gan, "is bringing together a very diverse group that is coming from different experiences, interests, backgrounds and disciplines. When I first met them I got a feel for what topics interested them, and I've been bringing in guest speakers every couple of weeks to engage them in these subjects."



▲ Natalie Tin Yin Gan, coordinator of the PuSh Festival's Youth Program.

Through guest speakers, dinners, and conversations after shows the group watched together, Tin Yin Gan wants the Academy to be a place where those involved can share what they're up to, support each other and make new connections.

"A big thing for me is relationships. I would love the Academy members to really feel a sense

of community, a sense of safety," she says, "and that it is a place where we can adore one another and have difficult conversations."

A learning environment

Jesse Del Fierro took part in the Youth Academy last year, and has remained involved with the PuSh Festival this year as the coordinator for the Youth Assembly.

"I wasn't sure what to expect last year," says Del Fierro. "But going into the program, I met a huge range of people. It was such a diverse group, so the discussions would always be different, and I met some people I love dearly and deeply."

Del Fierro only knew one or two of the sixteen people in that year's Youth Academy before it began, but the community they built within the group became one that was both comfortable and enriching.

"For me," she says, "it's interesting to engage with something you thought you knew. I found it so interesting to engage with those who were still in high school, and it really showed the differences between experiences. It's a learning experience both ways."

Del Fierro will be back at the PuSh Festival again this year, but in a very different capacity. While last year she was one of the many attendees to the Youth Assembly, this year she is helping run it.

"It's a one-day event, for youth and by youth," says Del Fierro. "We bring in a bunch [of] different artists, and it's really about connecting with your commu-



▲ Jesse Del Fierro will help run this year's Youth Assembly.

nity and understanding the environment that we exist in."

The Youth Assembly is an event filled with workshops, speakers and conversation, and it's a way for local youth who are curious and/or passionate about a career in the performing arts to explore various disciplines, speak with professionals and meet new people.

"I want those attending to feel inspired and encouraged," says Del Fierro. "The world that we're in is kind of scary, and it can be lonely sometimes. I want this day to make people feel that you can do something, that there's space for you, and that it's safe to be who you are." ✍

For more information, please visit www.pushfestival.ca



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January 11 (Thursday)

2017 Income Tax Return Seminar (in Korean)

Time: 10:00am – 12:00pm

Venue: Coquitlam City Centre Library Room 127, 1169 Pinetree Way, Coquitlam, B.C. V3B 0Y1

To register contact Isabel Lee ☎ 778-284-7026(ext 1566)
✉ isabel.lee@issbc.org

January 12 (Friday)

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Join our free and fun conversation classes to practice English, make new friends, learn about Canada, enjoy other culture and to have some fun.

For CLB Level 1, 2 & 3

Time: 12:30pm – 2:30pm

Venue: ISSofBC Lincoln #136 – 3030 Lincoln Ave, Coquitlam, BC

For CLB Level 4, 5 & 6

Time: 10:00am – 12:00 pm

Venue: ISSofBC Westwood #204 – 3242 Westwood St, Coquitlam, BC

To register contact Salwa Mounib ☎ 778-284-7026(ext 1560)
✉ salwa.mounib@issbc.org

January 18 (Thursday)

Citizenship Application (in Mandarin)

Time: 12:00pm – 2:00pm

Venue: Maple Ridge Public Library, 130-22470 Dewdney Trunk Road, Maple Ridge, BC V2X 5Z6

To register contact Henry Lu ☎ 778-284-7026(ext 1584)
✉ henry.lu@issbc.org

January 19 (Friday)

English Conversation Circle

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For CLB Level 1, 2 & 3

Time: 12:30pm – 2:30pm

Venue: ISSofBC Lincoln #136 – 3030 Lincoln Ave, Coquitlam, BC

For CLB Level 4, 5 & 6

Time: 10:00am – 12:00 pm

Venue: ISSofBC Westwood #204 – 3242 Westwood St, Coquitlam, BC

To register contact Salwa Mounib ☎ 778-284-7026(ext 1560)
✉ salwa.mounib@issbc.org

January 25 (Thursday)

Filing Income Tax (in Mandarin)

Time: 12:00pm – 2:00pm

Venue: Maple Ridge Public Library, 130-22470 Dewdney Trunk Road, Maple Ridge, BC V2X 5Z6

To register contact Henry Lu ☎ 778-284-7026(ext 1584)
✉ henry.lu@issbc.org

January 26 (Friday)

English Conversation Circle

Join our free and fun conversation classes to practice English, make new friends, learn about Canada, enjoy other culture and to have some fun.

For CLB Level 1, 2 & 3

Time: 12:30pm – 2:30pm

Venue: ISSofBC Lincoln #136 – 3030 Lincoln Ave, Coquitlam, BC

For CLB Level 4, 5 & 6

Time: 10:00am – 12:00 pm

Venue: ISSofBC Westwood #204 – 3242 Westwood St, Coquitlam, BC

To register contact Salwa Mounib ☎ 778-284-7026(ext 1560)
✉ salwa.mounib@issbc.org

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Bernie, First Nations counsellor

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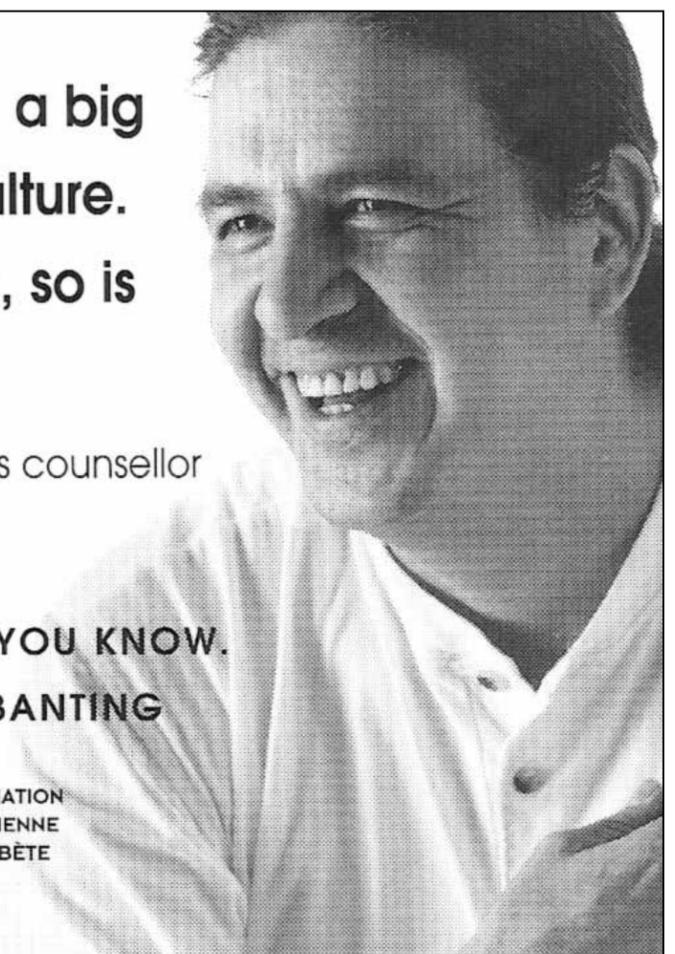
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Indian Indigenous art makes a stop at the Surrey Art Gallery

by NAOMI TSE

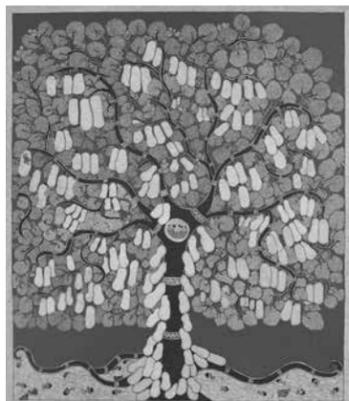
This month the Surrey Art Gallery will showcase an art collection featuring Indigenous Indian art rarely seen in North America. Curated by Drs. Aurogeeta Das and David Szanton with assistance from curating consultant Jeffrey Wechsler, the exhibition's stop at the Surrey Art Gallery is the only one in Canada. The exhibition runs Jan. 20–Mar. 25.

The exhibition, *Many Visions, Many Versions: Art from Indigenous Communities in India*, was curated by invitation from Sunanda and Umesh Gaur, who have been active collectors of Indian art for over two decades. The Gaur's BINDU modern collection forms the core of the exhibition, but other works from collections in France, India and the U.S. are also featured.

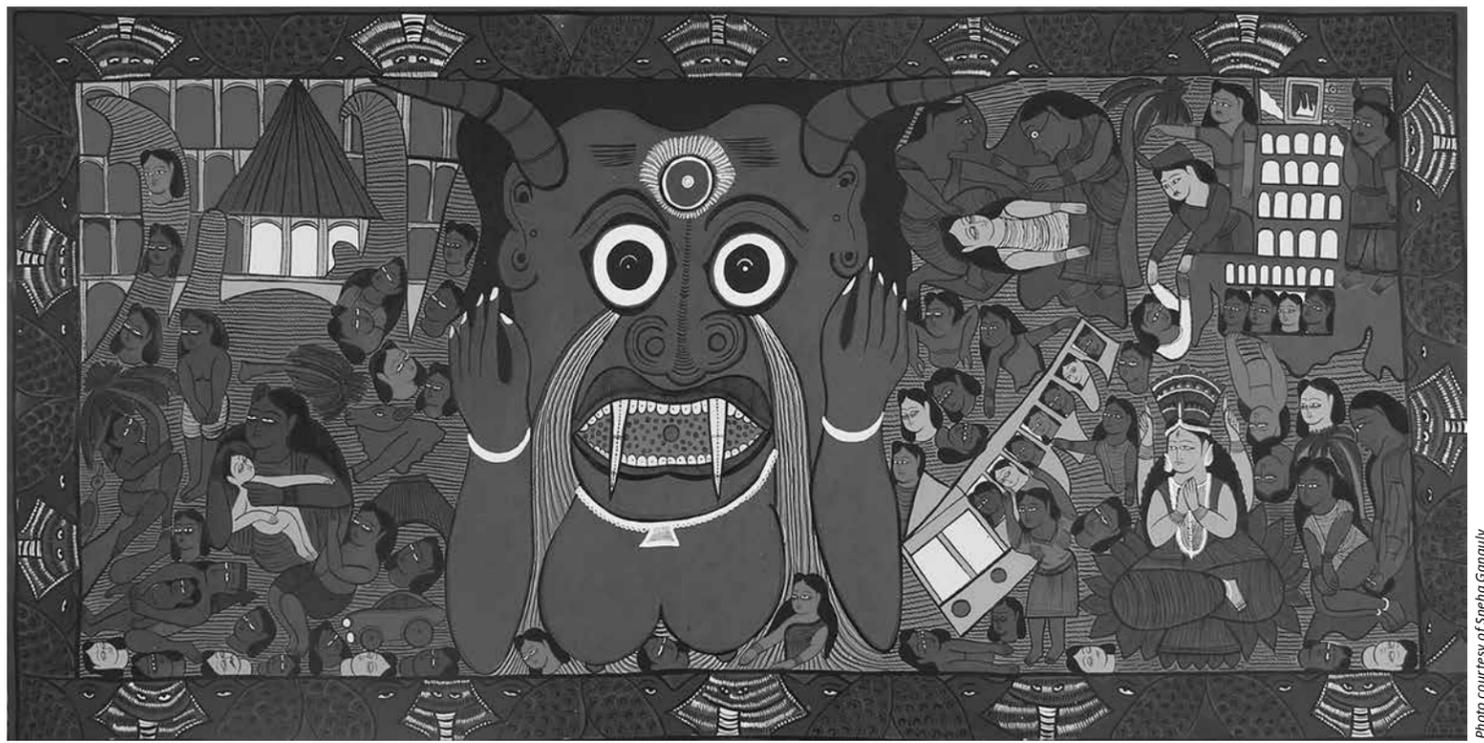
Four artistic traditions

The artwork has been separated into four major artistic traditions: the Gond community of Central India, The Warli community of Western India, the Mithila region of Bihar, and the narrative scroll painters of West Bengal. Approximately 80 works from 24 artists will be featured.

The Gond traditionally painted on walls and floors during weddings and festivals while the Warli were known for their use of red, brown and white pigments.



▲ Manisha Jha. *The Jackfruit Tree (Tree of Life series)*, 2012. Acrylic and ink on canvas.



▲ Swarna Chitrakar. *Tsunami*, 2005. Fabric paint on canvas.

According to Das, the Warli traditionally used a paste made from rice flour as paint, on a base of mud paste or cow dung or a mixture of the two. Nowadays, the rice paste is frequently replaced by acrylic white and mixed with Fevicol, an Indian brand of glue that acts as a binder to improve the longevity of the paint.

Historically, mural and floor-drawing traditions practiced in homes across India would not have been studied because they were created predominantly by women and in the domestic space. The women in Mithila also practiced wall painting and traditionally created art for domestic rituals. Their contemporary work has included critiques of patriarchy and gender inequality amongst other socio-political issues.

The scroll painters of West Bengal were known as Chitrakar and they would travel from village to village to tell stories in song. These stories were depicted on the scrolls known as pats.



▲ Jamuna Devi. *Raja Salhesh with his two brothers and three flower maidens*, c. 2000. Natural dyes on paper.

The scrolls were traditionally made of pieces of paper stitched together with cotton thread and pasted onto old cotton sarees. In modern times, Das says that the scrolls are still made this way but in a more practical length and this also makes them easier to display.

These artistic traditions have been around for centuries but researchers are unsure exactly how old they are.

"It is extremely hard to accurately date them, principally because they were ephemeral

(with the exception of Chitrakar scrolls)," says Das.

A rare opportunity

Das says Indigenous Indian art is a largely unknown field in the USA and Canada but is also under-appreciated in India as well.

"Historically, foreign patronage – including North American patronage – has significantly advanced appreciation of this genre, so in that sense, we are following a well-established precedent despite this large-scale show being the first of its

kind in both countries," says Das.

The works will also be separated into four themes: Myth and Cosmology, Nature – Real and Imagined, Village Life, and Contemporary Explorations.

"Some paintings may express an artist's vision of nature; some may be a portrayal of rural life; others may comment on modern life; and yet others may visually recount a more traditional story that may or may not be mythological," says Das.

Jordan Strom, the local curator at the Surrey Art Gallery, says that they are very excited to have this opportunity to be the only venue in Canada to show this work and for the chance to compare and contrast the different Indigenous arts and traditions.

"We are really thrilled to be able to present this not only to our Lower Mainland community but also to people who are quite excited and coming from across the border as well," says Strom. ☞

For more information, please visit www.surrey.ca/culture-recreation

► "Year in Review" from page 1

ideas, and that's why we want to transform the way that the government and civic institutions engage youth," says Bylicki. City-Hive seeks to build up the capacity among youth to actually engage, as well as help organizations create the tools to engage youth.

Bylicki's inexhaustible commitment to society shows in her aspirations for 2018, "Citizen and especially youth engagement should not be an afterthought. So many of our greatest challenges – from climate change to affordability to renewable energy – can be addressed in part through solutions co-created by citizens and government. Engaging citizens more meaningfully is important to create more sustainable, liveable and inclusive places to live."

Indigenous initiatives

Another young activist is 26-year-old Tessa Terbasket, a Syilx woman, who combines her knowledge of indigenous land management with her passion for water sustainability. After

following an IMPACT! workshop and other youth leadership trainings, she started working as a youth worker, striving to share historical and ecological knowledge with both indigenous and non-indigenous youths. "Young people come with an open mind and are ready to leave any previous notions behind," says Terbasket, who worked alongside her studies as a youth reconciliation leader for Canadian Roots Exchange.

"In workshops we brought together indigenous and non-indigenous youth to build relationships by sharing their stories, cultures and the true indigenous histories of Canada. I was leading a water program in which we combined both Western scientific knowledge and my indigenous ecological knowledge to look at water issues in our territories."

According to Terbasket, the difference in perspective is that indigenous people look at water not so much as a resource, but as a part of the land and a relation that they have to care for.

"It is important to awaken the youth to the realities that are going on," she says. "In BC's interior we are seeing the effects of climate change with more flooding and droughts, and on top of that the water licenses are over-allocated; licenses that historically were wrongly allocated. Settlers and farmers were first given water licenses, instead of the first people on the land".

For Terbasket the issues don't end there. "This is only one of the important historical injustices of natural resource management in regards to the original caretakers of the land," she explains.

She holds that empowering the youth with knowledge and leadership skills is one part of the solution.

"Youths are very creative and innovative, they know what they want to see changed for society, they can really have a powerful voice for change," says Terbasket.

Her aspirations for 2018 are clear.

"In terms of water management, decision making is not inclusive to youth and indigenous people. Their voices should be there," she says.

Connecting to empower

In past years, Terbasket has worked closely with her aunt Kelly Terbasket, who launched the not for profit IndigenEYEZ in 2014, an organization that helps indigenous youth to regain their strength and self-esteem.

Youth empowerment is one of the main goals of IndigenEYEZ, which offers youth camps, school workshops and adult skills training.

"Our skills trainings and camps are focused on four pillars: self-development; connecting to others; connecting to the larger tribe or community; and connecting to the land," says Terbasket. "We follow the indigenous analogy that all the work that we do now is for the future generation, the people to be. We all share one skin, snux-syilx in our language. This means we are all intercon-

nected, and we can use these ancestral strengths to turn around the horrific statistics on First Nation communities."

A member of the Lower Similkameen Indian Band and Okanagan Nation, Terbasket had a hard time accessing her traditional knowledge as a young girl. This was partly due to the way that colonization had fragmented relationships in Indigenous communities.

"This is something that I wanted to change for the youth," she says. "We need to put more emphasis on making connections across generations and mentoring our youth. This will be a solution to a lot of our existing problems. At the same time, technology and social media remove us more from each other every day. By organizing the camps and workshops, we want to let children reconnect to their community and to nature, to make them aware of the importance of our social fabric." ☞

For more information, please visit www.impactleaders.ca

Mother-son team of artists explore ghosts and death

by FLORENCE HWANG

When Derya and Dilara Akay found out they could work together on an art project that has personal significance to them, they jumped on the opportunity.

“We live on different continents and with this project we wanted to spend time together and learn from each other in the light of collaborating as artist aside from being mother and son,” they said.

Since 2005, Derya has lived in Vancouver to study at Emily Carr University of Art and Design. Dilara lives in Turkey and sometimes visits Vancouver to spend time with her son. Both artists have been pursuing their careers separately: Derya in Vancouver, and Dilara in Istanbul. They have never worked together as collaborators until now.

Their exhibit, *Ghost Spring*, will be shown in Vancouver from Jan. 6 to Feb. 17, mainly at the Grunt Gallery.

“We think that ghosts are political and they haunt for a rea-

eatn for, the dead. The works in the gallery include garlands, flowers, texts and drawings as offerings to their ancestors.

“The installation is meant to evoke a shrine and celebrate the

based, they are creating a space for grieving, eulogies, wakes, mourning, goodbyes, vigils, laments, wailings and the cries of voices often suppressed.

“We will create a place to pray

Anneleri), missing and murdered Indigenous women and girls and Two-Spirit People, victims of residential schools, children of La Llorona, Kurdish guerrillas, Turkish soldiers,

“ The installation is meant to evoke a shrine and celebrate the rituals we do for the dead and for the living.

Derya and Dilara Akay, artists

son – to claim something from the future,” say the Akays.

Death and the family

This two-person show explores funeral practices within their own family in Turkey, which are passed down from one generation to the next. The exhibit focuses on the many rituals around death – especially on food that is presented to, and

rituals we do for the dead and for the living. The activations will take their genesis from family rituals around death and burial reinterpreted for the exhibition,” say the Akays.

Through recognizing the wounds created by violence, the Akays observe that only some lives are considered grievable. Part research based, part event based, part installation

and events to eat and play. We will find ways to deal with ghosts, griefs of many geographies and generations and recreate ways to coexist. With this research and exhibition we would like to find new matrilineal narratives by analyzing our own ‘ghosts,’ nature, behaviour and culture in comparison to different geographies, cultures, experiences and expectations,” they say.

They want their work to allow them and others to re-experience a visit, a meeting or a get together with ancestors and loved ones who have passed or with people whom they have never met.

“We will try to remember and will try to commemorate in act and in physicality. We want to recreate instances and feelings of graveyards and funerals and try to answer and fulfill the needs of the ghosts and come to a point where they rest in peace,” say the Akays.

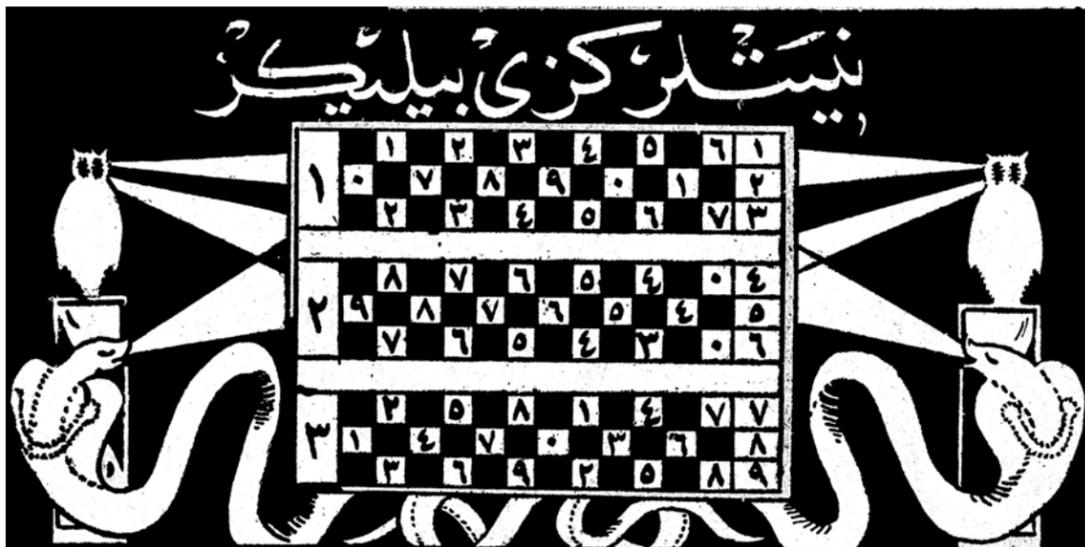
The Akays want to honour victims of Armenian Genocide, victims of the Beslan School Massacre, missing people of Saturday Mothers (Cumartesi

missing and murdered people of displacement due to ongoing wars, Ajlan Kurdi, Ahraz, Taybet Ana, Hatun Ana, Mutlu Dede, Sev Sevil Aşik Davut Dede.

Another feature will be a publication translating a book of fortunes passed down from Derya’s paternal great grandmother to his mother, Dilara. Titled *Binbir Niyet* (One Thousand and One Fortunes) and written by Mehmed Gayur in 1928 in Ottoman script. The translation of this text into modern Turkish and then to English is prepared for the exhibition.

“The book was originally published in the period between the Ottoman Empire and the birth of the Republic of Turkey gives it an important significance in time and it being kept as a family relic without being understood for many years suggests significance of interest in fortune telling and information received from other lives or underground,” say the Akays.

For more information, please visit www.grunt.ca



▲ A page from *Binbir Niyet* (One Thousand and One Fortunes) written by Mehmed Gayur printed in Amedi Printing House, 1928.



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Public Service Announcement: January 16 – 31 2018 Free Community Activities

SENIORS CLUB ACTIVITIES

Activities at MOSAIC 5575 Boundary Road, Vancouver
English Conversation Circle (Healthy Living for Seniors) **
When: Thursdays, January 11-March 15, 10 am-12 pm
Basic Computer Class
When: Thursdays, January 11-March 15, 10 am-12 pm
Knitting Circle
When: Tuesdays, January 9-March 20, 1-3 pm

Activities at MOSAIC Highgate 310-7155 Kingsway, Burnaby
English Conversation Circle (Upper Beginner)
When: Mondays, January 15-March 12, 9:30-11:30 am

Activities at Brentwood Community Resource Centre, 2055 Rosser Avenue, Burnaby
English Conversation Circle (Beginner)
When: Wednesdays, January 17-March 7, 9:30-11:30 am
English Conversation Circle
When: Fridays, January 19-March 16, 1-3 pm
Wai Dan Gong
When: Fridays, January 19-March 23, 9-10 am
Tai Chi
When: Fridays, January 19-March 23, 10:30 am-12 pm

Contact: Eliza 604 292 3907 or echan@mosaicbc.org
Jennifer 604 254 9626 ext 1157 or jng@mosaicbc.org
**Daisy 604 254 9626 ext 1005 or daisyau@mosaicbc.org

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.

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Theatre from the millennial lens

by KEVIN VERGEL

Midtwenties Theatre Society, a recent addition to the Vancouver theatre community, will be premiering their first original production, *Above the Hospital*, on Jan. 12 at the Red Gate Revue Stage at Granville Island.

Beau Han Bridge, the play's writer and director, has always been an active member of the arts and theatre community but feels that millennials are misrepresented as a demographic. He aims to shine light on the psyche of the millennial and their place in society.

"We have all these opportunities brought by technology, yet we can't find jobs and afford to live in our own city," he says. "My friends and I feel like there are a lot of people in this situation, and we have a lot of experience that caters towards that."

They then came up with the idea to produce theatre for that specific demographic.

"That is our vision for Midtwenties – shows written by and for millennials," says Han Bridge.

Vancouver centric

Above the Hospital is set in 2017 Vancouver where Lauren, a nursing student, and her boyfriend, Cameron, and her aspiring musician, live together in a cramped, expensive apartment above a hospital. It's a scenario that is familiar to many millennials living in Vancouver.

"The show is heavily based on a night out I had, where I went out with some grad school friends at their apartment. A lot of the show is reflective on my own experience and validated by the culture of living in Vancouver. People will see it and think they can relate to it," says Han Bridge.

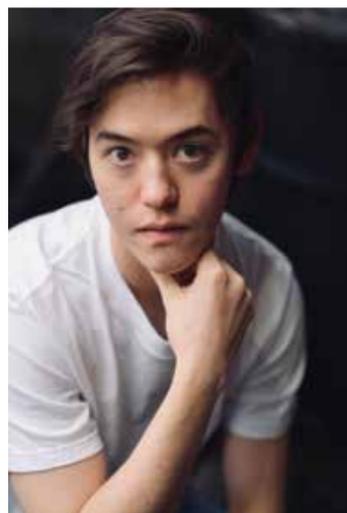
The Vancouver-centric themes posed a challenge for Mira Maschmeyer, who plays Lauren. A Calgary transplant, Maschmeyer is making her Vancouver performance debut.

Maschmeyer found some aspects of her role challenging.

"There are so many references made to restaurants and clothing stores in Vancouver, some of which aren't even open. It was a challenge for me to get a sense of what these places were like," she says.

Millennial questions

The character of Lauren was originally an aspiring filmmaker



▲ Director Beau Han Bridge.



▲ The cast of *Above the Hospital*.

er who, starting to have doubts about what she wants to do, applies to nursing school. *Above the Hospital* explores the questions raised by a millennial following their dreams.

"Conflict ensues and drama arises, and the narrative captures a moment of where people are at in their mid twenties," says Han Bridge. "What do I do with my life? What are



▲ Mira Maschmeyer as Lauren.

my goals and how do I achieve them? What do I do when I'm chasing these dreams that are sort of irrational, and what is rational?"

This theme of chasing dreams is one that is woven throughout the play. When asked about her favourite line of dialogue in the show, Mas-

chmeyer quotes a line spoken by the character of Cameron, "I refuse to give in to the sound of settling."

"It's very poetic and really sums up Cameron's character," says Maschmeyer. "This idea resonates with a lot of millennials right now as we've all been encouraged to follow our dreams and not settle for the norm. I really like that idea, it's almost like a battle cry. To refuse to settle and not fall into the safety net of settling."

Fostering natural theatre

Han Bridge is looking to bring a new style of theatre to the community and has already received critical acclaim for it.

"What we're trying to bring specifically is a new sense of 'fluid theatre' which I think is absent in a rational society," says Han Bridge. "A lot of people think the best works are musicals and classical plays, where a scene happens and here is the narrative."

Han Bridge wants to work within a contemporary setting where fluidity would allow for improvisation within the script, creating a new experience.

"Critics have mentioned that the works are very 'organic' and bring 'a sense of danger' that hasn't been around the theatre scene for some time," says Han Bridge. ✍

For more information, please visit www.mtstheatre.com

Cultural Calendar

January 9–23, 2018

by SIMON YEE

Welcome everyone to 2018. I hope this year finds all of you well! Start your new year off right by attending some of the many events and activities taking place around the city. Don't let the chilly, cold weather keep you from attending an art gallery opening, a theatre play, a documentary screening or a food expo. Make sure to drink a steaming hot cup of hot chocolate at the hot chocolate festival happening later this month – you deserve it!

Hot Brown Honey

Jan. 9–27
York Theatre, Vancouver
www.thecultch.com

Hot Brown Honey turns up the heat, delivering lashings of sass and a hot pinch of empowerment in the smash-hit that took the Edinburgh Fringe by storm. Packing a punch of hip hop politics, the Honeys will make you laugh, cry, clap and shake what your mama gave you. This stellar posse of phenomenal women make noise as they defiantly smash stereotypes and remix the system. Fighting the power never tasted so sweet. Check out The Cultch website for tickets and more information.

Edward Luce: The Unravelling of the Liberal Order

Jan. 11, 6–7:30 p.m.
Old Auditorium, University of British Columbia, Vancouver
liu.arts.ubc.ca/event

The world is undergoing a wrenching process of geopolitical transformation. The liberal order that dominated for the past half century is unravelling. Multilateral institutions developed in the mid-twentieth century are coming under assault by some of the very countries that were central to their formation. Digital connectivity and new technologies are accelerating political, economic and social transformation and literally changing the rules of the game, pulling at the seams of global stability. Will the liberal order hold, or is its disassembling inevitable? What kinds of global order(s) does the future hold? Join The Financial Times journalist Edward Luce as he discusses the weakening of western hegemony and the crisis of democratic liberalism.

January Exhibitions at Place des Arts

Jan. 12–Feb. 10
Place des Arts, Coquitlam
www.placedesarts.ca

The Place des Arts Gallery is currently showcasing three new exhibits this month. Check out fibre art by artists Lesley Turner and Sarah McLaren, which explores emotional responses to colour. Artist Mardell Rampton creates contemporary abstract textile paintings showing the influence of a long-standing love of the oceans, skies and forests of the West Coast of Vancouver Island. Finally, painter Jane Appleby showcases acrylic and oil works inspired by the Group of Seven, moving from recognizable landscapes to abstract expressions of the experience.



▲ Hot Brown Honey smashes stereotypes and remixes the system.

Cloverdale Antique and Collectible Show

Jan. 13, 9 a.m.–3 p.m.
Agridex Cloverdale Fairgrounds, Surrey
www.cacsgroup.com

The Canadian Antique and Collectible Club will be coming to the Agridex Cloverdale Fairgrounds in Surrey, featuring over 160 tables full of vintage treasures. Many new and out of town vendors will be revealing fresh finds for the antique collector. Find unique and historical Canadian coins and paper money, postcards, militaria, stamps, signs, toys and much more.

Gluten Free Expo

Jan. 13–14
Canada Place, Vancouver
www.glutenfreeexpo.ca

The Vancouver Convention Centre at Canada Place will be hosting the Gluten Free Expo on the weekend of Jan. 13, featuring numerous exhibitors, cooking demonstrations, dietitian presenters and, of course, plenty of tasty gluten free culinary dishes to sample. Listen to presentations from registered dietitians helping you to create healthier diets, and watch chefs create healthy gluten free versions of pizza dough, cinnamon buns, feta rolls, perogies and more. For tickets and further information, please check out their website.

Transference

Jan. 13–March 18
Richmond Art Gallery
www.richmondartgallery.org

Richmond Art Gallery will be exhibiting *Transference*, featuring the works of five artists – Aimée Henny Brown, Saskia Jetten, Ross Kelly, Colin Lyons and Kathleen Ritter – until March 18. The exhibition investigates the aesthetic and formal criteria specific to contemporary print media, while highlighting challenges and opportunities digital technology presents to the function and process of the medium and its contribution to the conceptual con-

struction of artworks. Underlying the works is the notion of image transfer as well as the transference of meaning supported and sometimes led by digital technologies.

PuSh International Performing Arts Festival

Jan. 16–Feb. 4
Various venues
www.pushfestival.ca

For the 14th time, the PuSh Festival returns to Vancouver to showcase innovative and transformative art from artists representing 11 countries. There will be 28 performance works spread over three weeks, featuring stag-

Eighth Annual Hot Chocolate Festival

Jan. 20–Feb. 14
Various stores
www.hotchocolatefest.com

Warm up this cold winter with a cup of delicious hot chocolate at the Hot Chocolate Festival, returning to Vancouver for the eighth year. Local chocolate makers will come together to create



▲ Dive into a luscious cup of hot chocolate.

some of the most unique, flavourful and delicious hot chocolate beverages for your drinking pleasure. Previous years' concoctions have included 60 different flavours including hibiscus infused Mexican hot chocolate, hazelnut Crown Royal whiskey marshmallows and butternut squash almond milk with a smoked oyster on the side. For this year's menu, visit the festival website.

L'Elisir d'amore (The Elixir of Love)

Jan. 21, 25, 27
Queen Elizabeth Theatre, Vancouver
www.vancouveropera.ca

L'Elisir d'amore is a romantic comedy in which a poor and hapless young man eventually wins the hand of the rich and educated town beauty. The love potion of the title unlocks the secret desires of all the main characters, and along the way the plot takes many amusing twists and turns. This whimsical production is set in a small Canadian town, complete with ice cream truck and gazebo, which perfectly captures the innocence of the story. For tickets and more information, check out the website.

Birth of a Family

Jan. 24, 7 p.m.
Djavad Mowafaghian Cinema, Vancouver
www.sfu.ca/sfuwoodwards

Three sisters and a brother, adopted as infants into separate families across North America, meet for the first time in this deeply moving documentary by director Tasha Hubbard being shown at the Djavad Mowafaghian Cinema at SFU Woodwards on Jan. 24. Removed from their young Dene mother's care as part of Canada's infamous Sixties Scoop, Betty Ann, Esther, Rosalie and Ben were four of the 20,000 Indigenous children taken from their families between 1955 and 1985, to be either adopted into white families or to live in foster care. As the four siblings piece together their shared history, their connection deepens, bringing laughter with it, and their family begins to take shape. The screening will be followed by a conversation with director Tasha Hubbard and two of the siblings featured in the documentary.

Recipe by Jen dela Luna

Ebi Sunomono

Vinegar is a much underutilized ingredient in the kitchen, in my opinion. It can transform ingredients that are ordinary or plain into a magical dish. In wintertime, I feel we often end up eating dishes that are heavy or rich, due to the fact it's the holidays, or because it's comforting in the cold. While I'll certainly be the first person to order that bit of comfort food, I'm also the first person who'll ask for a palate cleanser! This easy dish is perfect any time of year but I love it especially now – the bright, fresh acidity is perfect on its own, or to cut the richness of a meal. Serves: 6

Ingredients (1 Serving)

- 200 g cellophane noodles (also known as Chinese vermicelli)
- 150 g baby shrimp, steamed and peeled
- 1 English cucumber
- 2/3 cup rice vinegar
- 2–3 tbsp sugar
- 2 tbsp soy sauce

Method

1. Slice the cucumber thinly



2. and sprinkle salt over it, allowing water to drain from it, and leave for 5–10 minutes. Rinse thoroughly, then drain.
3. Cook the cellophane noodles in boiling water for approximately 6 minutes, then stop the cooking process by running cold water over them.
4. In a bowl, combine the vinegar, sugar, and soy sauce, and toss in the noodles and

5. the cucumber, making sure everything is coated evenly. Cover well and refrigerate for 1 to 2 hours.
6. Serve chilled, with baby shrimp (or perhaps crab) on top and a wedge of lemon. Having the protein is optional and can be omitted if you prefer.
7. Enjoy this refreshing, cold dish!