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showcases culture  
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# The Source

forum of diversity

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Ellen Schwartz

Anne Dublin

## A storied history: The Jewish Book Festival reaches out

by CURTIS SEUFERT

**The Jewish Community Centre of Greater Vancouver highlights the importance of reading and understanding history, as well as the power of storytelling in their 34th annual Jewish Book Festival. The festival is held from Feb. 9–14 and comprised of events such as author talks, book launches, and youth outreach, isn't shy of tackling difficult ideas, says Dana Camil Hewitt.**

Now in her fourth year as the Festival's director, Hewitt says that deciding on which authors to invite and include presents

one of the most consistently challenging aspects of organizing the festival, even with the aid of a selection committee.

"We do a lot of reading between all of us, and [the committee] comes with recommendations and we discuss them," explains Hewitt. "We come up with a long list from which we reach out we invite authors it becomes the short list."

For Dana, it's a process that takes time and is guided by experience and community knowledge, as the team's curatorial approach involves showcasing a diversity of topics and approaches.

"We know more or less what this community tends to appreciate," says Hewitt. "Very open-minded things, controversial subjects sometimes. Definitely there's a lot of demand for historical fiction, non-fiction, or fiction that has to do with Israel that raises questions. It's an acquired knowledge over time."

One of the festival's mandates is its school and youth literature outreach events. For Hewitt, the importance of history and storytelling is especially pertinent for the youth of the Jewish community.

"With the [history] of the Jewish people, it's such a turbulent history full of upheaval that you have to constantly keep in front of [you] to not forget and to learn," says Hewitt. "One of the [ways]

that we tell these stories is by going to the schools and telling the kids small stories. Because they learn in school, perhaps, the big stories, the arches of history, but perhaps there's a million small stories that need to be told."

### Giving voice to untold stories

Anne Dublin is one such author concerned with "small stories." Whether they're told through the means of historical fiction or non-fiction, the author and educator often gravitates towards narratives that aren't as present in the public consciousness. For example, her latest novel, *A Cage Without Bars*, tackles the late 15th-century. See "Jewish Book Festival" page 3 >

## Verbatim

### I found respect everywhere

by JOANNIE GILL

To go on a quest for a comforting place outside of one's home is essential. To leave your hometown, to discover the world and to then share your experiences – all to enlighten the dreamy eyes of those who stayed put and let you go with a heavy heart.

Western Canada has attracted me since my teenage years. I saw it as a mythical place where Quebecers gathered to enjoy the outdoors and to pick berries in the Okanagan. In my mind, we escaped there to make some cash, learn English and meet convivial wanderers.

I have traveled a lot since I was 16 years old. I wanted to discover the world and different cultures. My being a member of the First Nations of Canada allowed me to meet other American and African tribes who identify as Indigenous. Traditional medicine was our common interest.

A day came when it hit me right in the face. I loved traveling so much, but had forgotten my adolescent dream: to explore the vast territory that was my country. With my partner and my two daughters we left Quebec last spring, in search of adventure and the Rockies. With the family's luggage piled into the truck, Maxime, my partner, was ready to face the Trans-Canada highway to the Pacific coast. I was going to join him later, by plane, with my two daughters of 7 months and 2 years, while he prepared our cozy nest. We planned to leave for only a few months, so that my partner could work a little while I explored the country with my daughters and learned the language of Shakespeare. That was what we thought without knowing what the future really had in store for us.

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# Cultural Spotlight

## Chinese bowls of balance

by COLLEEN ADDISON

People need to adjust to each season, from autumn right through to winter and spring, says Marilynne Jackson. The Chinese culture has soup to help people do just that.

"Soups are made to help through [transitions]," says Jackson, a Chinese-Canadian who will be demonstrating her soup-making skills in an upcoming workshop at the Sun Yat-Sen Chinese Garden. "The soups are very soothing; a lot is to fortify the system, to strengthen the core of what you have. They are meant to balance the body, to keep the Qi, the life force in all of us, and the blood in balance."

The workshop will take place on Feb. 16 at the Garden in Chinatown.

### Bone and bark

Chinese soups can be grouped into broad categories, all designed to correct various imbalances in the body.

There are tonic soups, "supplement[s] if there are any deficiencies," Jackson explains. "[There] is an eliminating soup to dispel dampness, an aid to help clear the system. [Another] one is harmonizing, and it's to keep balancing the internal systems, the spleen, the lungs, the stomach, liver organ, and the kidneys."

One particular soup, a ginger and pig's feet soup, is designed to correct imbalances in the female body that occur after women give birth, continues Jackson.

"In old China, they didn't use meat very much because of cost. So while everybody could have this soup, new mothers would definitely have priority," says Jackson. "There's a lot of ginger, so it's a hot soup; it heats. It's to rebuild the entire body system after birth, which depletes the mother."

Pig's feet and other Chinese ingredients can sound exotic to Western ears, Jackson laughs.

"A lot of them are roots, and sometimes it's bark off particular trees," she clarifies. "Lily bulbs. People just grow lilies; they don't think about eating them. Angelica roots; cinnamon bark; licorice root; foxglove root, which turns the soup black; white peony root; maybe berries and red



Photo courtesy of Marilynne Jackson

▲ Marilynne Jackson will host a workshop on Chinese medicinal soups.



Photo courtesy of Paul Wong

▲ Pots of dried herbs on exhibit at the Sun-Yat Sen Classical Chinese Garden.

dates to sweeten. This will all be boiled up with a bone broth."

Jackson learned soup-making as a child growing up in northern British Columbia.

"Back in the 50s, all the little corner stores were all Chinese," she says. "The reason for that is that they didn't speak English, or if they did, not well, so they weren't hired for anything else. That's how they ended up in small communities where they could afford to buy into a business."

Living in a small community meant that traditional Chinese dishes were often not available for Jackson and her family.

"Everything we did we had to make ourselves," says Jackson. "They were tight commu-

nities. They had at least each other; they would make things in big batches and share. It was social. If someone wasn't well, someone else would make soup and take it along."

### A big mix

Jackson says she is pleased that, in the Vancouver of today, traditions such as Chinese soup are becoming mainstream, something she attributes to multiculturalism.

"[Nowadays] there are a lot of Asian mixes - with Chinese not always the common language," she says. "In the time period when I was growing up, it was more difficult if you didn't speak Chinese. [And] if you speak Mandarin, you won't understand Cantonese. I think [the common language of] English has made it easier for more to be available. And of course on the Internet there is everything!"

Some ingredients are now part of Western culture, Jackson points out.

"There's a resurgence. Goji berries have become a thing, [and] seaweed," she adds. "It passes on; it continues."

Jackson will make two such balancing soups at her workshop, held as part of artist Paul Wong's exhibition 淑芳你好嘛 (Suk-Fong Nay HoMah) / Suk-Fong, How Are You?.

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

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# Studying love bigger than race

by MATTHEW FRASER

**Jennifer Adkins is a public scholar at UBC engaged in researching interracial relationships and social ideas about race.**

She hopes to address questions present of race and how humans relate to each other, and to debunk some of the flawed thinking that remains unaddressed in people's minds.

**Every idea we don't know we carry**

Jennifer Adkins takes a very cautious look at the word 'stereotype.'



Photo courtesy of Jennifer Adkins via UBC Sociology

▲ Jennifer Adkins, researches interracial relationships and social ideas about race at UBC.

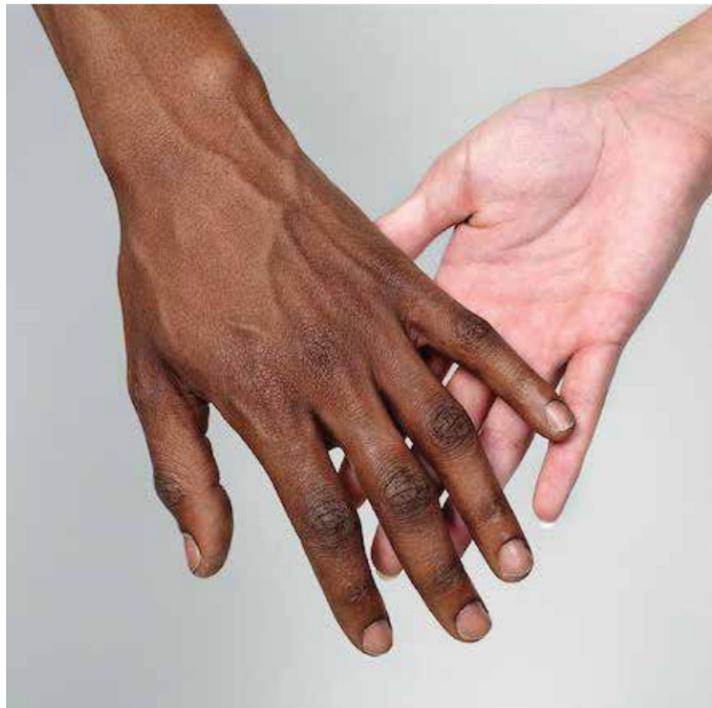
"When I teach a class and we talk about stereotyping, I try to take the negativity away from it, although I don't fully support that it can be a positive thing. There is a lot of psychological research that shows it's [a natural thing that] people do and it's thought of more as a way to categorize things [outside of ourselves]," she says.

However, Adkins does not hesitate to point out that even at its best, it can still have very negative consequences.

"[With] Asians and the stereotype that they are smarter, the problem there is that if they are someone who struggles with school and they happen to be Asian, they are frowned upon," she explains.

Adkins adds that when these stereotypes become deeply embedded into people's consciousness they become dangerous, even extraordinarily harmful. If these ideas are repeatedly given to children, it is possible for them to feel the need to conform to images that run counter to their sense of self and best interests (stereotypes regarding black people and athleticism vs. scholarly achievement). It can be so normalized that children begin to enforce these ideals upon each other without understanding the harm it produces.

However, there are many opportunities to combat these negative portrayals. Adkins states that cultural history



▲ An interracial love story.

months (such as Black History Month) or days recognizing the achievements of individuals from various ethnicities (like Louis Riel Day) give us moments to educate children on the contributions and impact that people of all ethnicities have had on national and global history.

**Watching the love race**

When it comes to interracial romantic relationships, Adkins sees both the good and bad in media representation.

"Something has gone on where a leap has been made. I guess media can work both ways," she says.

The media at present normalizes these relationships and shows them as commonplace, which is often true in places with a diverse racial makeup.

"[But] in the past, whenever you saw mixed-race couples, it was over sexualized and it was always about the exoticness of it and [the way] black bodies are portrayed. Oftentimes people are just looking to have

'a ride' with a black body and move on," she says.

The media has also dominated the expression of beauty.

"I think the concept of beauty is defined entirely by a European standard so the black women who are considered beautiful are the ones who possess more European features... [some of the research] in regards to online dating [shows that] women who have a more African phenotype are often considered less attractive. The closer to looking like a white woman, the more attractive she can be to those outside of her race," Adkins points out.

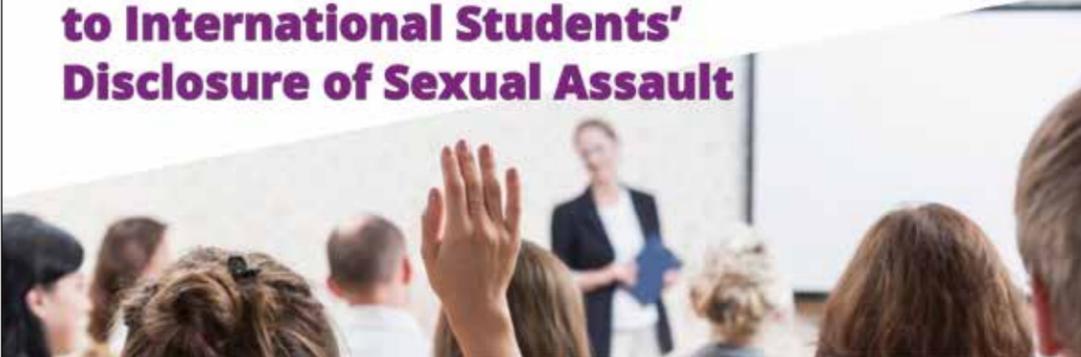
**Addressing our biases**

Adkins has examined and conducted research showing the various ways our previous interactions, culture and upbringing can affect the ideas we bring with us into relationships.

"We have grown up with and had installed in us this very stereotypical discourse of what 'whiteness' and 'blackness' is. When you meet someone who is different from you, all of this information follows. There is an assumption that when two people come together, they must be two very liberal-minded people with no hang ups over colour and race. In many ways I think that's wrong. That is one of the things my current research is looking at and trying to debunk," she says. ✍



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► "Jewish Book Festival" from page 1  
 century expulsion and enslavement of Jews through the story of a young, perseverant Joseph.

"A number of years ago, I read about the expulsion of the Jews from Spain in 1492 and the subsequent kidnapping of many of the Jewish children in Portugal in 1493, Why hadn't anyone told this story before? Why didn't people know about it? And, most importantly to me, could I do justice to the historical event?"

For Dublin, this story of Jews in Spain is just as important and worthy of being told as any other. While Dublin herself was born to parents who survived the Holocaust, she has made a conscious effort to focus on topics outside of the genocide, citing a "treasure trove" of untold stories she's looking to give a voice to.

And while Dublin insists on letting the reader come to their own conclusions about her stories, rather than "preaching a moral", the themes of perseverance, growth, and learning from history are both present and intentional.

"In Judaism, we have the idea of 'tikkun olam,' that the world is broken and we need to repair it. In all my books, I try to show that people can overcome challenges and make the world a better place," says Dublin.

**Culture and comparison**

Ellen Schwartz, an author with a background in teaching, is conscious of the value and potential of storytelling, especially for younger audiences.

"I think that children can find themselves in books. They can identify with characters and experience the problems and triumphs along with the characters," she says. "That's why it's

important for stories for children to be as "true" as possible, even if they are fiction."

Schwartz's most recent collaboration with illustrator Mariko Ando, *The Princess Dolls*, deals with a period of escalated anti-Semitism and anti-Japanese sentiment. Set in Canada during World War II, it's a story of both persecution and friendship as seen through the eyes of a child.

Unlike most of Schwartz's works, it was a conscious decision to include Jewish themes explicitly in *The Princess Dolls*, a decision which serves to elucidate different cultural experiences through comparison.

"In *The Princess Dolls*, I thought it would be interesting to have two characters, best friends, who are both from persecuted groups: one Jewish and the other Japanese Canadian. This gave me a chance to explore both what was going on in Europe in the early 1940s and what was going on here in Canada, from a child's point of view," says Schwartz.

Like Dublin, Schwartz says that her works are meant to speak for themselves. For her, in order to both engage and challenge younger readers, the best approach is to simply take chances and tell the story as well as possible.

"I don't believe that stories for children should set out to teach a lesson. All stories invisibly and subtly teach a lesson, but if you keep that uppermost as you write, the story will become didactic and boring," says Schwartz. "I just want to tell the best story I can, to do the characters justice, and let the theme or moral take care of itself." ✍

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

# African fashion in the spotlight

by FERNANDA FRIEDRICH

Inspired by the African artistic expressions, the African Fashion and Arts Movement Vancouver (AFAM) brings a mix of activism, culture and creativity for their bi-annual fashion show. The event brings together designers and models, uniting their talents to showcase the creativity imprinted on the African continent.

"We are paying tribute to Africans in diaspora. We will be showcasing the vibrant creativity from our roots," explains Yao Zeus Mohammed, AFAM producer.

Mohammed says that while Vancouver is known for its effervescent art scene and the combination of different cultures, the events that are giving a platform for people to represent their heritage are very important.

"When we decided to create the AFAM, our main intention was to encourage other cultures to understand where we come from. We are telling our own stories, hoping to break stereotypes and shine a light in the expression of our creativity," says Mohammed.

## Representing African culture in Vancouver

AFAM had its first edition in 2017 – the event itself was created after the producer realized a lack of events about African culture in B.C. Mohammed decided to



▲ African fashion on Vancouver's catwalk.

begin an effort that involved many artists with a common goal: bring people together to celebrate Africa.

"We are empowering artists to unite. We all can make fashion shows for our brands, but when we come together, we are a movement," he explains.

Mohammed believes that by giving a voice to designers and

models, other cultures will be able to change perceptions and general notions about Africa.

"With the hostile news about immigration, the second edition of AFAM brings stories that are able to shift this narrative and educate people about our culture."

Mohammed, born in Togo and a refugee for part of his life, says

he is happy to celebrate and honour his background in Canada, his new home since 2008.

"Our community was waiting for something like this. We want to change the perception of our community, showing how diverse Africa is – from Senegal, Somalia to Ethiopia," he says.

The second edition of the event will be held at the Scottish Cultural Centre on Feb. 16.

## Giving back in a fashionable kind of way

Red Soil, one of the brands participating in AFAM, aims at providing colorful pieces and fabrics from across Africa. This is the brand's second year in AFAM. Jennifer Allison, owner and founder of Red Soil, has high hopes for the event as she expects it will be a bigger show with an even more diverse showing of designers.

"This event is important because it shows different creative minds coming together to showcase the power and beauty of African fashion and culture," says Allison.

The brand hand-makes items in Canada while also supporting businesses in Southern Africa.

## Traditional but not boring

Pelumi Ogunbanwo, creator of Tribe Àsàní – another featured brand at AFAM – hopes to bring African fabrics and clothing to the world spotlight, but for everyday wear.

"I grew up in Nigeria, Europe and the Middle-East, and

I realized how fashion surrounds everything we do. I've also learned how empowering individuals could empower a nation," says Ogunbanwo.

Tribe Àsàní has worked hard to find a blend of traditional fabrics and contemporary designs. Their goal is to remind young Africans that being traditional does not have to be boring.

"We draw inspiration from people, vintage fashion, comfort and drama. We try to combine African heritage in a way that expresses a person's unique style," says Ogunbanwo.

## Diverse style

Benedicta Oghoadena created Keanu Krafts Ethnic as a platform to promote culture through fashion and style.

"The purpose is to showcase the styles in clothing and accessories of the people in Africa. Our clothing and accessories are a part of our identity and way of life," says Oghoadena.

With her passion of promoting her African heritage, Oghoadena hopes AFAM will help to educate people about the African continent.

"I hope it will also be a way to explore collaborations and networking. This type of event supports understanding and integration in a culturally diverse community as we have in Canada," says Oghoadena. ✍

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A special contribution to The Source, ahead of Black History month, Part 2

## Slavery and slave trade: A forgotten dark history

by MAHER BAHLOUL, PHD

In addition to the three historic locations, seen in the previous edition of The Source Newspaper, the slaves' auction place, the slaves' chamber, and the slaves' lashing ceremony, Zanzibar has kept the house of the last slaves' merchant along with his tomb as part of the cultural historic tour. Being currently in renovation, we could not have a tour of the house which seems to be one of the tallest houses in Zanzibar, but the merchant's grave was next to his house. In order to keep alive the memory of the merchant, residents of Zanzibar turned his tomb into a trash corner. Thus, by the merchant's tomb stood piles of trash.

Now what is unique about this part of history is its complete absence in all other places I have thus far visited. Europe, the United States, Canada, and the Middle East and the North African all were heavily involved in the slaves' trade for several centuries. However, no historic site similar to the one in Zanzibar seems to have been kept or constructed to commemorate that dark part of human history. A question to which the answer may not be that simple. Each country has been busy

celebrating its own historic war heroes, politicians, innovators, and at times academics, but the slaves' trade along with its history will apparently remain lost in history.



The lesson is monumental. Why shying away from acknowledging malpractice, inhumane and extremely irrational behavior, enslaving other humans and declaring one's superiority?

At the center of the slaves' historic monuments, residents of Zanzibar built a small Peace Pole on which one reads 'May Peace Prevail on Earth', a call for peace in such languages as English, Arabic, and Swahili.

### May Peace Prevail on Earth

Dr. MAHER BAHLOUL holds a PhD in Linguistics from Cornell University. He was recently a Visiting Professor at UBC and he is an Associate Professor at the American University of Sharjah where he teaches graduate and undergraduate courses within the Department of English.



# Basket motifs illustrate mathematical concepts

by BETTY SHEA

In May 2018, the Tla'amin Nation hosted Veselin Jungic and Cedric Chauve, two mathematics professors at Simon Fraser University (SFU), to discuss a project that would combine Indigenous art and mathematics.

Less than a year later, through the efforts of three SFU students, an educational tool was created to teach math to Grades 5 through 12 students using Tla'amin basket designs.

### The art of teaching mathematics

"I have been collaborating with Dr. Veselin Jungic for many years on Math Catcher," says Betty Wilson, a Tla'amin elder.

Established in 2011, the Math Catcher Outreach program is run by SFU staff and student volunteers with the goal of promoting mathematics and science to Indigenous youth. Meanwhile, Chauve had just established the SFU branch of Callysto, a two-year joint project funded by Cybera and the Pacific Institute for the Mathematical Sciences.

The project began when Jungic saw one of Wilson's cedar root baskets. Tla'amin baskets are made of cedar bark or cedar root that have been carefully harvested so that the tree is left unharmed.

"[He] sent me an email telling me he found the polynomials in my basket exciting," recalls Wilson. "I was surprised. I do math?"

### The project takes shape

Working under the supervision of Chauve, undergraduate students Laura Gutierrez Funderburk, Jenifer Pham and Howell Tan became collaborators in the project. From a mathematical and educational perspective, what is the appeal of the basket motifs?

"The Tla'amin baskets were appealing to teach mathematical concepts due to the discrete properties of the patterns," says Tan.

He explains that intricately woven patterns could be broken down into 'atomic' pieces which, in turn, are the building blocks for other complex patterns. Their application allows a user to take a simple shape (e.g. a triangle) and create beautiful patterns through a series of mathematical operations.

In the process of learning how complex structures are composed of simple substructures, students are taught mathematical and computational modes

of thinking. In particular, the application teaches elementary school level geometry, symmetry and transformations.

"It introduces two-dimensional geometric figures and transformations such as reflection, translation and stacking in an intuitive and friendly manner," says Gutierrez Funderburk. "It also introduces implicitly the basics of algorithmic thinking."

"[He] sent me an email telling me he found the polynomials in my basket exciting.

Betty Wilson, Tla'amin elder

While the target audience are students Grade 5 and up, Pham notes that younger children could also benefit from the tool.

"[Children] these days as young as age three know how to use technology like iPads and computers," she says. "I would encourage them to experience the application."

### The many angles of mathematics

One goal of the application is to encourage youth to explore mathematics from a different angle. This is especially important for those students who do

Tan preferred arts and visual design over math. In university, however, he decided to work on a subject that he found difficult.

"I took it as a personal challenge to learn something that I was not inherently good at," says Tan. "So, I decided to major in math."

Struggling with math in high school, Gutierrez Funderburk took additional tutoring during evenings. It was then that she ex-

plored math with more care and came to appreciate the subject.

"My hope is to use applied mathematics and computational science to tackle problems in human health," she says. "I also want to encourage students who find mathematics daunting or alienating to give mathematics a try."

### The sum of it all

Wilson actively works to preserve Tla'amin culture. When asked how this project fits in with her preservation efforts, she replies with a question.

"What better way can we show reconciliation?" she asks. "Look



▲ Jenifer Pham, Laura Gutierrez Funderburk and Howell Tan.

not instinctively enjoy math. Applications that make mathematics fun encourage students to persevere in their struggle to understand the topic. At times, passing the initial hurdle can lead to great rewards.

While mathematics was always Pham's favourite subject, Tan and Gutierrez Funderburk learned to appreciate math through hard work and a desire to challenge themselves. During high school,

at the collaboration that now exists between our community and the SFU math department, the acknowledgement that our people use math in our daily lives, the recognition that our cultural values continue and is being respected by this hard-working group."

For details of the Callysto Salish Basket project, visit [www.github.com/cchauve/Callysto-Salish-Baskets](http://www.github.com/cchauve/Callysto-Salish-Baskets)

### ► "Verbatim" from page 1

I had quite the surprise when I arrived in Vancouver. After so many other trips, I couldn't believe that a single five-hour trip by plane would take me to a hundred countries at once, all in one place. I was and I am still fascinated by Vancouver.

The west also shows respect for Aboriginal people. I learned that the people of the west made it a point to recognize Aboriginal rights before every public statement. I witnessed it during a show in town. The opening of the event began

with this declaration: "We are grateful to the Musqueam, Squamish and Tsleil-Waututh nations for welcoming us to their traditional territory." I even received emails with this same tribute in the automatic signature.

Where I was born, people live in a rural environment, surrounded by the boreal forest and a shallow lake that provides us with food, calm and comfort. People come to spend the summer, but leave as soon as the cold weather arrives. Let's say that the other ethnic groups are much less common in outlying

areas compared to the major centres. As soon as a person displays a different mentality, wears motley clothing, speaks with unknown expressions or has a distinct spirituality, they attract the curious of the village. Through telling their stories, these people from elsewhere have the gift to let us travel while remaining in the comfort of our village.

In Vancouver, the view of the mountains, the green spaces in the city and the cherry blossoms decorating the streets in May are even more charm-

ing than in my teenage dreams. However, it is above all the interesting individuals that I meet that feed my daily fascination. Here, the simple act of rubbing shoulders with diverse people within this grandiose landscape helps me to define my own Québécois-Ilnu culture. Strangely enough, this wealth of cultures helps me to forge my own identity, because I immerse myself in each person I meet to become a better person. Metro Vancouver is a place where people from all over the world have chosen to live in

harmony with nature and with the city.

I would say that a culture is not a stagnant state. It is specific to each individual and evolves at the same time as the spirits open. Our genes do not define who we are. We decide who we want to become. We determine if we want to do good around us. Culture is opening oneself up – thinking, acting. It is choosing beliefs that we can connect with according to our innermost convictions.

Translated by Barry Brisebois



Photo by Andrea Marvati

# Hot chocolate from around the world

by VINH NGUYEN

**As part of Vancouver's 9th annual Hot Chocolate Festival Kasama Chocolate will be hosting a workshop for chocolate lovers, including cacao with various cultural twists, at the Italian Cultural Centre on Feb. 6, 2019.**

At *Hot Chocolates from the World*, participants will explore the history and background of chocolates, with a chance to make their own hot chocolate drinks in four different styles from four countries: Colombia, Mexico, Italy and the Philippines.

“In Colombia, one variety, uses cheese directly in the hot chocolate.”

*Oliver Koth-Kappus, co-founder of Kasama Chocolate.*

“We'll provide the ingredients, as well as some of our own chocolate, and participants will be able to mix them into their drinks,” says Oliver Koth-Kappus, one of Kasama Chocolate's founders.

## Beans with a history

According to Kappus, cacao beans have a long history with roots in human history. The plant is native to South and Central America and is consumed as a drink. When the Spanish brought this drink back to Europe in the 1500s, it soon became a craze, and each region or country had their own take on it.

“Italian hot chocolate today is often known to be very thick and rich, but back in the 1600s it was made from ground up cacao beans since solid chocolate hadn't yet been invented,” he says.

Kappus says the Philippines was one of the first regions outside of the Americas to start growing cacao.

“During Christmas, a chocolate drink is made using *tablea* [balls or tablets of coarsely ground 100 per cent chocolate] which is mixed with milk and sugar,” he says.

In Mexico, spiced drinking chocolates have been consumed since the time of the Aztecs. Kappus says that on street corners and cafes all throughout the country, there are many varia-

tions using spices such as cinnamon, chili peppers and sapote seeds.

“In Colombia, one variety, which Stefan [Klopp, another founder of Kasama Chocolate] encountered while visiting the country, uses cheese directly in the hot chocolate,” says Kappus.

## In fits and starts

Kasama Chocolate came into fruition in fall 2015. A team of four friends – Stefan Klopp, Dom Voser, Oliver Koth-Kappus and Vincent Garcia – got together when Garcia showed some pictures of yellow fruits growing on a small plot of land he had inherited in a remote part of the northern Philippines.

“At first, we thought they were mangoes, but we soon realized they were actually cacao pods. We asked if Vince could bring back some cacao beans and shortly after, his dad brought back a small bag so we decided to try making chocolate from scratch,” said Kappus.

The Kasama Chocolate team first learned about the process of making chocolate from online resources and by visiting and communicating with other bean-to-bar chocolate makers around the world.

“We spent many hours winnowing the shells from the beans using a hairdryer in the early days,” Kappus reveals. “But it's also a lot of fun being able to taste and share the end result.”

The team didn't succeed in their first attempt, as they learned that making chocolate from the cacao beans was a lengthy process and required specialized equipment.

“For the first year, we got together almost every weekend, learning the process and working on recipes that we tested out on our friends,” says Kappus. “Since the start of 2017, we've been selling our chocolate at farmers and craft markets.”

Kappus attributes his fascination for chocolates to the many flavours that he can only find in high quality beans from different regions. The tastes vary from earthy and nutty to citrus and berry. The chocolate lover says that the chocolate's taste is determined by the cacao's genetics and the fermentation process.

“Once we get the beans, we can play with a lot of variables such as roasting and conching [a process involving heating and mixing] to again bring out different flavour notes,” he says. “You never stop learning and experimenting.”

For more details, please visit [www.italianculturalcentre.ca](http://www.italianculturalcentre.ca).



## INTERNATIONAL WOMEN'S DAY CELEBRATION

March 9th, 2019

17th ANNUAL SHAKTI AWARDS GALA

Do you know a woman who deserves to be recognized as a leader, advocate, artist, visionary or a source of strength? This is your opportunity to have her celebrated by nominating her for the Shakti Award.

The Shakti Awards were founded in 2000 in honour of International Women's Day to recognize and celebrate women who have displayed Shakti-strength and energy, in their community, locally and/or globally. Shakti is the mother Goddess, the source of all, the universal principle of energy, power and creativity. Not only is Shakti responsible for creation, she is also the agent of all change. Similarly, the Shakti that resides within every woman is a force to reckon with and to celebrate.

The women who have displayed Shakti amongst us represent an inspiring account of positive social, cultural and economic change in the world. The Shakti Awards are an opportunity for us to recognize these women, quite often the unsung heroes, and share their vibrant stories.

If you would like to nominate a woman that embodies Shakti, please use the information below and email your nomination to [shaktisociety2000@gmail.com](mailto:shaktisociety2000@gmail.com) no later than February 24th, 2019.

The Shakti Awards will be presented at the Shakti Awards Dinner Gala on Saturday, March 9th at Bollywood Banquet Hall at 6:30 p.m. We are expecting approximately 500 attendees. Tickets are \$50 each. For tickets, donations and sponsorship enquiries, call 604-307-8796.

Please note that nominations must be submitted via email. Submissions sent through other means, (social media, in-person or phone/text messages will not be considered).

Ensure that the description of the nominee's accomplishments reflect the category in which she is being nominated and provide clear examples of how the nominee has excelled in the specific field and why you feel she deserves the Shakti Award in that specific category.

### Categories:

- ♀ Academic Achievement Award (High School or University/College student)
- ♀ Public Service/Volunteer Award
- ♀ Business Entrepreneur Award
- ♀ Artistic Achievement Award
- ♀ Sports and Recreational Award
- ♀ Resilience Award - A woman who has overcome adversity and has used her personal journey in a way to inspire and motivate others to be positive despite challenges and setbacks.

### Nomination Information:

- Name
- Age
- Address, phone number(s) and email
- Name, phone number and email of nominator
- Brief summary of reason for nomination - how the nominee's accomplishments relate to the stated category, the impact of their role, and why they should be chosen to receive a specific award.
- Identify how the nominee will contribute to Shakti: Empowerment of Women, Children and Families Society

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## Blood on the Dance Floor

## Fighting stigma all around

by XI CHEN

***Blood on the Dance Floor*, a powerful theatre performance by Australian indigenous artist Jacob Boehme, is currently on tour in Canada. Created in collaboration with ILBIJERRI, one of Australia's leading theatre companies known for its innovative works by Aboriginal and Torres Strait Islander artists, the Vancouver performance will run in at the Simon Fraser University Goldcorp Centre for the Arts Feb. 6–9.**

Written in 2013 and based on the creator's personal experiences of living at the intersection of being gay, indigenous and HIV positive, the play explores issues about being part of a minority that is often stigmatized by society. The play premiered in 2016 and won a Green Room Award in Melbourne in 2017.

"There were a couple of episodes in 2013. It was the 30th anniversary of the first HIV diagnosis in Australia, and the 15th anniversary of me living with HIV and my 40th birthday was coming. Those three things catapulted me into writing this play," Boehme says.

**Raising awareness**

Boehme believes there is still a lot of confusion and humiliation around HIV, despite the facts that

the virus is no longer lethal if detected early and no longer infectious if the carrier's viral load is below threshold from treatment.

"When you look at HIV, it is a very different set of circumstances. If you live in the western world, you live with HIV, you don't die from AIDS. However, there is still a lot of stigma and shame around it," he says.

Never having an issue with his own sexuality and having to learn to live with HIV early on – since his 20s – the artist is grateful he has a good support network from family and friends.

"I was extremely lucky, and I know people who haven't been so lucky, and their pain is a lot greater – not because of the virus, but because of the rejection and isolation that some people have faced," he explains.

**A not-so-different struggle**

Since the virus is transmitted mostly through blood, Boehme says he realized he could not write a story about HIV without looking at his own blood, encompassing everything about the struggle and legacy of his family.

Boehme recognizes that his experience as a fair-skinned child – his father indigenous and his mother Australian – has probably been very different to that of his father and grandmother who are quite dark-skinned.



▲ Jacob Boehme wants people to be vigilant about HIV.

"This is a story about hope. It is about a common and ordinary need to be loved. In order to get over the shame and the stigma, I look to my ancestors and my family, and I look at a time in Australia that was very hard for my family to live in and they lived and they survived," he says. "So this is not the hardest thing you have to go through, dealing with HIV."

Formally trained in theatre, dance and puppetry, as well as inheriting his craft from indigenous elders, Boehme says dancing is in his blood; family members from both his parents' sides are dancers.

"I got 20 years of history of working with our song men and song women, who are keepers of our ceremonies. From working in traditional arts, and knowing

that we have dramaturgy that is older than Shakespeare or Aristotle, the challenge was how to make a contemporary version using this dramaturgy rather than western dramaturgy," Boehme explains.

Through exploring the evolution of family in three generations with the play, the artist also sheds light on the struggles of the indigenous people that are still relevant today.

"It is governmental, it is societal, it is privilege. It is privilege keeping people from seeing the truth. It is this refusal to acknowledge the pain of the past. 'I didn't cause that directly myself. That was generations ago, why should we have to pay for it?' That is not the point. If you continue to uphold oppressive systems of power and abuse, then you are part of that," he adds.

Through the play, Boehme hopes to raise awareness about HIV, that it still exists and encourage ongoing vigilance. But at the same time, he also hopes to cast a positive light on people who live with HIV, and for the audience to see them on stage and not represented as someone who is infectious, sick or dying. ✍

For more information, please visit [www.sfu.ca/sfuwoodwards/events/events1/2019-winter/ILBIJERRI.html](http://www.sfu.ca/sfuwoodwards/events/events1/2019-winter/ILBIJERRI.html)

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## The Decameron Retold at Richmond Art Gallery

by PETRA GIFFARD

**A new exhibition at the Richmond Art Gallery (RAG) by Vancouver-based artist Adad Hannah uses Giovanni Boccaccio's 14th century collection of short stories, *The Decameron*. This time-honoured piece of literature functions as a departure point from which spectators and participants alike will gain insight into contemporary artistic working methods.**

"*The Decameron Retold* is based on the medieval work comprised of 100 tales told over 10 days by 10 young women and men sequestered in a villa outside of Florence trying to escape the Black Death. This is the contextual background [of the exhibition]" says Nan Capogna, RAG curator.

Hannah has opted to remake five paintings created between

1773 and 1916 that depict parts of Boccaccio's work into tableaux vivants, reconstructions of art using real people and objects. These artworks have formed the basis of the work that will be on display.

"The remakes are not exact, and you see that they are contemporary," says Hannah. "It is more the taking apart and reconstructing of things in order to look at the performance of art and the experience in the gallery. The remakes of these works are more like the vehicle for the ideas."

**Living pictures**

Hannah's interest in tableaux vivants means that a lot of the work in this exhibition will look at the space between photography and video and the viewer's experience of art.

"The video recorded tableaux vivants are video recordings of people standing still performing

these five paintings," explains Hannah, who graduated in 1994 from Emily Carr, and went on to achieve both a Masters and a PhD at Concordia University in Montreal. "You'll see the videos but you'll also see how it was all constructed which leads to my greater interest in museums and how we look at art."

The multifaceted installation will also include the set pieces and methods of production as part of the show, providing the viewer with an insight into how the work was made.

"Hannah's work has many layers," says Capogna. "He brings aspects of art history, painting, photography, moving image and performance together. He then invites community members to create these tableaux which is another enormous component adding yet more layers of meaning to the work."

**Community collaboration**

Hannah and Capogna have been working together on the project for around two years, with the levels of activity noticeably escalating as the exhibition draws nearer.

"The last month has been non-stop. We have a group of 30 volunteers that are taking part so it's been a real hub of activity, and lots of fun to be here," says Hannah.

By responding to an artist call, members of the local community have had the opportunity to contribute to the creation of the work by fulfilling an array of production roles required by Hannah.

"I was really gratified by the assortment of people [who volunteered]. There really is no type. We have high school students; we have retirees. We have people from all kinds of backgrounds, educations and experiences. It has been really great in that way," says Hannah.

The exhibition is also intended to engage the local community in Richmond on many levels, providing insight into aspects such as methods of production. Featuring community members in the tableaux vivants is another method of prompting visitor engagement.

"There are going to be many ways of entering the work and finding connections between art history and what they're seeing on video," says Capogna. "Many of the visitors that will come in may see people they know in the community which I think will be quite fascinating."

Capogna also seems confident that the commissioned work fulfills RAG's mandate.

"We're committed to promoting dialogue amongst our diverse community by introducing challenging ideas and issues that are expressed through contemporary art," says Capogna. "Through exhibitions like this one we are able to provide opportunities for engagement, learning and enjoyment." ✍

*The Decameron Retold* is at Richmond Art Gallery Feb. 10–Apr. 20.

For more information, please visit [www.richmondartgallery.org](http://www.richmondartgallery.org).



▲ The public is invited to participate in the Decameron exhibit.

# Princesses + Monsters addresses gender roles through archetypes

by THERESA K. HOWELL

Traditional gender roles are questioned in the current exhibit hosted at The Italian Cultural Center in Vancouver. *Princesses + Monsters*, the opening exhibition to the Gendered Voices Series, looks at traditional archetypes through visions from childhood.

“How does feminism address these long-held traditional roles that are being maintained in our culture?” asks Angela Clarke, curator of The Italian Cultural Center’s Museum and Gallery.

*Princesses + Monsters* runs from January 17–March 30 and is the first in the 2019 four-part Gendered Voices Series.

## Gendered voices

In the *Princesses + Monsters* exhibit, a certain whimsy mixes with dark elements to produce questions about what the new feminism is up against in this 21st century. Previous generations of Italian-Canadians didn’t call into question these traditional notions of family and spirituality the way the contemporary generation does, says Clarke. This conversation, mixed with the need for the center to bring in fresh perspectives from the surrounding community, sparked the *Gendered Voices Series*.

Exhibiting artist Anyuta Gusakova establishes that the title, *Princesses + Monsters*, was chosen together with Clarke based on a previous show in 2014, *Taming of the Minotaur*. This is where the monster theme started. A couple of the exhibited pieces reference back to this Minotaur, which becomes not only a dark looming mythological figure but also the supporter or protector of the princess.

“For contemporary Italian-Canadians there has been a re-



▲ Princess and Griffin.

action to these notions of identity. However, there was a real interest in the gallery and museum to have an Italian-based conversation while supporting local BC artists,” says Clarke.

## Princess diaries

Gusakova is one of those local artists. A new immigrant from Vladivostok, Russia, Gusakova



▲ Lady Blue.

found her way to Vancouver through a cultural exchange when she was at university. Back in 1994, she participated in the exchange staying with a family in Victoria, BC.

“I just fell in love with Canada – it was like a different planet for me. The whole experience imprinted in my head. So later when I graduated from my post-secondary studies and the choices of immigration were New Zealand, Australia and Canada; that previous image cropped up,” says Gusakova.

Much of her childhood dreams came to fruition with her arrival to Canada almost 11 years ago. One of those was being an artist to create on her own terms. Gusakova’s *Princess* series culminated from her childhood memories of drawing princesses. These creative activities freed her from oppressive social and family norms.



▲ Princess and Blue Horse.

“The princesses had power to do what they wanted to do and be what they wanted to be. So, this figure I created had a certain freedom that I wanted but could only imagine,” says Gusakova, about her childhood drawings.

## Monsters and other conversations

The characters within the exhibit have various symbolic meanings. The symbolism in her princess and horse compilations are ones that denote friendship, an equality in relationships; whereas the Minotaur and other dark archetypes become a deeper conversation between the dark and light sides of self and others. All in all, the discussion of relationships, family and gender roles fills the *Gendered Voices Series* which concludes with the ceramic exhibition called *Mal-leable*.

*Princesses + Monsters* might seem naïve and frivolous, but the royal characters within these walls show a certain audacious attitude. What does the artist want people to take away from the show?

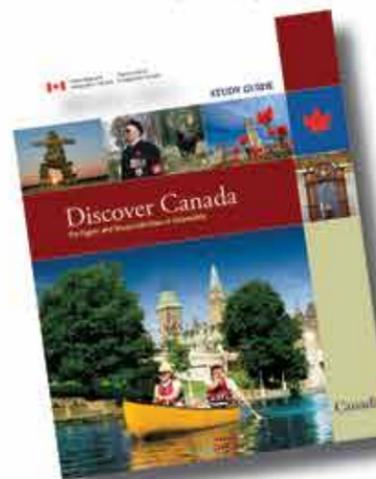
“Life wants you to be manageable and not ask too many questions, not to be different. I would like to share that, with freedom of imagination and inner freedom, people will keep dreaming,” says Gusakova. ✍

For more information: [www.anyutastudio.com](http://www.anyutastudio.com) and [www.italianculturalcenter.ca](http://www.italianculturalcenter.ca)

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# Orchestrating an African cultural tour

by JAKE MCGRAIL

**ISSAMBA, a 90-minute show filled with African music and dance, will be touring Vancouver and Vancouver Island Feb. 14-23.**

Produced by the Victoria African and Caribbean Cultural Society (VACCS), *ISSAMBA* functions as a way for some to celebrate their own heritage and for others to experience African and Caribbean culture in a fun and educational atmosphere.

### A sense of community

Pulchérie Mboussi is the founder and executive director of VACCS, an all-volunteer run organization that began in 2012. Mboussi moved to Victoria in 2010 after living in Quebec City for almost two decades, and when she arrived on the island she didn't

That group has grown over the last seven years. The VACCS has been able to host plenty of events over that time, including an annual African Cultural Week in Victoria at the end of May. While the VACCS began as a community for people of African heritage, it has grown into an organization that looks to share that culture and heritage with everyone in the city.

"When we started moving our group from inside the house to outside," says Mboussi, "I found that people were not really aware where Cameroon is, or where Congo is; they were just African. I said I have a job to do: to bring awareness of all the different cultures of Africa."

### A variety of culture

*ISSAMBA* is an annual event produced by the VACCS, with the

“ I said, you know what, I'm going to try and bring in artists from different parts of the continent, to raise awareness of our rhythms.

*Pulchérie Mboussi, founder and executive director of the Victoria African and Caribbean Cultural Society*

feel the same sort of connection between her new city and her original home's culture that she had in Quebec.

"When I founded [VACCS] in 2012," says Mboussi, "it was mostly because we didn't have enough organizations in Victoria that promote African culture."

Mboussi moved to Canada from Cameroon with her husband 28 years ago and, since she lives across the globe from the place she grew up, a sense of community and togetherness with regards to her heritage has always been essential for her.

"When I immigrated here I was an adult," she says, "so I already had my heritage, my

2019 edition its fourth year. The show will embark on a mini-tour beginning Feb. 14 in Victoria before returning to the city on Feb. 23 with shows at Faris Theatre here in Vancouver Feb 15 and 16. Mboussi hopes the shows will offer a glimpse into the wide variety of culture that the continent of Africa offers.

"People never ask me if I'm Cameroonian," she says. "They ask me if I'm African, but Africa is 54 countries with thousands of ethnic groups. I said I'm going to try and bring in artists from different parts of the continent, to raise awareness of our rhythms."

Fulfilling Mboussi's idea, *ISSAMBA* will have six artists on stage representing different countries and cultures through their particular instruments and musical styles. It might not be possible to individually represent every group on the continent, but Mboussi is still proud of what the show will bring to the stage.

"It would be very difficult to represent 3,000 groups in one night," she says, "but what we do is create an orchestra - it's something new, it's something unique."

Mboussi says it's also something for everyone, with that precise message embedded into the event's title: *issamba* means 'come together' in Cameroon. Mboussi makes sure to emphasize that this show is meant for anyone who's interested in a fun night of music.

"People of any culture, when they attend the show, we want them to feel the show. It's a good experience; it's to share our heritage; and we want people to remember it."



▲ Pulchérie Mboussi, founder and executive director of VACCS.

culture - I had it in me. When I came to Quebec City it was okay because we had different organizations and could feel our culture and background. When I moved to Victoria I didn't feel that. I couldn't find a real community, a sense of belongingness, so a few friends and I decided to create a group so we could have that."

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

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**Location | 地点:** 2425 Oxford St, Vancouver  
Call 604-254-5401 for more information or registration.

**Ticket Prices:**  
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# Cultural Calendar

February 5–19, 2019

by SIMON YEE

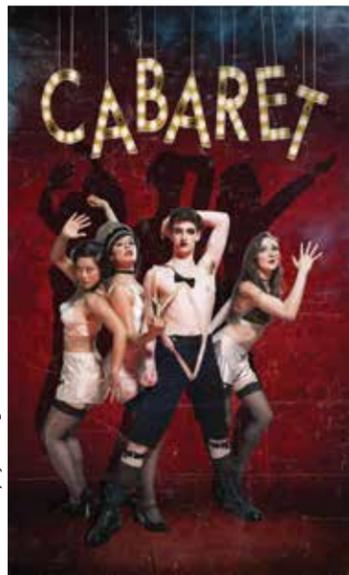
Happy Lunar New Year, Black History Month, Valentine's Day and Family Day everyone! Usher in the Year of the Pig by celebrating with friends and family at the many Lunar festival events happening around the city. Watch inspiring Black cinema at VIFF. Take your loved one to a romantic dinner on Valentine's day and bring the kids to any of the Family Day celebrations going on around the city.

\*\*\*

## Cabaret

Jan. 31–Feb. 24  
Studio 58 at Langara College,  
Vancouver  
[www.langara.ca/studio-58](http://www.langara.ca/studio-58)

The professional theatre training program Studio 58 at Langara College will be performing *Cabaret*, a play based on the book by American playwright Joe Masteroff until Feb. 24. It's 1929 and young American writer Cliff Bradshaw has just arrived in Berlin, a city where the party never ends. At the notorious Kit Kat Klub he meets the beguiling chanteuse Sally Bowles, and his life is turned upside down forever. Meanwhile, Hitler's tyrannical politics are rising fast – Cliff's German landlady Fraulein Schneider and Jewish grocer Herr Schultz must face an impending harsh reality and even the Kit Kat Klub's gender-bending emcee must acknowledge the riotous voices of a new Germany. For tickets and more information, please check out the college's website.



▲ The famous Nazi-era musical is a great outing for all couples.

\*\*\*

## Black History Month at VIFF

Feb. 2–26  
Vancity Theatre, Vancouver  
[www.viff.org](http://www.viff.org)

The Vancouver International Film Festival's annual Black History Month film series is a signifi-

cant contribution to Vancouver's cultural diversity, shining a spotlight on African-North American film and history. Playing at Vancity Theatre, this year's program includes exciting new work from young Canadian filmmakers with a focus on inspirational women and finds recurring themes in the power of music, political protest and education. The centrepiece of Black History Month at Vancity Theatre is the exclusive Vancouver run of Senegal's *Félicité*, one of nine films currently on the shortlist for the Best Foreign Language Academy Award, and the Audience Award-winner at the Palm Springs Film Festival 2018. For a complete list of films, please check out VIFF's website.

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## Nach'im Studio Gallery Pop-Up

Feb. 7–28  
Nach'im Studio Gallery on  
Granville Island, Vancouver  
[www.nachimstudiogallery.com](http://www.nachimstudiogallery.com)  
[www.eventbrite.ca/e/nachim-studio-gallery-pop-up-opening-ceremony-tickets-54539826088](http://www.eventbrite.ca/e/nachim-studio-gallery-pop-up-opening-ceremony-tickets-54539826088)

For one month starting on Feb. 7, Skwetsimeltxw Willard "Buddy" Joseph and Chepximiya Siyam' Chief Janice George will be showcasing the beauty of Squamish art and culture at their Nach'im Studio Gallery Pop-Up on Granville Island in Vancouver on Coast Salish Territory. The Nach'im Studio Gallery Pop-Up will feature the L'hen Awtxw, Weaving House Exhibit and weaving workshops as well as cultural workshops by Squamish collaborators Michelle Lorna Nahanee, Dennis & Lorna Joseph and Kim Seward. There will also be an opening ceremony from 5:30–7:30 p.m. on Feb. 8. Tickets can be reserved on the Eventbrite website.

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## Yoga Play

Feb. 7–16  
Gateway Theatre, Richmond  
[www.gatewaytheatre.com](http://www.gatewaytheatre.com)

Richmond's Gateway Theatre will be putting on playwright Dipika Guha's *Yoga Play* from Feb. 7 to 16, a show where commerce, spirituality and comedy meet. Joan has been hired to stabilize Jojomon, a yoga apparel giant, after its CEO is brought down by a fat-shaming scandal. But just as she finds her footing, more trouble surfaces and the sales freefall. Jojomon needs an image makeover – and fast. Risking everything on a wild plan, Joan and her colleagues are willing to try anything to save face. This hilarious satire asks what it takes to find authenticity in a world determined to sell enlightenment. For tickets and showtimes, check out the theatre's website.

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▲ Bring your Valentine's date to the Vancouver Aquarium.

## Year of the Pig Temple Fair

Feb. 10, 10:30 a.m.–4 p.m.  
Dr. Sun Yat-Sen Classical Chinese Garden, Vancouver  
[www.vancouverchinesegarden.com](http://www.vancouverchinesegarden.com)

The Vancouver Chinese Garden's annual Temple Fair celebration returns in 2019 to usher in the Year of the Pig. The 12th animal in the Chinese zodiac, the pig is a symbol of prosperity, its rotund cheeks full of good fortune. Everyone is invited to this family-friendly event, where they can enjoy a lineup of traditional activities, explore the wares of local vendors and take in the Suk-Fong, How Are You? exhibition from artist Paul Wong. There will be live music, lion dances, vendors and more.

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## Vancouver Aquarium: After Hours

Feb. 14, 6–11 p.m.  
Stanley Park, Vancouver  
[www.vanaqua.org](http://www.vanaqua.org)

Pucker up for the intimate After Hours Valentine's Day affair at the Vancouver Aquarium. Explore the galleries with a drink in hand, and enjoy special programming, such as a shark reproduction show, a penguin walk and a sea otter feeding. Only taking place a few times a year, these popular events sell out fast. Buy a pair of tickets and treat your friends and loved ones to a night they won't forget.

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## La Bohème

Feb. 14–24  
Queen Elizabeth Theatre,  
Vancouver  
[www.vancouveropera.ca](http://www.vancouveropera.ca)

The Vancouver Opera (VO) will present a gloriously extravagant

production of one of opera's most enduring love stories, Italian composer Giacomo Puccini's *La Bohème*. This new production of *La Bohème* is – literally – an enormous vintage picture postcard of Paris. The curtain rises on a modern-day flea market with sellers touting their wares and an accordion duo entertaining the crowd. A present-day tourist discovers a stall specialising in *objets d'art* from the 1920s. Amid the bustle, a lone visitor puts a record on a vintage gramophone, and we hear the opening bars of a very famous opera, transporting the audience back in time. Check out the opera's website for tickets and showtimes.

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## Kameelah Janan Rasheed: Artist Talk

Feb. 16–17, 3–5 p.m.  
Contemporary Art Gallery,  
Vancouver  
[www.contemporaryartgallery.ca](http://www.contemporaryartgallery.ca)

American interdisciplinary artist Kameelah Janan Rasheed is the founder of Mapping the Spirit, a digital archive that documents the textures and nuance of Black religious experience in the United States through long-form interviews, photography, video and ephemera. She will return to Vancouver for a weekend of informal collective learning sessions, the shape of which will be determined by the participants themselves, propelled in part by a word, an image and a fragment of text pulled from Rasheed's current explorations in archives, scores, and ecology. For more information, please visit the CAG website.

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## Heritage Week: The Tie that Binds

Feb. 18–24  
Various venues around  
British Columbia  
[www.heritagebc.ca/events-activities/heritage-week](http://www.heritagebc.ca/events-activities/heritage-week)  
[vancouverheritagefoundation.org](http://vancouverheritagefoundation.org)

Heritage reaches back in time to tell stories of our near and distant pasts, to describe our present and to foretell our future. In British Columbia, the third full week in February is Heritage Week and in 2019, the theme is "Heritage: The Tie That Binds." Heritage in all its forms has the power to bring people together and create a sense of belonging. The Vancouver Heritage Foundation (VHF) will be hosting events at Heritage Hall on Main St., the Jewish Museum and Archives in Oakridge and the Chinatown House in Vancouver in order to help others learn about and celebrate cultural heritage. Please visit the VHF website for details and more information.

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## Talking Stick Festival 2019

Feb. 19–Mar. 2  
Various venues  
[www.fullcircle.ca](http://www.fullcircle.ca)

The Talking Stick Festival, now in its 18th year, began as a way to showcase and celebrate Indigenous art and performance to a wider audience. From its humble beginnings, this unique and exciting event has grown into a full two week festival held annually in February at locations across Vancouver. Bringing out upwards of 20,000 attendees, the festival will feature theatrical performances, music concerts, master classes and workshops, film screenings, artist talks, the Celebration of Indigenous Dance and Artisan Fair and more!



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