

Global fair  
redesigned  
the city  
Page 3



# The Source

forum of diversity

Vol 20 No 01 | June 25–July 9, 2019

www.thelasource.com



Verbatim

## A nepalese point of view

by AASTHA PANDEY

Growing up in Beijing in a typical Nepali household was an experience of a lifetime that I cherish, and I will always be grateful for. However, one thing that I struggled with growing up was accepting myself for the way I am. The standards set by society for women are so specific and, to be very frank, hard to achieve. I suffered from self-hate and anxiety all of my teenage years, due to insecurities I carried in regards to my skin colour and body type. For one, in East and South Asia, “fair skin” is something that is cherished, and being “skinny” is the standard set for girls, otherwise you’re unable to “find a good husband.” Parents would encourage their daughters to “look good,” and looking good meant staying skinny and fair. For me, being a plus size girl with coffee coloured skin didn’t exactly fit into the ideal beautiful woman. People would say nice things about my double eyelids, the bridge of my nose and my high cheek bones, but when it came to my skin colour and body, I received all the nasty comments you can imagine.

During my time in Beijing, my butt was described as “abnormally large,” my thighs were called “thunder thighs.” I was nicknamed “black pig” at school. My classmates used to ask me “Did your parents name you Aastha because you have a big ass?” One of my crushes rejected me saying, “Why would I like a girl with such a fat ass?” Whenever I’d go back home to Nepal, for the summer or for Christmas, my extended family members would say things like, “Lose weight otherwise you won’t find a husband,” “Don’t eat that. It’s got too much ghee,”...“Have you considered liposuction?” and the funniest

See “Verbatim” page 4 ►

## Summer music

# Three acts bring together experience and tradition

by CURTIS SEUFERT

**Modern flamenco trio Calle Verde plan to bring the heat to Surrey Fusion Fest, Toronto-based Eastern European all-female folk quartet Blisk will share their cultural blend at the Polish Friendship Centre and sister duo PIQSIQ will perform their live improvisational looping with katajjaq, Inuit throat singing, at the Indian Summer Festival.**

What do all three acts have in common? In addition to performing in B.C. this summer,

each group brings their own experience and unique approach to traditional cultural forms of music.

### Calle Verde

Maria Avila has always loved both the art of song and dance. While flamenco wasn’t her first experience with either art form, it has become a primary focus for Avila in both domains, presenting what she feels is a challenging yet rewarding form of artistic expression.

“I always want to be better at it. Achieving a higher technical skill, learning more about the

history and the song. I just feel like it’s endless what you can create from it, so that keeps me interested,” says Avila.

In the mid-2010s, Avila formed Calle Verde with guitarist Peter Mole and dancer Michelle Harding, a duo who had already been performing together for some time. While Avila is the only member with Spanish heritage, she says the group would hardly be lost without her. For Avila, the vibrant, authentic flamenco scene in Vancouver offers an excellent place to learn and grow as a performer.

“My father’s Mexican, I have some Spanish roots, but really it’s like, I [also] could not have that,” says Avila. “I’ve trained in Spain, but I’ve also had lots of amazing teachers here. So I have that lineage, but it doesn’t always come into play.”

Both Avila and Mole note a boundary-pushing trend in the flamenco scene, a trend that offers space for innovation and personal expression while offering a steady base of tradition.

“I’ve listened to so many different styles of music, and if we see something that would fit rhythmically,” says Avila.

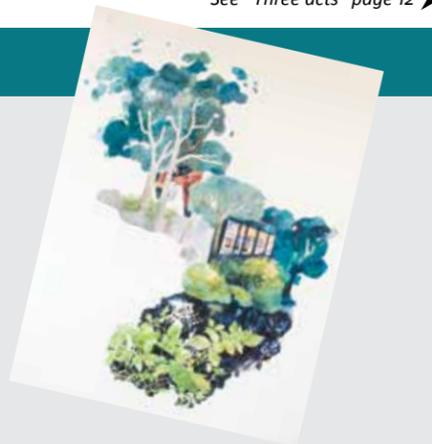
See “Three acts” page 12 ►

## Also in this issue



A brand new cast  
for Mamma Mia  
Page 8

Artist’s dreamy  
rendition of reality  
Page 11



# AU CSF, LE FRANÇAIS, C'EST BIEN PLUS QU'UNE LANGUE!

**INSCRIVEZ VOTRE ENFANT DANS  
UNE DES ÉCOLES PUBLIQUES  
FRANCOPHONES DU CSF**

Pour plus de renseignements, communiquez avec la  
direction de l'école la plus près de chez vous, en visitant :

CSF.bc.ca

# Cultural Spotlight

## A culture on the cusp

by COLLEEN ADDISON

**The unique Uyghurs! This Chinese ethnic minority shows influences from Turkey, Asia and Europe, but the Uyghurs have their own distinct traditions, says Turnisa Masidik. In Vancouver, 300 Uyghurs are holding onto that identity.**

“Uyghurs are a Turkic ethnic group,” says Masidik, an Uyghur activist and long-time member of Vancouver’s Uyghur community. “Some are in Turkey, and some live in the region Xinjiang. This is a Chinese name; it means ‘new region.’ We call [it] Uyghurstan.”

The Uyghur community in Vancouver regularly holds events such as musical performances and picnics.

### The Uyghur Justin Bieber

Although many live in China and Turkey, Uyghurs have their own music and cuisine, notes Masidik. Even the Uyghur language shows this mix, she continues.

“Our religion is Islam, and our blood is European,” she says, “[but] our language belongs to the Turkic system. Before the middle of the 1980s, our alphabet

looked like the English language, like the [Latin] script they use in Turkey.”

Following an order from the Chinese government, though, says Masidik, the Uyghurs now use another alphabet.

“It looks like Arabic, but it is not Arabic,” she clarifies.

“We have a beautiful culture, beautiful music, beautiful instruments. We are trying to keep our identity, our traditions.”

*Turnisa Masidik, Uyghur activist*

Uyghurs have a unique style of dressing as well, Masidik says.

“Uyghur men have their hats, *doppa*,” she explains. “Uyghur women have long thin braids, 40 or 41. We have dresses made of textures, crystals and feathers; very colourful shoes; [and] dancing clothes made of silk.”

Masidik is particularly proud of Uyghur music, which she calls “beautiful.”

“We have special instruments, *dutar*, *rawap*,” she says, speaking of two types of lute. “We have 12 *muqams*. It’s very classic music; it contains a lot of meaning [and lasts] more than 24 hours. It’s about the freedom of the Uyghur people. We dance, too. It shows the meaning of the songs.”

Freedom is a key theme in Uyghur culture, as their continued existence as an ethnic and religious minority in China is controversial, says Masidik.

“The ‘One Belt, One Road’ initiative by the Chinese government is trying to connect China to the world,” she explains. “Without [the support of] our country Uyghurstan, the Chinese government cannot expand the road to the Middle East, because our country borders Kazakhstan, Afghanistan, Tajikistan, and Pakistan.”

As a consequence, Masidik continues, many resisting Uy-

ghurs have been detained. In her view, pressure has been placed on Uyghur intellectuals and on entertainment and cultural figures within the Uyghur community.

“We have the so-called Uyghur Justin Bieber,” Masidik says. “He’s only 24 or 26 years old. This

boy is famous for Uyghur children. He’s very good at rap music; he’s created a lot of music and dance, [with] Western and Uyghur music mixed together.”

At this moment, she reports, the whereabouts of this man are allegedly unknown.

### Keeping the identity alive

Masidik, who came to Canada in 2006, is pleased with the life she has found here.

“[In China] it was very hard to get work; it took more than a year, almost two years. Luckily, I had a passport; that is why my husband, I, and our son were able to come to Canada,” Masidik says. “We worked hard; we went to school for English, [and] I took a program in nursing.”

She praises the openness of Canadian society.

“In Canada, we have freedom to express what we feel, our music. We have been using our music when we have our events, like the end of Ramadan,” she says. “We have a beautiful culture, beautiful music, beautiful instruments. We are trying to keep our identity, our traditions.”

The Uyghur community continues to raise awareness about the difficult situation they face. Their next gathering will be July 6 in front of the Chinese Consulate. ✉



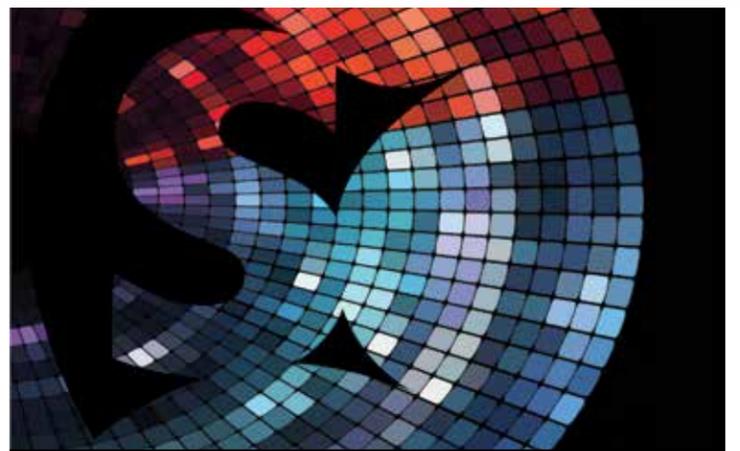
Photo courtesy of Turnisa Masidik

▲ Uyghur Turnisa Masidik emigrated from China and now lives and works in Vancouver.

THE ROGUE PRESENTS  
**CATHY FINK & MARCY MARXER**

2-time Grammy® Award Winners, Cathy & Marcy are master musicians with a career spanning over 35 years. Their superb harmonies are backed by instrumental virtuosity on the guitar, five-string banjo, ukulele, mandolin, cello-banjo, and many other instruments. “With nothing more on board than the duo vocalizing with their strings and things, they give a master class in organic, acoustic music and show what a difference chops make ...” - Midwest Record.

Tuesday, July 9th at the St. James Hall  
3214 West 10th Avenue - \$24 (\$20 members)  
Info: 604.736.3022 - Tickets: Highlife, Tapestry or  
[www.roguefolk.com](http://www.roguefolk.com)



## Visit the Source online

[www.thelastsource.com](http://www.thelastsource.com)

Twitter/Facebook: [thelastsource](https://www.facebook.com/thelastsource)



## Reach the growing FILIPINO COMMUNITY in British Columbia!

Advertise in *Dahong Pilipino*  
THE FILIPINO CANADIAN COMMUNITY DIRECTORY  
[www.dahongpilipino.ca](http://www.dahongpilipino.ca)



### THE SOURCE NEWSPAPER

**Mailing Address**  
Denman Place PO Box 47020  
Vancouver, BC V6G 3E1

**Office**  
204-825 Granville St., Vancouver, BC

**Telephone** (604) 682-5545  
**Email** [info@thelastsource.com](mailto:info@thelastsource.com)  
[www.thelastsource.com](http://www.thelastsource.com)

### Founding Publisher and Editor-in-Chief

**Mamadou Gangué**  
Associate Publishers Saeed Dyanatkar (Digital),  
Monique Kroeger (Print)

Art Director **Laura R. Copes**

Editor (English and French Sections)

**Monique Kroeger**

Copy Editors (English) Siddharth Bala, Bonny Bung, Deanna Choi, Meagan Kus, Kira Matthes, Cheryl Olvera, Betty Shea, Naila Topan, Anthony Wan, Melodie Wendel-Cook, Lauren Wolf

Senior Copy Editor (French) Louise T. Dawson

Page Editor (Francophonie)

**Jean-Baptiste Lasaygues**

Executive Assistant Kevin Paré

Website Supervisor Enej Bajgoric

Website Coordinator Pavle Culajevic

### Website Sepand Dyanatkar, Chelsy Greer,

Vitor Libardi, Silvia Pascale

Social Media Coordinator Laurence Gatineau

Social Media James Mainguy

Editorial content advisor Denis Bouvier

### Illustrator Joseph Laquerre

Writers Colleen Addison, Daniel Avilán, Ashley Boyko, Gratianna Daum, Héliène De Reytere, Matthew Fraser, Jien Hilario, Raman Kang, Jean-Baptiste Lasaygues, Kylie Lung, Jake McGrail, Aastha Pandey, Gail Pinto, Mary Lynn Riendeau, Curtis Seufert, Naila Topan, Simon Yee, Robert Zajtmann

Translation Barry Brisebois, Louise Dawson,  
Monique Kroeger

### Distribution Joseph Laquerre, Kevin Paré

Photo credits for front cover

Page 3 (top): Italian Cultural Centre

Page 8 (bottom left): Lindsay Elliott

Page 11 (bottom right): courtesy of Sara Khan

### LEGALITIES

The Source shall not be liable for slight changes or typographical errors that do not lessen the value of an advertisement. The Source’s liability for other errors or omissions in connection to any published advertisement is strictly limited to the repeat of the advertisement in future publications or for the refund of any monies paid for the advertisement. We welcome appropriate, unsolicited editorial submissions if accompanied by the author’s real name, address and telephone number. The author should retain the original as we cannot return submissions without prior agreement, nor does submission guarantee publication.

For advertising call: (604) 682-5545

# The Body Politick: an interview with curator Angela Clarke

by GAIL PINTO

**As Vancouver's Italian heritage month comes to a close, Angela Clarke, curator and director at the Italian Cultural Centre, reflects on architect Bruno Freschi's contribution to the Vancouver architectural scene.**

In 1986, the World Exposition was hosted by what would become one of the most important cities in the Pacific West; Expo 86 brought Vancouver into global prominence.

To host a global fair, however, an architectural makeover was needed and the chief architect in charge was Bruno Freschi.

### Italian-inspired architecture

"He had studied all of these world fairs throughout history, like the ones held in Paris and Chicago," Clarke says, "and what he noted is that directly after, these cities ended up becoming cultural hubs for the world. He had this vision ahead of him."

June 2019 is Italian Heritage Month in Vancouver, and Freschi's Italian origin in a city as diverse as Vancouver is a source of pride to this community. A year ago, this month, he was given the Italian-Canadian award of the year, coincidentally around the time of the anniversary of the exhibition.

"Expo 86 was the catalyst for a lot of Italian-Canadian events; for example, the start of the Italian Canadian writer's association, along with a lot of other things in the Italian community," says Clarke.

According to Clarke, Freschi's work, too, possesses very Italian sensibilities along with wider themes. He believed Vancouver and Venice shared similarities.

"He felt that they were both port cities at junctures between the east and west," she says. "Also, the immigrant community here – at least the first two waves of immigrants – came from the areas around Venice, and Bruno Freschi's family is from that same community. When he received the Italian-Canadian award, he spoke about the values, familial belonging and love of culture that played such a key role in his identity."

Clarke says Freschi is also an artist within the school of expressionism, bringing forth themes of politics and urbanization.

"As I was working on Bruno Freschi's exhibit and his concept design for Expo – this kind of spherical, circular thing – I was reminded of the Romanian author Mircea Eliade's writings on rituals of initiation and how these are symbolized by spherical patterns," she says. "I found so many parallels between these writings and Freschi's concept designs. It

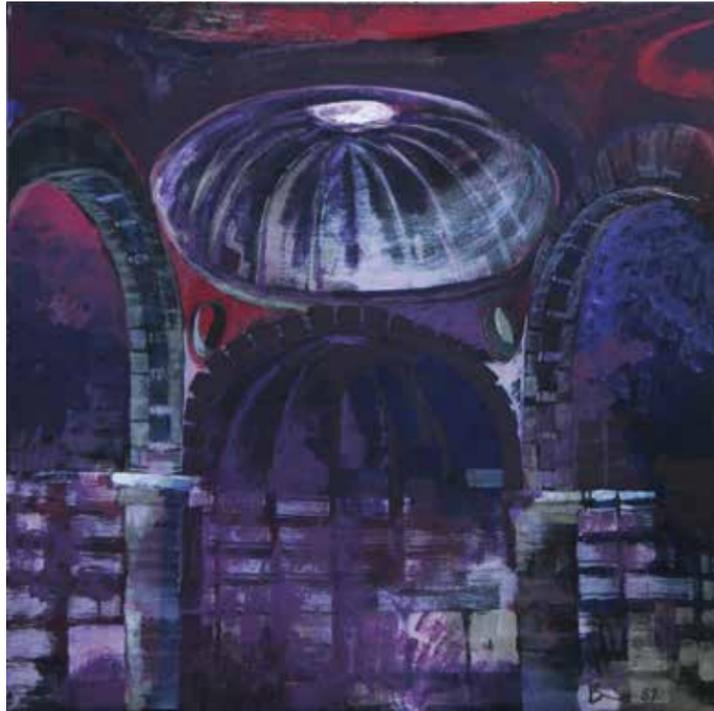


Photo courtesy of Italian Cultural Centre

▲ In Freschi's art, like last year's No Sun in Venice, spherical themes are prominent.

appeared almost like Expo was this initiation that brought Vancouver into adulthood."

### The Body Politick

"I wanted to look at the similarities between his grasp of art and architecture in last year's exhibition The Body Politick," says Clarke. "His art series have these human nude figures that struggle to find their identity. It's a mix of bodily identity and politi-

cal identity, hence the exhibition title. It also looks at Carl Jung's notion of the persona: the mask that you wear in your community. So, it examines the stages of shaping identity: you have the body, and then the face that you present the world, and finally the flag or the collective national identity. His concept drawings for the Expo were based on these figures that are struggling collectively, figures who have aban-

doned the persona and national identity and instead focus collectively on holding the world."

When looking back at the momentous change Expo 86 brought to Vancouver, Clarke agrees that the zeitgeist has changed significantly.

"In some way I would say that the Expo has enhanced this notion of Vancouver being an expensive city, which was not really the intention in the first place. The theme at the time captured the need to have a SkyTrain, a transit that would link up the whole city," Clarke explains. "There's definitely this class element where a lot of the more affluent areas don't want the SkyTrain through their land in the belief that it would reduce its value. Expo 86, on the other hand, was conceptualized as a celebration of democracy, where it attracts all people everywhere from all classes."

In Clarke's opinion, Vancouver is known for its diversity but possesses no inherent character of its own; Clarke says we could chalk this up to its architecture.

"I strongly feel that 'building up' is the very culture of the city nowadays," says Clarke. "Land has become very expensive here, but funnily enough, that's another way that Vancouver is like Venice!"

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

## TAIWANESE CANADIAN CULTURAL FESTIVAL 2019

Organized by Presented by 永信健康食品 NATURE'S ESSENCE

Free "Passport to Taiwan" Contest

GRAND PRIZE: Vancouver - Taipei Roundtrip Flight Ticket

Live Multicultural Performances

Taiwanese Arts & Tourism Exhibition

Gourmet Asian Food

Free Event

Friday, July 12, 4 PM ~ 9 PM

Saturday, July 13, 11 AM ~ 9 PM

Sunday, July 14, 11 AM ~ 8 PM

www.TCCFestival.ca

www.facebook.com/TCCFestival

Richmond Oval Olympic Riverside Plaza  
6111 River Road, Richmond

Official Airline		Elite Sponsor		Supreme Sponsor		Elite Media Sponsors		Diamond Media Sponsors	
Government Supports		Diamond Sponsors		Festival Partners					

# A little bit of Ireland in Vancouver

by RAMAN KANG

**Vancouver has the luck of the Irish! This year Irish dancing is coming! It's been a long time, and Deirdre Penk O'Donnell says it's worth the wait.**

"This is the first time in 22 years that this event has been in Western Canada," says Penk O'Donnell, chairperson for the 2019 North American Irish Dance Championships, happening from July 1–5 in Vancouver.

"It's been an enormous job to organize this. It's just amazing how many details need to be sorted out," says Penk O'Donnell. "It's like the Olympics of Irish dancing for me."

## Welcoming the world

The role of chairperson is a volunteer position, Penk O'Donnell says through laughter. She along with her three co-chairs, Linda Possak, Rebecca Bell and Alison Paladini, also volunteers, have been working around the clock to bring this competition to life.

"I can't tell you how proud I am that I've been able to bring this completion here. It's fabulous for the city; 3,200 families are coming into our city and most of them aren't Canadian," she says. "I'm so proud of where we live, and the fact that we get to show Vancouver off to everybody is just amazing."

## Learning through dance

Penk O'Donnell, an Irish dancer herself, started dancing at the age of three and as a teenager,



▲ Participants at this year's North American Irish Dance Championship.

became one of the top five in the world, having won this exact championship at one point.

Now a dance instructor, she has a lot of students participating in this event.

"I knew I always wanted to teach. It's my passion. I love everything about Irish dance. It's not just the dance itself; I loved what I learned through it," says Penk O'Donnell.

She explains how she learned to handle disappointment and success, how to work towards a goal and how to organize her time, all from dancing.

"You learn so many things out of this that really don't have anything to do with pointing your toes," she says.

## Having a connection

"Irish dance has been around as long as there has been Irish people," says Penk O'Donnell.

A long time ago Irish dance used to be something only people in Ireland did, but now people all over the world take part in this tradition, she continues.

"The Irish moved all over the world and when they did, they brought their music and their dance with them," she says.

In her opinion, most people got involved with Irish dance, not because they were born in Ireland, but because they had some sort of connection to it.

For her, it was her mother. For others it was the fact that they knew someone who did it or they watched a performance and got inspired to participate.

"[Irish dance has] always been representative of the demographics of Vancouver and Canada. You're not just going to see little red headed girls doing this; every single culture you can

imagine will be present at this competition," she says.

## Diversity in dance

"Irish dance is probably one of the most diverse kinds of dance. We're way beyond the folk dance stage; we've been recognized as a fine art for years," says Penk O'Donnell.

The dance itself is unique because it uses two different kinds of shoes. There are soft shoes for lighter, quieter, dances that allow the audience to really listen to the music and see how the dancers are interpreting it.

Penk O'Donnell explains that the softer shoes also allow dancers to focus on showing their points and lifts.

The second type of shoe used in Irish dance is a harder type of shoe that sounds similar to tap shoes.

"With hard shoes we are interpreting the music with our feet,

we're making rhythm with our feet," she adds.

## Taking notice

There will be boys and girls doing solo dances, traditional ceili dancing and there will be dance drama competitions where dancers interpret a story and use all kinds of props.

"These kids are athletes. They train no differently than any athlete wanting to achieve a goal," says Penk O'Donnell.

She feels that Vancouverites will be taken aback during the championship days.

"Thousands of dancers will be walking around in beautiful costumes in Vancouver. It's definitely going to be something that people are going to notice," she says.

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

## ► "Verbatim" from page 1

of all, "If you shower with milk you'll have lighter skin." All of these comments were meant to encourage me and their own daughters to lose weight and lighten their skin.

When I first came to Vancouver in late 2013, I had just enrolled at UBC, and I was terrified. Terrified that the people here would feel the same way about me. I was scared I'd get comments about what I looked like. However, my experience here was rather different, and very comforting. When I met my roommate for the first time she was extremely kind and always supportive whenever I was doubting myself. When I'd be on my way to my classes, students I didn't even

ling service where I was able to vent and gain perspective.

It was surprising to be so far away from home and feel so at ease with myself. I was able to wear shorts or a two-piece at the beach comfortably without feeling ashamed or without feeling judged. There was no one to please because everyone was in their own world, minding their own business. The confidence and independence that Vancouver taught me is something that has led me to love myself for who I am and how I look. The positivity in the peoples' eyes that you see in Vancouver has really rubbed off on me and changed me into a better person. My hope is to be able to bring this positivity and practice of kindness back



▲ All sizes and colours welcomed in Vancouver.

know would greet me with "good morning." Professors only cared about how your classwork was going. My personal life was of zero concern to them. The friends I made were people who knew how to suspend their judgement, and they accepted me for who I was. Whenever I would have feelings of self-doubt or go through any kind of anxiety, UBC had an available counsel-

home. The practices and teachings that I've learned from an accepting society is something that I would love to spread back home, so that the women who grew up feeling self-hate and doubt won't shy away from certain goals in life that they're more than capable of achieving.

Thank you people of Vancouver for teaching me how to live in peace, harmony and love with myself.



# KATHARA SOCIETY

Proudly Presents

## Dr. Christine Muyco



**Collingwood Neighbourhood  
House Program Room**



**July 8, 2019  
5:30 PM - 8:30 PM**



**pay what you can  
sliding scale  
10.00 - 20.00**



Visiting artist and academic, Dr. Muyco will be presenting her work through an interactive multi-media lecture-workshop. Highlighting Philippine Indigenous People's culture from the Visayas region, the Panay Bukidnon tribe from the island of Panay.



## English Conversation Club

YMCA Connections Programs for  
New Immigrants

**Build your English skills, meet new friends and learn more about life in Canada.**

**A FREE drop-in activity in Vancouver**

**When -**

Every Tuesday morning  
10:00 AM - 11:30 AM

Every Thursday evening  
5:30 PM – 7:00 PM

**Where -**

Robert Lee YMCA  
955 Burrard Street, Vancouver

**Contact us -**

**YMCA Connections**  
connections@gv.ymca.ca

OR call

**Fiona, Adrienne or Jenny**  
on 604.685.8066

Building healthy  
communities

Funded by / Financé par :



WelcomeBC



Citizenship and  
Immigration Canada

Citoyenneté et  
Immigration Canada

vanymca.org

2015.07.06

# The disciplined geek

by MATTHEW FRASER

**Geektopia will grace the Vancouver Harbour Convention Centre on July 6. Among the many notable cosplayers, writers, actors and fans will be Vancouver's Eric Chu, a concept artist best known for his work in *Battlestar Galactica* as well as his storyboards for various animated shows including *Beetlejuice*.**

During a break from his studio, *Paranoid Delusions*, Chu took time to expose *The Source* to his unique thought process and ideas.

### Technique, discipline and vision

After lending his pen to numerous projects over a decades-long career and developing his specific style and approach, Chu has realized the invaluable worth of both practice and commitment to the art form. Though many people aspire to be great artists, the qualities Chu places highest on his list for team members are flexibility, a willingness to sketch and the urge to improve their capabilities by honing their technique and focus.

"Technique without discipline is ultimately a dead-end road. A one-trick pony. Discipline implies that you continually struggle to improve yourself," he says.

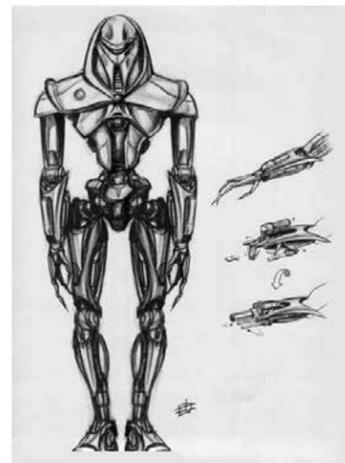
Although technique is the primary trait of an artist, Chu would never dream of sacrificing substance to elevate style, noting that many new Hollywood movies are good-looking but lack the element that grips an audience. Recalling his time spent on *Battlestar Galactica* (BSG) he points out the ingenuity and daringness that a limited budget breeds, as well as the way writer and artist support each other to create something memorable.

cess to these works and Chu believes streaming has allowed more content to be produced, which certainly is a boon when it comes to film design work. He has observed that the types of productions being made have also improved with more sophisticated and unusual storylines being pursued, allowing new opportunities for creative experimentation.

In his eyes, a recent example of such experimentation is the Netflix produced *Love, Death and Robots*. Although he still has his long time favourite artists in Ron Cobb and Syd Mead, he won't deny that the resurgence in the popularity of sci-fi and superhero movies (not to mention the avenues of video game design plus Japanese manga and anime) over the recent years has given rise to an abundance of opportunities for new design as well as exposure for many talented artists working in the industry.

### The Robot father predicts the human end

Though he has produced many drawings, the designs that have earned Chu the most recognition and cemented his place in the hearts of fans and



▲ Robot design by Eric Chu.

Photo courtesy of Battlestar Galactica Museum



## Mount Pleasant Neighbourhood House

Connecting neighbours since 1976

800 East Broadway Vancouver BC V5T 1Y1 Ph 604-879-8208 www.mpnh.org



## The Little House

# Family Drop-in

A play-based program for families with children 0-5yrs years old

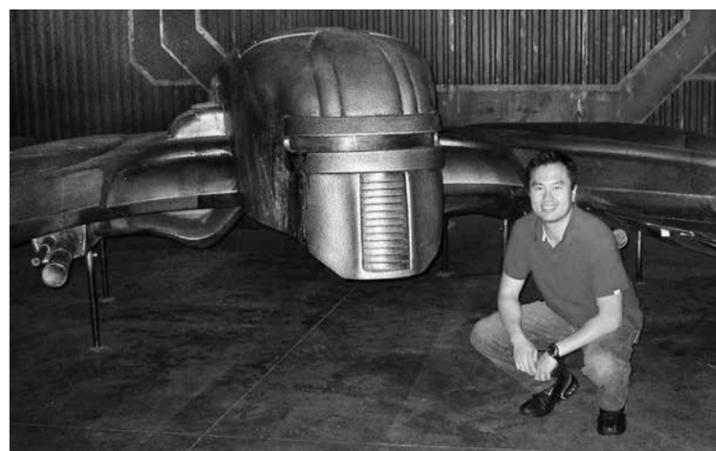
**Children and parents are encouraged to play, participate in art/craft activities, sing songs and read stories in Circle Time.**

**Parents and/caregivers will find mutual support and access to house-wide and community services information.**

**Visits by community health nurse and VPL Librarian.**

**For more information contact Carolyn at [cmajor@mpnh.org](mailto:cmajor@mpnh.org) or call Carmen at 604-879-8208**

**AND...Stay for lunch at the MPNH Community Café! Parents/caregivers pay \$4 each & 1 child eats for free! Additional children: \$2 each**



▲ Eric Chu, concept artist.

Photo courtesy of Battlestar Galactica Museum

"Many people don't realize it, but BSG was [comparatively] low-budget, and because of that, we were able to tackle more controversial stories," he says. "Good design supports the story and can even lend credibility and visual interest to it."

### Advancing on creativity

As time has passed, industry standards and technologies have evolved, and with that evolution comes new access to the realms of the artistic mind

"The sci-fi films of the 1970s and 1980s were significantly less sophisticated due in part to budgets but also due to the technology available at the time to execute them," says Chu. "With the introduction of CG and many new manufacturing techniques, suddenly nearly anything you can imagine is possible."

Technology that has furthered creation has also furthered ac-

collectors alike are those of the "Cylons" from *Battlestar Galactica*. As the visionary designer of the humanity-crushing cyber-race (earning himself the title of "Cylon-God"), Chu is in a unique position to lend his opinion on the human chance for survival if AI goes horrifically wrong. Staying true to his creations, Chu's response to being asked how Homo sapiens will fare in battle for existence against machines is short, simple and ominous.

"You're toast," he says. Even our chances of survival are limited in his eyes.

"[Humanity's best chance for survival in the worst-case conflict between men and their creation will be realized by] swearing eternal subservience to your new AI overlords," says Chu. ☞

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

Photo courtesy of Prudhomme Library



## A museum of authentic fakes

by KYLIE LUNG

**Is truth really stranger than fiction? The upcoming exhibit at the Vancouver Public Library's (VPL) central branch questions the role of the patron as well as the authenticity of artists.**

*Make Believe: The Secret Library of M. Prud'homme – A Rare Collection of Fakes* is a mash-up of fiction and reality.

### A true story with a spin

This new exhibit is more than a showcase of dusty old objects, but a menagerie of artistic voices from all over Canada. The exhibit, which will be making its way across Canada, has been funded through the Canada Council New Chapter Grant and bequeathed to curators Claire Battershill and Heather Jessup for Canada's 150.

The frame narrative of the exhibit focuses around an actual historical figure named Bishop Henri Prud'homme (1882–1952), a well-traveled man originally from St. Boniface, Manitoba, who settled in Montreal. Everything else in the exhibit is a creative fiction mind-meld between Jessup and Battershill.

They state that he was left a basket of fake artifacts on his doorstep in the early 20th century and these objects are supposedly what are on display in *A Rare Collection of Fakes*. The intriguing artifacts like Roman medical equipment and

historical diaries all look legitimate...or so it seems.

### Questioning reality

"When someone walks through [the exhibit] it is not clear at first what they are walking through," says Jessup. "Are they really fake fakes?"

In reality, Jessup and Battershill commissioned artists from all around Canada to create this library of 'fakes.'

"We gave a writing prompt and the Bishop Prud'homme backstory to writers across the coun-

try and asked what they thought would be in the Bishop's collection," says Battershill. "We received this marvellous writing back to us. Beautiful characters came to life through this writing."

### A choir of voices

Battershill and Jessup want the public to be wary of accepting every curated history they have been taught throughout their life, especially in museums.

"I think [this collection] is about people examining how

“ And it's important that when we do walk through a museum that we look at who is telling the story, whose story gets left out, why it gets left out... ”

Heather Jessup, curator

they view exhibits in general," says Jessup. "And it's important that when we do walk through a museum that we look at who is telling the story, whose story gets left out, why it gets left out and how could we do this storytelling together better."

The art may not be truly historical, but the multicultural voices telling true stories leaves the viewer in the contemplative space between make-believe and reality.

"Every artist's voice is speaking," says Battershill. "Thinking of it as more of a chorus than an individual voice is important to us."

This collection of fakes asks the viewer to be an active participant in the museum exhibit experience. Jessup and Battershill describe walking through *A Rare Collection of Fakes* as a sometimes uncomfortable experience, but they feel that one does not have to blindly walk through cultural institutions or any other aspect of life.

"If you walk into a museum and read a description of something off a panel, you take it as truth, regardless of what is actually on that panel sometimes," says Battershill. "That's not to say museums aren't trustworthy, but there is more to say. It's about approaching a cultural narrative with a bit more questioning. We want to think about Canada's 150 and how we want to move forward as a different type of people living on this land."

For more information, please visit: [www.vpl.bibliocommons.com/events/5ce72779db0a43a005eb0ca](http://www.vpl.bibliocommons.com/events/5ce72779db0a43a005eb0ca)

▲ A pen and notebooks are among objects to be found at VPL's *Make Believe* exhibition.



Photo courtesy of Prudhomme Library

## Immigrating to Canada?

# SOPA

Arrive prepared.

— British Columbia —

Settlement Online Pre-Arrival is a FREE service designed to help pre-landed newcomers find and retain employment once they arrive in Canada.

The program provides access to courses that help with:

- Job Search
- Job Readiness
- Job Retention

### Eligibility

- Currently live outside of Canada
- Have received approval from CIC to immigrate to Canada
- Have an English level (IELTS) 5.5 or higher
- Have access to a computer and high speed internet

### Information and Registration

[www.arrivepreparedbc.ca](http://www.arrivepreparedbc.ca)

E-mail [sopa@mosaicbc.com](mailto:sopa@mosaicbc.com)

Call +1 778-591-9334

Funded by:

Financé par :



Immigration, Refugees and Citizenship Canada

Immigration, Réfugiés et Citoyenneté Canada



Settlement Online Pre-Arrival (SOPA) is a network of Canadian agencies delivering online facilitated workshops to individuals abroad who have been approved to immigrate to Canada.

# Sunnie James D'Souza: a portrait

by AASTHA PANDEY

**A move to the mountains! Coming to Vancouver brought some life lessons for Sunnie James D'Souza, a 31-year-old actor of Indian descent born and raised in Toronto. The actor, known for the films *Calcutta Taxi* (2012), *Zoo* (2015), and *Shadowhunters* (2016), has been living in Vancouver for the past three years, having moved here because he saw a greater amount of opportunity in Vancouver. More importantly, at the age of 27, he realized that he had never really moved out of his home and was still living with his mother who, out of love, had a habit of babying him and keeping him in her safety net.**

At the age of eight, D'Souza says his father ran out on the family, and his mother took care of him and his younger brother with the help of his grandma. With a single mother having to work three minimum wage jobs in order to pay rent – and only being able to afford one child's day care – D'Souza grew up with his grandma. D'Souza describes these two women as the most influential people in his life.

"Mom was able to buy a house eventually. She was one of those people who didn't date anybody; she never went out for movies, one of those who penny pinched until she bought a house," he says with pride. "And she did it."

His family went from living in

what he remembers as a rather unsafe and low-income neighbourhood to a wealthier, safer neighbourhood, from a place where he learned to beat people up and be tough to survive, to a more disciplined area.

## A hike – and a lesson

"Mountains!" D'Souza exclaimed immediately when asked about the first thing that strikes to him when he thinks of Vancouver.

D'Souza notes that stories including nature, the mountains, the ocean and hiking repeatedly arise when speaking about the things he likes about Vancouver.

"It's something you don't have in Toronto; it's very flat," he says.

He took particular joy in sharing his first hiking story about Grouse Mountain, which he describes as a rather cathartic experience that gave him perspective and felt like the perfect analogy to life.

D'Souza's experience started off with an invite from his friend Olivia, who had simply just told him that they were climbing a mountain. D'Souza thought that was a great idea, but didn't realize how hard it could be. They got to Grouse Mountain and realized the Grouse Grind trail was closed off, so taking the advice of an experienced local, they decided to go up the back trail.

"We start climbing this mountain together, and Olivia eventually starts getting ahead of me," he says.



Photo by David Leyes

▲ Sunnie James D'Souza is a Vancouver-based actor.

He eventually lost her. As he continued to walk and walk for a long time he realized he was not even a quarter of the way up.

"By this point, I've started seeing people turn back in front of me, giving up, but also people who are zooming past me who are younger and faster. I'm dehydrated by now, and I see this guy who's just running up,

cheering me on, and seconds later I'm lost."

## A metaphor for acting

Concerned about his safety – being stuck on a mountain – D'Souza says he really wanted to quit by this point. Eventually the same man who was running up the mountain cheering started running back down,

only to bump into D'Souza and guide him back onto the trail. So D'Souza kept hiking up, and as he heard Olivia's voice calling out for him he realized he had finally made it to the top.

"As I was looking at what I had just accomplished, I realized how it paralleled being an actor and trying to at least make it," he prompted. "You can start off with someone at the same point, and some people are just better at it than you. And you see people who are younger or older and people who probably shouldn't be doing it, like the old man with the stick, but they still make it to the top of the mountain."

D'Souza describes his Grouse Mountain hike as a metaphor for life, where there are so many types of people who make it to the top at their own speed, in their own way and some who just don't make it at all.

"In the end, if you just stick it out you will eventually make it," he says.

Vancouver, the first place D'Souza moved to independently, has become his new home. He says when he goes back to Toronto, even though he misses his family and wishes he could be close to them, it no longer feels like home.

"I can't give up the mountains, the weather, the oceans," he says. "It just feels right to be here." ✍

For more information, please visit: [www.imdb.com/name/nm2763893/?ref\\_=m\\_nv\\_sr\\_1&fbclid=IwAR2UJgF1MKgJEA2j7TPgLMIn5EGKiWz5W49SyoKxrAAc1oHYx7khFnR8g](http://www.imdb.com/name/nm2763893/?ref_=m_nv_sr_1&fbclid=IwAR2UJgF1MKgJEA2j7TPgLMIn5EGKiWz5W49SyoKxrAAc1oHYx7khFnR8g)

THE ROGUE PRESENTS

## The Scandinavian String Alliance

**Traditional and new music from Denmark, Sweden and Norway!**

Monday, July 15th at the St. James Hall  
 3214 West 10th Avenue - \$30 (\$26 members)  
 Info: 604.736.3022 - Tickets: Highlife, Tapestry or  
[www.roguefolk.com](http://www.roguefolk.com)

THE ROGUE PRESENTS

## Quinn Bachand & Brishen

Quinn Bachand takes audiences on an inventive quest which, through technical virtuosity, brings together a spellbinding range of musical history to reinvent the categories of swing jazz, pop and country, celebrating the music of the '30s, up to and including the '60s.

**with Zigue**

Claude Méthé and Dana Whittle perform, compose and share everything musical. They are both dynamic singers and prolific composers in love with the Québécois trad-inspired music they make together every day.

Saturday, July 6th at the St. James Hall  
 3214 West 10th Avenue - \$24 (\$20 members)  
 Info: 604.736.3022 - Tickets: Highlife, Tapestry or  
[www.roguefolk.com](http://www.roguefolk.com)

# Mamma Mia – stepping into a new role

by JIEN HILARIO

**The sky's the limit for Joshua Lalisan, a 20-year-old actor and dancer living in Surrey, British Columbia. He will be playing the role of Sky Rymand in Theatre Under the Stars' (TUTS) rendition of Mamma Mia.**

The character of Sky Rymand is the love interest of Sophie Sheridan, a woman trying to find her father. Sky and Sophie met when Sky was travelling, trying to find something, himself.

*Mamma Mia* runs from July 5 to August 16.

## Performing in a favorite musical

Lalisan is excited to be playing the part of Sky, although he

says it is a bit of a different role for him, as he would have never guessed that he would audition for the role of Sky.

He is also excited about the fact the show.

"Everyone loves *Mamma Mia*," he points out.

Set on a Greek island, *Mamma Mia* is a musical written by British playwright Catherine Johnson, based on songs from the band ABBA. Although *Mamma Mia* is one of his favourite musicals, Lalisan says that he is also a big fan of the musical *RENT* by Jonathan Larson, based loosely on the opera *La Boheme*. *RENT* is a contrast to *Mamma Mia*, and is about a group of young, starving artists trying to survive New York City and has heavy themes such as HIV/AIDS.

## Career and ambitions

Lalisan has had to face some challenges in his life and career.

"Socially, it is not easy to be a male dancer," he says. As an example, he said that sometimes artists have to wear makeup and that certain people are not comfortable with men and boys wearing makeup.

"It doesn't matter what people think; just enjoy your happiness," he says about overcoming challenges.

When asked whom his biggest inspiration was when it comes to musical theatre, Lalisan says he finds something in every performer that he sees.



▲ The diverse cast of Mamma Mia.



Photo by Joshua Lalisan

▲ Joshua Lalisan plays Sky Rymand in Mamma Mia.

Lalisan is a recent graduate of the Musical Theatre program at Capilano University. He chose to study at Capilano University because the university has, he says, a very supportive atmosphere, a great sense of community and many opportunities to make important connections. He felt right at home when he auditioned for the program.

Lalisan has been performing since he was young, beginning dance at age seven (dance was

his first love, apart from acting). He also has experience training both in the Philippines and Los Angeles.

## Of children and goals

Lalisan has a day job as well, teaching dance to children. He loves children and "wants 40 of them" when the time comes for him to become a parent. Working with children, he says, helps him to "reconnect" with his "inner child."

As for his ultimate goals?

"I want to perform as long as I can," he says, adding that he would love to perform on television.

Lalisan also wants to inspire more dancers, especially male dancers.

"I want to be a good influence on younger male dancers," he says. ✍

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

## Need the skills to find a job? We can help!

Design a fantastic resume and cover letter, fine tune your interview techniques, learn valuable skills to succeed in the Canadian workplace, gain insight into the job market, access special services for skilled works – all at NO COST. The Progressive Intercultural Community Services (PICS) Society, Vancouver Branch, has been helping immigrants and newcomers to Canada for over 14 years!

Our Group Job Search Workshops are a flexible, 5 module rotating program, running weekly, with 16 sessions each month. This includes basic computer orientation, with instruction on using Word and Excel, and accessing the Internet. Workshops are held within a culturally diverse environment, led by qualified facilitators.

Past and current E.I. recipients are always welcome. Knowledgeable case managers are available to guide you through the process of reaching your career goals.

PICS Vancouver also offers one-on-one employment assistance, paid on-the-job work experience through our Wage Subsidy program, and a one-stop Career Centre with a broad range of job hunting resources. Funding for all programs is provided by the Ministry of Social Development, Employment and Labour Market Services Division.

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



## INSCRIVEZ VOTRE ENFANT DANS UNE DES ÉCOLES PUBLIQUES FRANCOPHONES DU CSF

- Enseignement de qualité de la maternelle à la 12<sup>e</sup> année
- Expérience riche et exclusive d'apprentissage en français
- Programmes sportifs et culturels
- Services de transport scolaire

Pour plus de renseignements, communiquez avec la direction de l'école la plus près de chez vous.



Apprendre à réussir.



# Canadian Citizenship and Civic Engagement



## Get Ready for your Citizenship Test!



Gain knowledge of Canadian history, systems, rights and responsibilities of citizenship and civic involvement.

- » A 10 week course to prepare for the Canadian Citizenship exam.
- » 3 hours a week course
- » Learn about Canadian History, Heritage and Culture and Civic engagement.



Source: Madeans.ca, Photograph by Brian Howell

**You qualify for this program if you are:**

- » Age: at least 18 years old
- » Have permanent resident status
- » Have resided in Canada for at least 4 years (short absences do not affect the application) in the last 6 years.
- » Have sufficient knowledge of English (at least CLB Level 4 completed)



**DIVERSEcity Community Resources Society Main Campus**  
 604-507-6060  
 13455 76 Avenue  
 Surrey, BC V3W 2W3  
 www.dcrs.ca

**For more information and registration, please contact:**

**Raihan Akhter**  
 Group Orientation Coordinator  
 604-547-1369  
 rakhter@dcrs.ca

Funded by: Immigration, Refugees and Citizenship Canada  
 Financé par : Immigration, Réfugiés et Citoyenneté Canada

[www.dcrs.ca](http://www.dcrs.ca)



# RTEP

Refugee Training and Employment Program



**Do you know what manufacturing has to offer?  
 Are you eager to find full-time employment?**

You can obtain manufacturing-specific technical and soft skills training that will result in full time employment, at no cost to you.

**Participants will receive the following support as needed:**

- English Language Training
- Manufacturing Production Level-1 Training
- Canadian Workplace Communication and Workplace Culture Skills
- Job Readiness Training
- Job Maintenance
- Intercultural Competencies

Training is two months. Participants will also receive on-going consultative support for one year.

**Eligibility**

- Recently arrived refugee
- Permanent Resident Status
- Will commit to full-time training and job

*If you would like to start working, but need training first, please register immediately.*

**Information and Registration**  
 E-mail: [esaad@mosaicbc.org](mailto:esaad@mosaicbc.org)  
 Call: 778-389-0314



Funding provided by the Government of Canada through the Canada-British Columbia Job Fund.

BC Alliance for Manufacturing | 230 – 10451 Shellbridge Way, Richmond, BC, V6X 2W9 | [www.manufacturingbc.org](http://www.manufacturingbc.org)



**Eligibility:**

- Canadian Citizen
- Permanent Resident
- Work Permit Holder
- Refugee Claimant
- Looking actively for work
- Low literacy and numeracy skills

**COMMUNITY ADULT LITERACY PROGRAM  
 LEARN WITH A FRIEND  
 FREE ENGLISH CLASS FOR JOB SEEKERS**

**Services Provided:**

- Employment related training
- Resume and cover letter
- Interview skills
- Computer job search
- Work expectations
- Extra one-on-one support

**FOR MORE INFORMATION PLEASE CONTACT  
 EVA TOUZARD**  
 604-596-7722 (EXT. 138)  
[eva.touzard@pics.bc.ca](mailto:eva.touzard@pics.bc.ca)



All's Well That Ends Well

# A new take on a Shakespeare classic

Photo courtesy of Bard on the Beach



by JAKE MCGRAIL

***All's Well That Ends Well* is one of four offerings from this year's Bard on the Beach, but this production has a brand new perspective.**

With a fresh staging that aims to shine a different spotlight onto this Shakespearean text, the performance will run from June 26 to Aug. 11.

#### A collaborative piece

While the original version of the play is set in France, this production of *All's Well* transports the story to mid-20th century India, with the final days of British colonial rule on the subcontinent providing a backdrop to the action that unfolds on stage. Since *All's Well* is considered to be one of Shakespeare's problem plays, Rohit Chokhani, co-creator and co-director, says placing the story in this time period is a continuation of that idea.

"We are taking this text and placing it during a time that I would consider a 'problematic' time in India," says Chokhani, "so we're not just talking about problems in the text, we're talking about problems that are also out in the real world. I don't think we're approaching this as a way to provide answers, but rather to raise questions."

The origins of this creation go back a few years, when

Chokhani was an apprentice director under Johnna Wright for *The Merry Wives of Windsor* at Bard on the Beach 2016. Soon after that show finished, the two of them began to make plans for a future production.

"We got along collaboratively, and we wanted to work together in a way that makes Shakespeare accessible to different communities, while remaining relevant to our existing audience," says Chokhani.

Chokhani, who grew up in Mumbai, wanted to merge Shakespeare with South Asian culture, and Wright was game to help bring that goal to life. Wright has worked with Shakespeare for a long time – she was one of the co-founders of Bard on the Beach in 1989 – but she sees this production as unique even for her.

"With Shakespeare, you need to make it accessible and relevant and illuminate what's in it," she says. "As a person that's been exposed to the mainstream North American approach to Shakespeare, this is very fresh and gives it a new dimension."

This production is also personally unique for Wright because she has never co-directed before. Having Chokhani as the fellow lead on the project was essential, as despite all her own experiences and expertise, Wright knew she could never create a show that is authentic or

culturally appropriate enough on her own.

"I educated myself as much as I could," she says, "but it doesn't matter how much studying I do, I can't have the same knowledge myself compared to someone who has spent a lifetime in that culture."

#### A whole new world

While the show has a fresh setting, it does not completely stray from the original text. Some of the text and characters have been cut, and some dialogue has been translated into Hindi and Punjabi, but much of the language has been left unchanged. Chokhani hopes this combination of different styles of presenting Shakespeare will augment the performance.

"There's a Shakespeare I see in the Western world, and a Shakespeare I see in the Asian world," he says. "I hope this brings [another] world to it."

Dialogue remaining unchanged doesn't mean that this story is a carbon copy of the *All's Well* that came before it. In the original, the protagonist Helena's journey is one fully focused on winning the love of an aristocrat named Bertram. Wright and Chokhani don't want to spoil the events that take place in this production, but they say the experience of their Helena becomes just as much about her own identity as it is about Bertram.

"The story for Helena becomes a journey of identity for

her," says Wright. "By the end of the play she is a very different person, and her sense of her own culture has changed. In the original, she gets him back by following his demands and impressing him. In ours, she doesn't win by following the rules."

The show explores themes of race, culture, class and privilege between different characters, using its setting as a way to engage and relate with a more diverse audience.

"India's independence might have happened in the 1940s, but it's still relevant today," says Chokhani. "People who were affected by this event live in Canada, so that trauma still affects us as a community, and although not every Canadian might have a connection to this, there are other examples of colonization that are very relevant here."

There might be a finite number of Shakespeare plays, but Wright sees this production as proof that you can never put a cap on the ways they can be brought to life.

"Theatre is always new," she says. "There's never one way to do any play. You might think you know the play, but you never know what you're going to get, what world you're going to be entering." ❧

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



▲ Rohit Chokhani.



▲ Johnna Wright.

## FRENCH SUMMER CAMP 2019

# CAMP D'ÉTÉ

## FRANCOPHONE DE MAILLARDVILLE

DU 2 JUILLET AU 23 AOÛT - JULY 2 TO AUGUST 23

Le camp des  
super-héros

**INSCRIPTION: [WWW.MAILLARDVILLE.COM](http://WWW.MAILLARDVILLE.COM)**

200, 938 Brunette Ave, Coquitlam  
(604) 515-7070 | [campfrancophone@maillardville.com](mailto:campfrancophone@maillardville.com)



## PAPPY'S CRETON

### YOUR SOURCE FOR “QUEBECOIS CUISINE”

We are a local company specializing in delicious French Canadian food. We sell traditional and garlic creton, meat pie, tourtiere and sugar pie (tarts).

Please visit our website for more info [www.pappyscreton.ca](http://www.pappyscreton.ca), or email: [pappyscreton@hotmail.com](mailto:pappyscreton@hotmail.com)

### VOTRE SOURCE DE CUISINE QUÉBÉCOISE

Nous sommes une entreprise locale spécialisée dans la cuisine québécoise. Nous offrons le traditionnel creton du Québec et à l'ail, pâté à la viande, tourtière et tarte au sucre.

Consultez notre site web pour plus d'informations : [www.pappyscreton.ca](http://www.pappyscreton.ca), ou envoyez un courriel : [pappyscreton@hotmail.com](mailto:pappyscreton@hotmail.com)

## Worlds in watercolour

by NAILA TOPAN

**Artist Sara Khan evokes magical realism, East and West influences, and an abundance of everyday narratives within her vibrant watercolour paintings.**

Khan, born in Birmingham, England and raised in Lahore, Pakistan, will be displaying her newest collection *Suraj Kinare*, an exhibition focused on migration and movement, at The Surrey Art Gallery from June 29 to August 31.

“Once I start painting I get into a meditative state. My main thoughts are of composition and colour,” says Khan. “When I see the painting after, I see things I hadn’t intentionally thought of putting there that have come out of flow. That’s when the story becomes more of a whole.”

#### Painting the ordinary world

From a young age, Khan’s interest in painting and drawing was cultivated by her parents.

less a portrayal of reality. These types of thoughts are processed through her paintings.

“Because I’m interested in personal storytelling, a lot of my work is almost autobiographical, she says. “Since uni[versity] I’ve been interested in magic realism, the idea that there’s extraordinary in the ordinary. I read [Gabriel García Márquez’s] 100 Years of Solitude. I loved the way things were very real and then there was a twist and strange things would happen in ordinary lifestyles.”

#### New city, new perspectives

Khan feels that moving to Vancouver has bestowed her with new inspiration and helped in elevating her art to a new level. Drawing on her time in Lahore, she has come up with a new body of work that delves into how she feels having now lived in both places. She explains that the new work focuses on being in two worlds at the same time, and the art of making a new place home.

“Once I start painting I get into a meditative state.

*Sara Khan, artist*

“My father would bring us beautifully illustrated children’s books,” recalls Khan. “That’s when my visual language started, which inspired me to tell stories through paintings. I would make postcards and paintings and sell them to my adult relatives at yard sales. I loved making and collecting all my drawings, and my parents were very encouraging.”

Soon after, she attended a renowned art college in Lahore, where she became well connected with art curators and an art community which further propelled her art career. Khan went on to secure a studio with a friend and continued to hold shows post-college with the new community she had built.

Despite this trajectory, it took reflection and time for Khan to realize her potential for creative expression.

“When you go to art school, you can have these preconceived notions of what art should look like. For instance, it should be large, or oil on canvas. It took me a while to get rid of these ideas and to realize what I’m genuinely interested in and what mediums supported that interest,” she says.

It began with her realization that she was interested in the ordinary world around her: the dialogue with friends and family and the books she read and that which directly affected her.

“I’d do sketches, scrapbooking and collage work and put them all together. I stopped focusing on what people would like and focused on what I wholeheartedly wanted to do. I would review all these sketches and collages, find the larger theme, like a world, and then use watercolour to create that theme,” she continues.

Khan incorporates these worlds and themes along with the depiction of everyday life within her work. She uses an example of how faded memories are a mixture of what is remembered and fantasy, and

“There is architecture, windows, and scenery from Pakistan, and a lot of scenery and nature from Vancouver,” she says. “I’d never really thought of florals and nature and foliage as such before I moved here. Lahore is flat city landscape, and Vancouver has so much natural beauty. The splashes of colour in the clothes on figures in my paintings, those come from Pakistan, from the prints we wear and the rickshaw art, through to the mosques.”

Khan emphasizes that there are many elements within her work, from personal monologues, to the themes of migration, everyday magic, fantasy and others that have arisen from being in a therapeutic state. The



▲ Sara Khan, somewhere between reality and fantasy.

art in *Suraj Kinare* aims to conjure varying narratives from the viewers and she says that the pieces are open to interpretation.

“I always enjoy getting feedback to see whether they can see what I’ve tried to put in, or to hear the different stories that people have drawn from each piece,” she says. ✍️

For more information, please visit: [www.surrey.ca/culture-recreation/28873.aspx](http://www.surrey.ca/culture-recreation/28873.aspx) and [www.sara-khan.com](http://www.sara-khan.com).

Photo by Laara Cerman

## SUNSET PICNIC AT VANIER PARK MULTICULTURALISM DAY: JUNE 27, 2019, 6-9PM

### VANCOUVER BIENNALE

Pack your picnic baskets and bring your favourite cultural dishes to bond with neighbours over food, inter-cultural music and performances at this free event celebrating Vancouver’s diversity!



Art Installation:  
*Paradise Has Many Gates*

We would like to celebrate all the different cultures living in and around Vancouver, therefore, we want to invite you. We are hoping the different nations might bring something that is special to them that they might be open to sharing.

Would your organization/community/youth/dancers/artist and friends be open to participating and sharing a part of their cultural craft? Contact [info@vancouverbiennale.com](mailto:info@vancouverbiennale.com)/ 604-682-1289 if you would like to participate.

This event will take place on unceded x̱məθkwəy̱əm (Musqueam), Skwxwú7mesh (Squamish), Saálilwata7/Səlilwítulh (Tsleil-Waututh) territory.

Canada

CITY OF VANCOUVER

BRITISH COLUMBIA  
Supported by the Province of British Columbia

# Cultural Calendar

June 25–July 9, 2019

by SIMON YEE

The 2019 summer season has started, and it's setting up to be a hot and sunny one! Although I've included a sampling of some of the activities happening around the city, there is a lot more you can do this summer. Attend the many festivals and events around Vancouver. Celebrate Canada Day at any of the cities and towns across the province! Enjoy nature by going hiking, swimming, camping or travelling! Really, the sky's the limit!

\*\*\*

## Golden Spike Days

June 28–July 1  
Rocky Point Park, Port Moody  
[www.goldenspike.ca](http://www.goldenspike.ca)

The Golden Spike Days Festival is one of the oldest and longest running family events in B.C. The festival is held at Rocky Point Park around Canada Day, attracting upwards of 40,000 people of all walks of life with live entertainment, special events and activities for all ages. The event commemorates the construction of the Canadian Pacific Railway line and its arrival at the original western terminus in Port Moody, where the last spike was driven. This year promises to be a fun filled event with new and returning attractions.

\*\*\*

## Vancouver International Guitar Festival

June 29–30  
Creekside Community Recreation Centre, Vancouver  
[www.vancouverguitarfestival.com](http://www.vancouverguitarfestival.com)

The third Vancouver International Guitar Festival will be held at the Creekside Community Recreation Centre on June 29 and 30. Join guitar builders, players, collectors and aficionados for two days of live music, master classes, special events and the opportunity to see, hear and play some of the world's finest handmade stringed instruments.

\*\*\*

## Canada Day Long Weekend in Whistler

June 29–July 1  
Whistler Village, Whistler  
[www.whistler.com/july-long-weekend](http://www.whistler.com/july-long-weekend)

If it's nice and sunny and you have free time on the long week-

end, why not travel up to Whistler to celebrate Canada Day? Canada Day is a national holiday that lands on July 1 every year with street parties in towns across Canada. Whistler is no exception, with everyone turning out to celebrate with a parade along the Village Stroll, free concerts, crafts, street entertainment and more. Everyone is welcome!

\*\*\*

## Dano-Korean Festival

June 30, 11 a.m.–1 p.m.  
Trout Lake Community Centre, Vancouver  
[www.troutlakecc.com/news-and-events/](http://www.troutlakecc.com/news-and-events/)

The fifth day of the fifth month of the lunar Korean calendar is Dano. The festival is also called Surit-nal, and it's a holiday in Korea. Enjoy live performances, songs, dance and traditional food. There will be an art station for the kids too – fun for the whole family! The festival is free, but please pre-register your attendance at the Trout Lake website.

\*\*\*

## Dancing on the Edge

July 4–13  
Firehall Arts Centre, Vancouver  
[www.dancingontheedge.org](http://www.dancingontheedge.org)

Dancing on the Edge Festival is Canada's longest running festival of contemporary dance and is an eagerly anticipated highlight of the Lower Mainland's Dance Season. This year's DOTE presents extraordinary dance productions from Canada, Brazil and Korea and takes place from July 4–13 at various venues including the Firehall Arts Centre. This year's performances offer high calibre, challenging and gorgeous dance delivering innovative and spell-binding work featuring World



▲ Dancer Sujit Vaidya.



▲ Maryam Jafri, Depression, 2017.

Premieres, North American and Western Canadian debuts, and works-in-progress from some of the most sought-after contemporary choreographers.

\*\*\*

## Indian Summer Festival

July 4–14  
Various venues around Vancouver  
[www.indiansummerfest.ca](http://www.indiansummerfest.ca)

Every year, the Indian Summer Festival works to an exciting and provocative theme. This year it is Tricksters, Magicians and Oracles. From Grammy award-winning classical guitarists to genre-bending DJs, razor sharp comedians and award-winning novelists, this year's programming spans literary dialogues, debates, performance art, musical collaborations, interactive public art and culinary experiences. And the festival, as always, is a model for what the world could look like, if we came together with all the power of human diversity, innovation, creativity and wisdom.

\*\*\*

## Summer Arts Festival

July 5–6  
Deer Lake Park, Burnaby  
[www.burnabyartscouncil.org/summer-art-festival/](http://www.burnabyartscouncil.org/summer-art-festival/)

The Summer Arts Festival is an outdoor festival celebrating summer. It's a fun, engaging event with thrills, excitement and culture, showcasing local artists competing in a live art tournament, a variety of entertainment, artists & artisans and more! The festival kicks off Friday night at 6 p.m. and continues in an all-day event on Saturday from 10 a.m. to 5 p.m. There will be local performers

and professional artists, and festival activities are surrounded by majestic trees in Deer Lake Park.

\*\*\*

## Maryam Jafri: Automatic Negative Thought

July 5–Sept. 22  
Contemporary Art Gallery, Vancouver  
[www.contemporaryartgallery.ca](http://www.contemporaryartgallery.ca)

The Contemporary Art Gallery will present the first solo exhibition in Canada of work by Copenhagen and New York based artist Maryam Jafri. Extending across two gallery spaces, the exhibition will include three recent series of sculptural works alongside a new video work co-commissioned by CAG and Taxispalais Kunsthalle Tirol in Innsbruck, Austria. The exhibit takes as its central interrogation our contemporary culture's fixation on wellness and self-care and suggests that these trends are entangled intimately with our age of economic dispossession and social fragmentation. In considering these conditions, Jafri examines the ways the body is increasingly experienced as a site of anxiety-fueled narcissism and self-surveillance that is politically and economically produced.

\*\*\*

## Geektopia 2019

July 6, 10 a.m.–8 p.m.  
Harbour Convention Centre, Vancouver  
[www.geektopia.ca](http://www.geektopia.ca)

Welcome to the world of Geektopia, a brand new one-day event held this year on July 6 that specializes in all genres of entertainment and fandoms. Whether

you're interested in anime, fantasy, horror or science fiction; this is the place where you belong. A community that accepts all, practices tolerance and celebrates diversity. This newest comic convention will feature cosplay competitions, fandom game shows, comedic performers and more.

\*\*\*

## Carnaval del Sol

July 6–7  
Various locations around Vancouver  
[www.latincover.ca](http://www.latincover.ca)

Latincover promotes relationships and cultural exchange among Latin Americans and the Canadian mosaic. For the last 10 years, their program Carnaval del Sol has been the biggest Latin festival in the Pacific Northwest; recreating the atmosphere of a vibrant city plaza in Latin America. The arts showcased during this event include live musical bands (350 artists), Native Canadian and Latin American visual art, traditional folk dances from different countries, and arts & crafts displays.

\*\*\*

## SIBOD: Music, Dance & Gesture of the Philippine Panay Bukidnon Tribe

July 8, 5:30–8:30 p.m.  
Collingwood Neighbourhood House, Vancouver  
[www.bit.ly/2wSEUdC](http://www.bit.ly/2wSEUdC)

On July 8, the Philippine Indigenous Peoples-focused group, Kathara Pilipino Indigenous Arts Collective Society, will be presenting the work of visiting artist-academic Maria Christine Muyco through an interactive multimedia lecture workshop called SIBOD: Music, Dance and Gestures of Panay Bukidnon Tribe. The event will highlight the Philippine Indigenous People's culture from the Visayas region, one of the main island groupings in the Philippines. The context of their ideology, "sibod," is a body of concepts that translates to sunu (structure/basis), hampang (play), santu (synchronization), salu (catch) and tayuyon (flow; mastery). These concepts underpin their binanog (hawk-eagle tradition), which is expressed during courtship rituals, farming, fishing harvest, and other lifecycle events.

► "Three acts" from page 1

mically, with the movement and the tempo, which is important, anything that fits in that would work," says Mole.

Avila says the innovative approach represents the true spirit of flamenco.

"I think one of the greatest things about it is really showing who you are, and delivering a truth. And so if your truth is inspired from another genre, or from another movement quality, that's sometimes [even] more flamenco."

## Blisk

For Blisk, however, cultural heritage is more readily apparent in the music performances. Each member of this all-female group brings their own experience, history and Eastern European connection. Singer Ewelina Ferenc, for example, was born and raised in Poland, and as such, brings her

heritage to the traditional folk group.

But Ferenc is also well-traveled, having explored much of Eastern Europe before moving to Canada three years ago. So while her Polish roots comprise a key piece of her experience, Ferenc brings herself to the group not only through her heritage, but also through her travels and her experience as an immigrant.

"It's not that everything is traditional, sometimes we're just inspired by our traditions. The fact that I'm Polish doesn't mean that I'm bringing only Polish, because I also know a lot of Ukrainian and Balkan music," says Ferenc. "I feel like we bring our life experience to this project. We all have such different backgrounds and experiences in terms of life that it's just working nicely."

For singer and dancer Stephania Woloshyn, a major goal of the group is creating a shared experience both with the performers

and the audience. Whether it's through performance, storytelling or workshops, she feels it is a rewarding experience to bring one's unique personal experiences as embedded within cultural heritage.

"I just think it's really fascinating to share that with people. With Western music being the only thing you really hear unless you seek out other kinds, I don't know how much people realize that music is significant to other cultures and traditions," says Woloshyn.

## PIQSIQ

PIQSIQ is the performance moneker of sisters Kayley Inuksuk Mackay and Tiffany Kuliktana Ayalik, two members of the Juno Award-winning group Quantum Tangle. The name refers to a phenomenon wherein stormy winds blow snow in a certain way that makes it look as though

snow is falling up instead of down. Mackay and Ayalik say the choice in name makes reference to difficulty in navigating culture and the effort taken to maintain the Inuit throat singing tradition.

"[An] otherworldly phenomenon made from something familiar," says Ayalik, describing the music the duo creates.

Ayalik says this is how their name reflects their music as well as their culture.

"There are some elements that are familiar, with the throat singing, but then it also is put in the context of different arrangements or different situations that are otherworldly," says Mackay.

From beatboxing to storytelling to the occasional appearance of the traditional Inuit Glockenspiel, the duo aren't afraid to push beyond the general expectations of a katajjaq performance. But Ayalik and Mackay are very conscious of tradition

as well, noting that the Inuit system of values, Qaujimaqatua-ngit, allows for flexibility and thus creativity, given that the system is based more so on values rather than rules or laws.

"It is so liberating because it can take any direction, any form, any style that we want because it's fundamentally based in this value and belief system that we have," says Mackay.

This has allowed the sisters to not only partake in the renaissance of katajjaq in recent years, but to also do so in their own unique and personal way.

"Practices change, but Inuit values are timeless. They hold fast for us, regardless of the changing times," says Ayalik. ☞

For more information on the groups and upcoming performances, please visit: [www.surreyfusionfestival.ca](http://www.surreyfusionfestival.ca) [www.bliskmusic.com](http://www.bliskmusic.com) [www.indiansummerfest.ca](http://www.indiansummerfest.ca)