

Exhibition explores
Bill Reid, the man
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The Source

forum of diversity

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From coxinhas to pastéis: Brazilian delicacies in Vancouver

by FELIPE CÂMARA

In a country with continental dimensions like Brazil, each region has its own cuisine and typical dishes. Local business owners Cassia Ribeiro from Brazilian bakery and catering service Gimme Coxinhas and Carolline Cunha from WhataFood are bringing those flavours to the Metro Vancouver area.

The South region is famous for its barbecues and dishes derived from Italian and German colonizers cuisine. In the coastal Northeast region, the cuisine is based on seafood and recipes with palm oil, while the Amazon River basin provides a great variety of fishes and products derived from the manioc root, such as its flour and the *tucupi*, (manioc sauce served with fish, prawns or duck).

Because of Brazil's colossal size, the miscegenation of its population has made Brazilian cuisine even richer by mixing elements of African, Indigenous and European cuisine. Feijoada, one of the country's most famous dishes, is inspired by the French cassoulet, adapted with Brazilian ingredients under the influence of African slaves. In spite of these differences, there are elements found all across the country that are considered as symbols of Brazilian culture, such as *coxinhas*, (chopped



chicken covered with dough and fried), *pão de queijo*, (Brazilian cheese bread) and pastel, (fried pastry with various fillings). These delicacies are considered comfort food, especially from Brazilians who live abroad and wish to find something that reminds them of their homeland's flavours.

According to 2019 statistics from Immigration, Refugees and

Citizenship Canada, 1275 Brazilians have obtained Permanent Resident status and immigrated to Metro Vancouver, which puts Brazil in the top six countries of origin for immigrants moving to this region. With that, comes the demand for products originated from this part of the world. And that is a demand that entrepreneurs Ribeiro from Metro Vancouver-based Brazilian bak-

ery and catering service Gimme Coxinhas and Cunha from WhataFood, intend to meet.

Bringing people together through coxinhas

Gimme Coxinhas began its operations in April 2020. They deliver fried or frozen *coxinhas* and *brigadeiros*, (desserts made with condensed milk). After the government lifted COVID-19 restrictions, they began to offer catering services for small gatherings as well.

"The idea is to serve appetizers and desserts for these occasions and also offer our products for people who miss the flavours of our rich and beloved cuisine," says Ribeiro, who has been involved with restaurants since an early age, as her mother and grandmother owned their own businesses in Brazil.

Ribeiro has a degree in Business Management and more than ten years of experience working in restaurants, three of them in Vancouver. Her background combined with the notable lack of representation and variety of Brazilian food in Vancouver, despite the numerous communities in the city, has motivated her to start this business.

Ribeiro says the acceptance of Gimme Coxinhas's products has been positive, exceeding expectations within and outside the Brazilian community. The main challenge they face is fulfilling the high demand while main-

See "Brazilian cuisine" page 6 ➤

Verbatim

Finding sweet light in a shadowed world

by LIAM SFAXI

What can we do now that anyone around us might be the vector of a deadly disease? We have to continue to live our lives. I'm a college student at UBC and in the Before Time (that's what I call the time before this pandemic) I had a wonderfully full student life. There were parties every weekend; I would study with my friends in packed libraries; and most importantly, I wouldn't think twice about going to the supermarket or shaking hands with

“ But that's the thing about the Before Time: it was a more carefree world, unmarred by the shadowy killer, COVID-19.

my friends. But that's the thing about the Before Time: it was a more carefree world, unmarred by the shadowy killer, COVID-19.

When the pandemic began, I started thinking of the fear and apprehension that I felt daily. These emotions reminded me of an episode of a TV show I used to love watching as a kid, *Doctor Who*. This show tells the story of an alien named the Doctor who travels through time. On one of the Doctor's adventures, he travels to the biggest library in the universe and finds that its stacks have been infested by shadow creatures called the Vashta Nerada. These microscopic creatures live in swarms in any shadow cast by the sun. Those who have the bad luck of accidentally stepping into one of the Vashta Nerada's shadows are immediately devoured. The Doctor spends that entire episode running from the darkness and the shadows, fearing something he cannot see.

What are the shadows?

The darkness and danger that the Doctor dealt with is

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Cultural Spotlight

Storytelling for change: a filmmaking contest for Canadian youth

by DAN WALTON

The UBC School of Public Policy and Global Affairs is inviting Canadian youth to produce their own short film this summer for submission to the Storytelling for Change campaign. There's no cost to enter, big prizes to be won, and invaluable connections to make with mentors from around the world.

The contest asks young filmmakers to create a story that embraces diversity and belonging, in times of crisis or peace. The message could be one that stands against injustice and racism, or one that shares wisdom and growth that came from a personal journey.

Prizes will include filmmaking equipment such as a camera, microphone, lights, tripod, and software licenses, or time with an established filmmaker, up to a total value of \$1,000 (\$500 for first prize, \$300 for second prize, and \$200 for third prize). The deadline for submissions is Aug. 1.

The Storytelling for Change campaign is coordinated and funded by the Community-UBC Refugee & Migration Working Group, a collective of UBC staff and students and staff from settlement organizations



▲ There is no need for fancy video equipment to enter Storytelling for Change.

it becomes boring,” says project coordinator Rama Hamid. “Enough time for exactly what you want to tell the audience.”

No fancy video equipment is needed to enter Storytelling for Change. Videos can be made with a smartphone, computer webcam, tablet, animation tool, or any programs online. An equipment fund is available for anyone lacking access to the equipment they need to make their film.

The criteria for awarding prizes include whether the submission reflects one or more of the campaign topics, creativity and clarity, and attention to detail in storytelling, production, direction, and editing. According to Hamid, the judges’ assessment will put more weight on the choices the director has made, and on the way their sto-

what you are going through – it’s very easy to connect with the audience and capture their attention.”

Connecting with experienced mentors

A range of established professionals with backgrounds in filmmaking, media, storytelling, and community engagement are leading virtual mentorship sessions for participants. The webinars offer guidance on all aspects of the filmmaking process, including instruction on storytelling, production, directing and editing, and a Q&A session.

Lama Alarakad is one of the four mentors volunteering for the project. Alarakad grew up in Syria and moved to Russia at the age of 19 to study arts and culture in St. Petersburg. Six years later she returned home to begin her career in Syria where she found work in theatre and television, shortly before the outbreak of civil war.

Filmmakers – no matter how young – can benefit by reflecting on the intentions behind their work, says Alarakad. “They should be asking themselves, ‘what is the purpose of my movie? What am I going to put in it? Who is my audience?’”

Other Storytelling for Change mentors include digital marketing expert Suparna Gupta, movie and content producer Adetola Tamunokubie, and media anthropologist Lara Şarлак.

To enter the contest, connect with a mentor, or learn more, please visit: <https://sppga.ubc.ca/news/storytelling-for-change-a-filmmaking-campaign/>

For more information on the Community-UBC Refugee & Migration Working Group, visit: www.migration.ubc.ca/community-university-partnerships/community-ubc-refugee-migration-working-group



▲ Lama Alarakad, one of the mentors in the Other Storytelling for Change campaign.



▲ Rama Hamid, coordinator of the Other Storytelling for Change campaign.

in Metro Vancouver interested in amplifying youth voices to broaden narratives of diversity, immigration, and settlement in Canada.

All you need is a cell phone

Any Canadian who identifies as a youth, outside of Quebec, is eligible to enter. Video submissions must be brief – between 30 seconds and three minutes – so that they are “not so long

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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

www.thelastsource.com

Founding Publisher and Editor-in-Chief

Mamadou Gangué

Associate Publishers Saeed Dyanatkar (Digital), Monique Kroeger (Print)

Art Director Laura R. Copes

Senior Editor (English and French Sections)

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Writers Nathalie Astruc, Felipe Câmara, Xi Chen, Anindita Gupta, Kylie Lung, Laury-Ann Mahieu, Jake McGrail, Tina Qu, Andreina Romero, Curtis Seufert, Liam Sfazi, Audrey Simon, Dan Walton, Simon Yee, Robert Zajtmann, Rafael Zen

Translation Barry Brisebois, Louise Dawson, Monique Kroeger

Distribution Joseph Laquerre, Kevin Paré

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Page 4 (bottom left): Bill Reid, Killer Whale on Wave Base, 1984, bronze, 132cm. SFU Bill Reid Collection. 2002.1 37. Gift of Dr. Martine Reid.

Photo by Kenji Nagai.

Page 4 (bottom right): Photo courtesy of Iftar Productions

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An invitation to learn the story of Chinese Canadians in BC

by JAKE MCGRAIL

An upcoming two-part exhibition with a focus on its surrounding community, *A Seat at the Table* takes both a historical and a contemporary look at the stories of Chinese Canadians in BC.

The exhibition, a collaboration between the Museum of Vancouver and the University of British Columbia, aims for a more dynamic way of engaging with the public. Its title functions as a double meaning, as it examines this history through the lens of something that everyone has a strong connection with: food.

A BC story

“The title of the exhibition refers to this long history of discrimination,” says co-curator Henry Yu, University of British Columbia (UBC) associate professor of history and principal of St. John’s College. “Fighting for a seat at the table has been a crucial part of the history of Chinese Canadians in BC. And the exhibition is not just about what was done to Chinese Canadians, but also what they were doing to force BC and Canada to become more just, inclusive societies.”



▲ Henry Yu.

From the start, *A Seat at the Table* has been a collaborative project, with three co-curators, two different locations, and the work of numerous community members and students. Yu has worked with many of his UBC students to gather stories and make videos with those in the community. All those involved have worked for the same goal: to share stories of the Chinese Canadian experience, which dates back well over a century.

Yu has a personal connection to this history, as his great-grandfather came to BC in the

See “A Seat at the Table” page 7 ➤



Photo courtesy of Yayoi Hirano

Women of Vancouver

Yayoi Hirano and the Yayoi Theatre Movement Society

by ANINDITA GUPTA

Yayoi Hirano was honoured at Vancouver Asian Heritage Month’s (VAHM) Virtual Recognition Awards Ceremony 2020. VAHM’s vision is to recognize and promote the inclusion and social integration of Pan-Asian Canadian communities in Canada.

Born and raised in Japan, Hirano moved to Vancouver in 2002 after spending a number of years setting up her theatre company, the Yayoi Theatre Movement Society since 1990.

Even as a child, Hirano was always very active and interested in performing for an audience.

“Since kindergarten, I often called my friends home where I made up stories and we played together,” she says.

Hirano began performing in front of a much larger audience from Grade 2 and onwards, in school plays. For a play in her first year of junior high school, she managed to memorize all the lines of her school’s annual play – every character’s lines – and had the luck of playing the main character during the final performance. During high school, in Osaka, she went to watch the Royal Shakespeare Theatre Company and their rendition of the Merry Wives of Windsor. Thereon, she was even more fascinated with theatre and the performing arts.

Miming requirements

One of the prerequisites to qualify for the Toho Gakuen College

of Drama was to mime. Even though Hirano knew nothing about this field of performance arts, she learned it to get into college. After completing her education, she found herself teaching this lost art form. Hirano’s favourite thing about this style

explains, “Mime is not just clowning but telling a story or even sharing philosophy without words.”

A global connection

Hirano came to Vancouver for the first time in 1986 on a performance tour with a few of her

and her group. It was performed in February this year at the ScotiaBank Dance Centre in Vancouver. Fortunately, this was performed before COVID-19 affected everyday life.

For these performances, she has made 20 unique Noh-style

“No matter the language you speak or your nationality, you can express your feelings and tell a story.

Yayoi Hirano, Yayoi Theatre Movement Society

of art was that messages can be conveyed without uttering a single word.

“No matter the language you speak or your nationality, you can express your feelings and tell a story,” she explains.

Miming may be a lost art and, contrary to popular belief, Hirano

friends. She was also offered a fellowship in Cologne, Germany to work with artists Milan Sladek and Maria Formolo in Canada. After studying in Germany, she happened to perform at the Edmonton Fringe Festival, replacing a show.

It was after all of these experiences and the many positive reviews of her performance at the Edmonton Fringe Festival, that she established her theatre movement. After the establishment of her group, Hirano went on to collaborate with various Asian, North American and European artists.

Along with her current honour, Hirano has also won various awards globally, including the Experimental and a Vanguard Art award from the Annual Prize of the Union of Bulgarian Actors for *The Daughter of the Snow*.

The Yayoi Theatre Movement Society today

Comedia was the latest performance put together by Hirano

masks herself which have been used in most of her career’s performances. Noh is a form of classical Japanese dance-drama that has been performed since the 14th century. These masks signify the character’s age, gender and social ranking.

However, COVID-19 did affect some of the Movement Society’s plans. Every year, they perform in the Vancouver Cherry Blossom Festival and, since 2011, they have been participating in the Canada Day parade where they present a traditional Japanese festival dance, Vancouver Ondo, with over 200 dancers.

Even though the global climate seems unsure, Hirano’s spirits are not dampened.

“Now is a good time to plan,” she says, taking the time off now to envision the future of her Movement Society. ✂

For more information, please visit www.yayoi theatremovement.ca.



Photo courtesy of Yayoi Hirano

▲ Yayoi Hirano.



A golden voice – one man’s legacy

by TINA QU

The Bill Reid Gallery of Northwest Coast Art reopens July 16, and the exhibition *To Speak with a Golden Voice* kicks off celebrating the centennial birthday of Bill Reid (1920–1998).

“Here at the Bill Reid Gallery in Vancouver, we wanted to show some of the classics but particularly some of those pieces that haven’t seen a lot of light,” says Gwaai Edenshaw, guest curator. “We also wanted to exhibit more of Bill Reid, the man. To this end, we have solicited and unearthed different thoughts on the man by a few of the many people he impacted. We have gathered up a serious trove of photographs that can help paint a picture and humanize this legend.”

The title of the show, *To Speak with a Golden Voice*, is a pun tryp-

tic. Reid is famous for his gold work.

“A lesser-known piece of Reid is his wonderful voice, and Canadians enjoyed it during his time as a voice on the Canadian broadcasting corporation,” explains Edenshaw. “Not to mention that at one point he carried the name ‘Kihguulans’ which means ‘Golden Voice.’”

Legacy of a giant among Indigenous artists

According to Edenshaw, Bill Reid is a very significant person in the pantheon of Haida artists. He is well known for his giant sculptures like the Chief of the Sea, at the Vancouver Aquarium, and the Spirit of Haida Gwaii, at the Vancouver International Airport.

“Reid engaged the art of our people when there was limited interest in the art and even less understanding amongst the Canadian public,” says Edenshaw. “His access to markets, scholars, and his CBC colleagues was a big part of bringing the art from being the Surrealists’ secret to what it is today as a viable career option for any ambitious young Haida.”

“Through his years in Vancouver, many of the most well-known artists on the Northwest coast have moved through his studio. His influence passes through them to every corner of our little corner of the art world.”

A personal connection

“When I was sixteen, I was at our national House of As-



▲ Portrait of Bill Reid, c.1976. Painting by Chris Hopkins in 2005.

sembly, a Haida institute that allows the citizens to steer policy. I had just come to understand that I had been wasting my time in school, coasting along and just barely coming to grips with the basics. So, like a good teenager, I blamed the system, loudly,” says Edenshaw. “Reid happened to be sitting at the back on that day, and happened to agree with me, so he took me in as his apprentice. I spent a year with him and his wife Martine living in Vancouver.”

“It would be on account of my history with Reid that Beth Carter, the curator of the show, approached me last August to start working on his 100th birthday,” adds Edenshaw. “I look forward to seeing the pieces being up and hung, and getting back to carving a little more after, but it has been wonderful to have a little incentive to talk to people about Reid. I particularly liked heading out to Robert Davidson’s and hearing all of his stories about Reid, as well as talking to other artists.”

“I am most apprehensive about whether we have done justice to Reid’s sense of humour with this show. At the very least, he might be looking over from the beyond and know that we are still thinking about him,” says Edenshaw. “Ultimately, our biggest hope is that people will leave with a broader sense of Bill Reid.” ✍

For more information, please visit www.mpmgarts.com/media/campaigns/bill-reid-gallery-to-speak-with-a-golden-voice.



▲ Bill Reid, Raven Brooch, 1962, 22k gold. 6.3cm x 5.4cm. SFU Bill Reid Collection 2002.1.6. Gift of Dr. Martine Reid.

Vancouver Queer Film Festival

Breaking Fast portrays love and joy as an act of resistance

By RAFAEL ZEN

As an inside voice of the queer Muslim community, Vancouver Queer Film Festival (VQFF)’s Closing Gala Film delivers an intelligent rom-com that is also a celebration on intersectional identities.

“I have created the gay, Muslim version of Julia Roberts,” humorously says director Mike Mosallam about his acclaimed film *Breaking Fast*.

Building complex and realistic queer characters, from an inside perspective of the gay Muslim community, the love story between Mo and Kal during the holy month of Ramadan was chosen as this year’s closing act (Aug. 23).

Authentic Experience

Most commercial narratives about intersectional communities have been co-opted and are frequently told stereotypically by voices other than their own. For Mosallam, realistic discussions from gay people became an uplifting exercise on genre cinema from a place of personal experience.

Mosallam knows creating truthful characters, comfortable and confident in their own identities, who try to find their place inside the community are living experiences that need to be relatable to everyone watching.

“I think my message regarding queer love is that it is no differ-

ent than any other kind of love and it shouldn’t be seen as different. We all want it; we all want to find our person, and those ideas are beyond identity. They are human nature,” says Mosallam, to whom *Breaking Fast* is a story about two complicated creatures trying to figure out how to uncomplicate their lives enough to let the other in.

For him, when these stories are authored by those who have lived the experience, the nuance of those identities is portrayed in the most specific and authentic version on screen. In a historical moment when multiple voices are asking to be heard, this optimistic exercise on the power of affection treats identity forms (religious, sexual, gender and otherwise) as harmonious lenses by which individuals interact with the world.

Joy as an Act of Resistance: love is love is love

VQFF’s Artistic Director Anoushka Ratnarajah says the film’s tender and loving approach on queer love is exactly what made it the ideal candidate to deliver the festival’s final message: authenticity and diversity in representation is a vital part of the social justice process, and one tactic in creating a more equitable world.

“This romantic comedy is a rarity in queer cinema: it’s directed by an artist from the community represented on screen, centering and representing a queer Muslim identity with hu-



▲ VQFF’s Closing Gala Film, *Breaking Fast* by Mike Mosallam, delivers an intelligent rom-com that portrays love and joy as an act of resistance.

mor, care, and intelligence. This is rare in the film industry, in general, where Muslim men have been historically cast as violent, regressive stereotypes, and Muslim women as helpless victims especially in mainstream Hollywood. *Breaking Fast* shatters these stereotypes with characters that are tender, thoughtful, stubborn, loving, outspoken, and funny,” says Ratnarajah.

Reaffirming the importance of independent film festivals for representing marginalized identities historically underrepresented in cinema, the artistic director also cheered *Breaking Fast*’s unique happy ending in a year when most of queer films seem to have a darker political tone as a response to this painful historical moment for different marginalized bodies.

“The thing that really stood out to me when I first watched *Breaking Fast*, was that Mosallam’s endeavor is to cultivate joy; and to celebrate the richness and diversity of the queer Muslim characters in his film, who all approach faith, culture, language, family, and relationships differently,” says Ratnarajah, reinsuring our community’s necessity to understand joy and the search for happiness as an act of resistance. ✍

Due to the ongoing COVID-19 pandemic, the 32nd annual Vancouver Queer Film Festival has adapted to an online format in order to offer at-home audiences the best in independent queer cinema and will stream its program from Aug. 13–23. For more information, please visit www.queerfilmfestival.ca.

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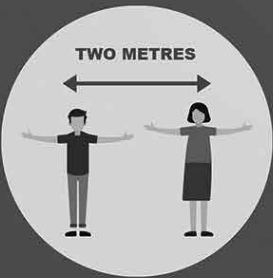
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April 6, 2020



Layers of identity: On/Me hits the bookshelves

by KYLIE LUNG

As an Indigenous woman, Canadian writer Francine Cunningham hopes to bring understanding and empathy to a world that greatly needs it. Her first poetry collection, *On/Me*, explores the universal themes of identity and what it means to fit in.

On/Me, published by Caitlin Press in October 2019, is currently a finalist for the 2020 Indigenous Voices Awards.

Poetry from the heart

Cunningham hails from Calgary, Alberta, but now calls Vancouver her home. She says she has always been a natural storyteller, dabbling in both written and visual art forms. Filling sketch books full of doodles and bits of stories laid the groundwork for her future as a professional storyteller.

“I remember my mom telling me, after failing grade 9 math three times, that it was okay, I should just focus on my art instead, that it’s what I was going to do anyways so I might as well start practicing,” says Cunningham. “She made a spare room in her house for my art studio in high school and that was it for me. I was committed to an artist’s life after that.”

After conquering math class, Cunningham went on to complete a Master of Fine Arts at UBC, where she began to hone her craft as an author. Cunningham enjoys writing in all genres but has a special place in her heart for poetry. And it’s this love that brought *On/Me* to fruition.

“I write poetry, fiction, and non-fiction,” says Cunningham. “I would say I consider myself more of a fiction writer, actually. I write poetry because that’s where my heart lives, that’s where the truth of me lives. I wanted this book to come out first because I thought of it like an introduction to the world. I have always been into writing in all genres and experimenting as much as I can in my craft.”

Embracing identity

Within *On/Me*, Cunningham explores the idea of identity and

“I’ve never felt like I fit in,” says Cunningham. “I don’t think anyone really has. I’ve always been the person on the margins doing their own thing and having fun doing it. I don’t try to take life too seriously, because it’s already really intense. In this book in particular I explore some of the ways in which I’ve felt different and like I didn’t belong, whether that was inside my family, in the world, or in my ways of thinking.”

More than just one experience

As an Indigenous woman who has felt the push and pull of identity politics, Cunningham hopes to bring more understanding to the vastness of Indigenous experience and what that means for her own identity.

“I explore some of the ways in which I’ve felt different and like I didn’t belong, whether that was inside my family, in the world, or in my ways of thinking.”

Francine Cunningham, author

When asked about what she hopes to convey about living as an Indigenous person in Canada, Cunningham shares some powerful words that should be remembered long after a reader closes the spine of *On/Me*.

“We are not a singular person with one experience,” says Cunningham. “You can’t just read one of our writings and have that be the whole of what you read and experience. That our work shouldn’t just be consigned to one shelf in a bookstore, that you can find our words in all genres. That all I can share in my



Photo courtesy of Francine Cunningham

▲ Francine Cunningham, author of *On/Me*.

what it means to not fit in a tidy box. A complicated identity is not a negative thing, but a beautiful asset that she hopes her readers and writing students will embrace. Existing in the margins of society can be mentally and emotionally taxing, but Cunningham’s book of poetry promotes the idea of uniqueness, even if it isn’t easy all the time.

writing is my experience, my life, the weird little short fiction horror stories, the fantasy worlds I love to create. That I am not a spokesperson for the Indigenous literary world, that I am just me, writing what I love.”

To learn more about *On/Me*, visit www.caitlin-press.com/our-books/on-me.



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►“Brazilian cuisine” from page 1
taining a quality product. At the moment they are working exclusively via delivery, but their plan is to open a physical store in Vancouver in the near future.
“The idea of food means, to me, home, union, family. The idea I want to transmit with Gimme Coxinhas is that we offer food which promotes union of people and the nostalgic feeling of home, even being far away,” she says.

Sugarcane juice completes the experience

Cunha of WhataFood used to prepare pastéis at home, for her family and friends, but she recently decided to participate in the Richmond Night Market and wanted to sell a Brazilian product. She decided on *pastel*, but didn’t know it was going to become a real business. They started with five products – a rule imposed by the event organizers – four flavours of pastéis (meat, cheese, chicken, sausage), and *pão de queijo*.
“The first challenge was to make people learn to eat pastel. After tasting it, people started to come back for more, not only Brazilians but especially Canadians and Chinese, says Cunha about the acceptance of the Brazilian treat.
WhataFood is currently selling *pão de queijo* via delivery, as the markets and fairs are cancelled due to the COVID-19 pandemic, but they are working hard to open a physical store. The opening was supposed to happen in June 2020, but has been postponed.
“In Brazil, pastéis [plural of pastel], are usually served with sugarcane juice, and we are offering this product too, to make the experience complete. We will keep our clients updated about the opening and promotions in our Instagram profile,” says Cunha.



▲ Coxinhas.

WhataFood is starting off with the most popular flavours that were offered at the Richmond Night Market, but will be adding some more options, including vegan options and seasonal flavours. The plans are to serve great quality products to not only make the Brazilian community reminiscent of their homeland, but also gain customers from all nationalities.
“We work to maintain excellence and regular quality in our products and services; our intention is to build a system that someday might be franchised,” Cunha says,
Cunha also points out that support from the public is vital for the survival of the business.
“If we are today able to open our store it is because we are receiving great support from the community, not only from Brazilians. We feel that not only our clients, but Vancouver media supports local businesses,” she says.✍

For more information, please visit:
www.whatafood.ca
www.instagram.com/whatafoodofficial/?hl=en
www.instagram.com/gimmecoxinhas

►“Verbatim” from page 1
something that everyone in the world is currently feeling. These shadow monsters could get to me without me even knowing it. Mundane things, such as walking into the shadows or touching a door handle could have disastrous, life-changing consequences.
On Mar. 13, the world as we knew it changed forever. In a sense, life lost a little bit of its spice. My college experience was severely hampered, to the point where every day felt like one long weekend. Often, when I woke up in the mornings, I asked my roommates what they had planned for that day and they would tell me, “Same

thing as yesterday, not much.” This complete loss of autonomy bothered me to no end. All of a sudden I was just a kid again, at the whims of powers greater than me and not able to do much to control my life. However, my family was five thousand kilometers away and I needed to grow up quickly and take care of myself properly because nobody was coming to help me if I messed up. I knew that the shadows were out there, waiting for me to make the wrong move. So I stayed home, and I grew up.
Finding things to do
It’s not to say that I have been alone during this pandemic. The coming of the shadows

built indestructible bonds between me and my roommates. Together we lived through the most bizarre times and came out stronger people. We spent days upon days playing video games, throwing footballs, and goofing around. However, for somebody like me, staying at home all the time remained quite taxing. In the Before Time, I reveled in sitting in coffee shops listening to music, taking the bus to classes and being out and about. Now that these were taken away, I realized how important they were to me. How could I fill this seemingly endless void in my life? I started taking up many hobbies again to occupy my time. I was not

going to coast through this pandemic without doing anything. This would be a period of learning even if I wasn’t going to school anymore. I now had time to really explore the culinary world of baking and develop my photography. If life had lost some of its spice, I would just have to add some sugar to make it sweeter. To the delight of my roommates, that is exactly what I did. I periodically turned our kitchen into a bakery churning out donuts, cheesecakes, pies, and all sorts of sweet goodies. No matter the state of the world. I haven’t been stopped from finding some light in all of the shadows.✍

July 16 – 26 2020

QUEER ARTS FESTIVAL

This Crazy Show

TRANSDISCIPLINARY

visual art dance performance music
theatre media art literature workshops

Wicked
VISUAL ART EXHIBITION CURATED BY
Jonny Sopotniuk JULY 16 – 26

Too Spirited
Badass Babe Burlesque
with Virago Nation
FRI JULY 17 | 7 PM

This Crazy Show
Noam Gagnon’s Glamorous &
Beautifully Twisted Dance
SAT JUL 25 | 7PM – SUN JUL 26 | 2PM

...and much more!

FOR MORE INFORMATION
queerartsfestival.com

Cultural Calendar

July 7–August 18, 2020

by SIMON YEE
CONTRIBUTING EDITOR

I have to be honest with you: I didn't expect the summer of 2020 to be like this back in January. I was hoping to be visiting Eastern Canada again; maybe travelling abroad to Japan too. While travelling restrictions may slowly be lifted over the summer, it's not quite the same! Still, I have to admit, British Columbia is a great province to spend a staycation. So enjoy the summer, check out a few online events, and I'll see you all in late August!

* * *

Art Downtown

Various dates between
June 17 and Sept. 11
www.vanvaf.com/art-downtown

In this time of global pandemic, the need for art and culture has never been needed more by both the artists who create and the viewers who view. Art Downtown is a project by the Vancouver Visual Art Foundation that allows artists and the public to connect, inspire each other and share creativity. Between June and September, artists will be presenting their work and techniques in the beautiful setting of Lot 19 and Cathedral Square, downtown Vancouver. Check out the foundation's website for the dates and times and more information.

* * *

Brentwood Artisan Farmers' Market

Saturdays, 10 a.m.–3 p.m.,
until Nov. 1
www.bcfarmersmarkettrail.com/market/brentwood-farmers-market

The Brentwood Artisan Farmers Market is one of the city's newest outdoor markets, featuring local businesses out to showcase and sell their wares. Meet local growers, bakers, foragers and crafters in an open-air modified-market setting and support local businesses as they work hard to survive in the age of coronavirus.

* * *

The Relay

Various dates from June 25–Sept. 3
www.thecultch.com/events/the-relay

Every second Thursday evening this summer, The Cultch's Digital Storytelling team will unveil a new episode of *The Relay*, an immersive, interactive and imaginative online storytelling experience unlike anything else. Thirteen unique artists will collaborate and create an unfolding story over three months. From writers and directors, to choreographers, performers and designers – this unique group brings their diverse range of artistic specialties together to create a sprawling multi-month, multi-platform, multi-genre digital experience.

* * *

34th Annual Vancouver Greek Summerfest (To Go)

July 10–12, 17–19
vancouvergreeksummerfest.com

The Vancouver Greek Summerfest is back in 2020 for its 34th consecutive year. Because of the global pandemic, this year's summerfest is to go. This annual celebration of food, entertain-



▲ The Squamish Wind Festival for the Arts will include a drive-in movie.

ment and family fun features the famous "BBQ Lamb" and "Loukoumades" – delicious and traditional Greek and Mediterranean delicacies. For up-to-date information, please check out their website.

* * *

Queer Arts Festival

July 16–26
www.queerartsfestival.com

The Queer Arts Festival (QAF) is an annual artist-run professional multidisciplinary arts festival producing, presenting and exhibiting a curatorial vision favouring challenging, thought-provoking work that pushes boundaries and initiates dialogue. This year's festival, like many other festivals, will present many events virtually. Attend dance performances, roundtable conversations, storytelling nights, Indigenous burlesque shows and more! Check out the festival's website to register and for program information.

* * *

To Speak with a Golden Voice

July 16, 2020–April 11, 2021
www.billreidgallery.ca/blogs/exhibitions-page/to-speak-with-a-golden-voice

The Bill Reid Gallery of Northwest Coast Art will celebrate the milestone centennial birthday of Bill Reid (1920–1998) with an exhibition about his extraordinary life and legacy, *To Speak With a Golden Voice*, from July 16, 2020 to April 11, 2021. Guest-curated by Gwaai Edenshaw – considered to be Reid's last apprentice — the group exhibition includes rarely seen treasures by Reid and works from artists such as Robert Davidson and Beau Dick. The exhibit will provide new insights into the nuanced facets and creative complexities of Reid's life and legacy, following four thematic threads: Voice, Process, Lineage and Legacy. For more information, check out the gallery's website.

* * *

Black Space Symposium

July 23–25
www.afrovanconnect.com/symposium

Afro Van Connect, a local Vancouver group dedicated to empowering youth of African descent, will be hosting a virtual Black Spaces Symposium from July 23–25. The Black Spaces Symposium is created to bring artists, professors, practitioners and scholars together to share experiences, wisdom and knowledge so they can explore new approaches of strengthening their capacity for community building and development. The symposium will consist of various panel discus-

sions, art exhibitions and music performances, all centred and designed to showcase the Black Experience.

* * *

Abbotsford Agrifair:

Drive Thru Safari

July 31–Aug. 2
www.agrifair.ca

Much like how the Pacific National Exhibition has set up drive-thru events, the Abbotsford Agrifair plans to re-tool its event in the drive-thru style in response to the COVID-19 pandemic. All the fun of

* * *

Squamish Wind Festival for the Arts

Aug. 1–28
squamishwindfestival.com

The Squamish Arts Council will be hosting the seventh annual Wind Festival for the Arts from Aug. 1–28. From virtual livestreams concerts, drive-in movie experiences, workshops and art installations, the event has been reimagined but the mandate remains the same in supporting arts and culture. The event series will abide by all COVID-19 guidelines to keep the community safe and supported. With this in mind, a diverse mix of programming has been created for all to enjoy during this time of transition. Check out the

festival's website for up-to-date information.

* * *

The Journal Project: Capturing History Unfolding

Submissions accepted
until Aug. 31
www.coquitlamheritage.ca/the-journal-project

Every day, historians comb through journals of people who lived during significant times in history to piece together important details. These journals were often written by regular people with normal lives who took a few minutes each day or so to record what was going on around them. These records have become instrumental in our understanding of past events, tragedies and everyday life. The Coquitlam Heritage at Mackin House now offers Coquitlam and neighbouring residents the opportunity to contribute to future historians' understanding of the COVID-19 crisis of 2020, in Coquitlam, and beyond. They want to hear your stories as they unfold and while they are fresh in your minds. Thoughts, feelings, commentaries, scrapbooks, art – all are important. Check out their website to find out how you can contribute!

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Register at: www.thecircuslab.ca/registration



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