

Artist spreads joy
through artworks
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The Source

forum of diversity

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Mirrors, activists, teachers, truth-tellers: traces of who the poet is



Photo courtesy of Thought Catalog

by RAFAEL ZEN

the doctor says, brain tumor
and my mother does not answer
I watch my ghost leave her body
from where I am eye-to-eye,
confined to sterile bed & papery sheets
aging is tenuous in my small body
a carriage of all her favourite memories

Excerpt from "age nine"
(Nisha Patel in *Coconut*, Newest Press)

"We function as mirrors. Others are activists, organizers, curators of art and experience. We are teachers and speakers, in the business of instructing others through the world."

The poet goes further.

"Poetry is a path into a person's world, illuminating their perspective and their emotional connection to their surroundings," she says.

Poetry as an exploration of human existence

April is Canada's National Poetry Month. Its goal is to bring together schools, publishers, booksellers, literary organizations, libraries,

and poets from across the country to celebrate poetry and its vital place in Canada's culture. The League of Canadian Poets (poets.ca), established the National Poetry Month in April 1998.

Readers of poetry, Patel says, are seeking out a reflection and exploration of humanity, both their own and the writer's. When someone reads, they do so to connect, to empathize, and to feel emboldened in their own story as a result.

She points out authors such as Titilope Sonuga, Jillian Christmas, Bahar Orang, Ian Keteku, and Mercedes Eng who show

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"Some of us are storytellers, truth-tellers, occupying a space in opposition to injustice," says Nisha Patel, a queer poet from

Treaty 6 territory, currently the City of Edmonton's Poet Laureate and the Canadian Individual Slam Champion.

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Violation: movie goes deep and dark
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Musician advocates for human rights and uses her music to reach out to at-risk women
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Verbatim

Why fight social isolation alone?

by CURTIS SEUFERT

Over the course of our collective social isolation during the pandemic, I've noticed that it's sometimes much easier for people to validate the struggles and stressors of others before acknowledging the toll of one's own. I've seen how COVID-19 can intensify my friends' very difficult living situations at home, put strain on years-long relationships, and even hamper the development of everything from new friendships to new job opportunities. And for those who are working, I hear stories of Zoom burnout and how difficult it is to have to work at home and live a "normal productive life" despite the emotional toll that social isolation has taken on us.

And yet, while I so often hear my friends tell their stories about the difficulties of their daily lives that have been amplified by this pandemic, in the same breath they'll let slip or allude to a sense of guilt just for airing their grievances. Ever since April, from whether it's a working friend battling depression or a recent graduate for whom it would have meant so much to walk the graduation stage, I've seen friend after friend lament about how, as bad as it is, it "could be much worse" or that "other people are going through more" than they are.

It's hard to tell whether this is a broader social phenomenon, or whether this sample of close friends just happen to share this trait, but those that I talk to seem hardly able to escape thinking about their struggles in relative terms, rather than how, in absolute terms, living through this pandemic is a harsh thing for any human being to deal with.

In some ways, relative thinking can be a good thing, and is especially encouraged

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Cultural Spotlight

An Indigenous healing connection to the land

by GEOFF RUSS

Suicide among Canada's Indigenous people is disproportionately higher than in the non-Indigenous population according to a survey done by Statistics Canada (2011–2016). Less well known are the traditional means that Indigenous communities can draw upon to combat that tragedy.

Alanaise Onischin Goodwill, PhD, spent two years studying the intergenerational effects of suicide and how the Stó:lō people of southern British Columbia combatted it by land-based Stó:lō practices. Her talk, entitled *Shxweli and resilience*, at the SFU President's Faculty Lecture Series on Apr. 7, 2021 will focus on the Stó:lō connection to the land and its healing effects.

Goodwill's work focuses on the link between traditional knowledge and the recovery of Indigenous peoples experiencing historical trauma in Canada. Her work and scholarship on mental health landed her an advisory role on the Mental Health Commission of Canada. Her lecture will be the latest contribution to that body of work.

In her lecture, Goodwill, a registered psychologist and assistant professor of Counseling Psychology at Simon Fraser University (SFU), will talk about land-based resilience and recovery practiced by the Stó:lō that helps overcome the intergenerational effects of suicide.

The land and people

Goodwill's audience will learn of the importance placed by the



▲ Alanaise Onischin Goodwill, PhD.

Stó:lō on their connection to the land. The Stó:lō have a deep and intimate connection to the Fraser River which Goodwill, an Anishinaabe woman, experienced growing up on Stó:lō territory. "Sto:lo means river, and the Fraser River flows through their territory connecting the villages and unifying their relationship to all the things that the river sustains," she says.

In the Stó:lō language, Halq'emeylem, *Sóhl Téméxw* means "our land". *Shxweli*, means the "life force" connecting every Stó:lō person to

Consequently, land-based resilience and recovery through Stó:lō teachings is key for combatting the effects of suicide among generations of people.

"Everyone grows resilience from this practice," says Goodwill. "By including the younger people, it can prevent the harms that come from Indigenous peoples growing up disconnected from their land".

Although a Stó:lō practice, Goodwill sees land-based recovery and resilience as a method for those willing to try it. She

“To be in the presence of people with this kind of relational knowledge with their lands is to be in the presence of an ancient scholarship.

Alanaise Onischin Goodwill, PhD

everything within their land along the Fraser River. Both the land and Stó:lō teachings of *Shxweli* are pillars of Goodwill's presentation on land-based resilience and recovery.

Goodwill's presentation is the result of a two-year research project conducted together with young Indigenous people, Chiefs, Elders health workers, and scholars. "I cannot speak on behalf of Stó:lō people but can only comment on what they have shared with me," she states.

The Stó:lō have shared knowledge of the land with newcomers since the first settlers arrived. Though not a settler herself, Goodwill was a newcomer herself and knows gaining knowledge and support from the connection to the land is a universal possibility.

"Many of us live in the presence of Stó:lō ways of being and knowing vicariously, just

by living on their lands," says Goodwill. "To be in the presence of people with this kind of relational knowledge with their lands is to be in the presence of an ancient scholarship."

Fostering healthy minds through connection to land

Having spent over 17 years as a mental health practitioner in Indigenous communities, Goodwill makes it clear that lacking a connection to the land leads to depression for many Indigenous people.

feels everyone gains resilience from the practice of land-based recovery. "The universal truth here is that connection to land supports all of our lives," says Goodwill. "When we live in a way that creates a constant awareness of this fact, we all get healthier."

For Indigenous communities, teaching these practices to younger generations is vital to combat the effects of disconnection from the land.

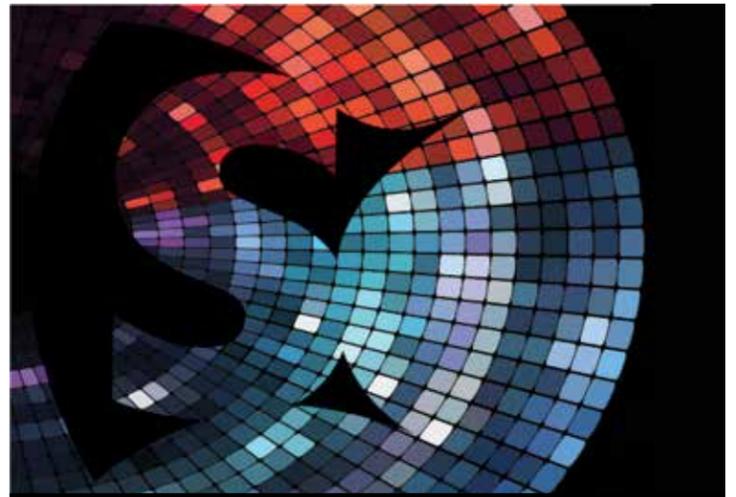
Regarding the future of joint Indigenous studies and psychology, Goodwill's experience on land-based resilience and recovery makes her optimistic about the future.

"It was important for me as a psychologist to allow Stó:lō knowledge to emerge in a way that it is safe and respected," she says. "I think we are at the stage of learning how to engage and include this knowledge in our teaching."

The free lecture series examine themes of resilience and recovery from a variety of disciplines. Lectures are followed by a conversation between presenters, SFU President Joy Johnson, and the audience. ✍

For more information on the event, visit www.sfu.ca/sfu-community/events.html#!view/event/event_id/16529

For more info on Goodwill, visit www.sfu.ca/education/faculty-profiles/agoodwill.html



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Joy as an act of defiance

by ISHA JAIN

Hidden in her whimsical and colourful digital illustrations, artist Ejiwa “Edge” Ebenebe’s goal is simple: for Black people to feel seen, beautiful and loved just as they are.

Edge, a Nigerian-Canadian illustrator, is passionate about uplifting Black people in her artwork. In her most recent project, Edge collaborated with Coquitlam Heritage to create a workbook called *We’ve Been Here All Along*, which uncovers BC’s Black history.

The artist behind the screen

Edge says that she owes much of her artwork and perspective to her unique and multicultural upbringing. Her parents are both lecturers, and she grew up on university campuses all over the world in countries such as Samoa, New Zealand and Canada, to name a few.

“Art has always been a part of my life – I’ve always been a creative person, even as a child. I

whimsical style on paper,” says Edge. “And even though I did not pursue 3D film production, my background in it plays into my art. It gave me windows into new ways of thinking and visualizing space.”

The current defining feature of her work, she says, is the colour and light. This is quite a contrast to her older work, which was gloomier and used a neutral palette.

“Back then, I was entranced by the darker and elegant fantasy some artists created. However, over time, my understanding of colour evolved and my work became brighter. My upbringing in bright and sunny Samoa came alive in my work. I still like to have tones of horror underneath my paintings, but it is not as apparent,” she adds.

Black Joy

What really ties in all of Edge’s influences and stylistic choices is her subject matter and in a nutshell: the experience of being a Black person.

“When I was younger, I never really drew people who looked



▲ Boundless, unrivalled – Ejiwa “Edge” Ebenebe says she owes much of her artwork and perspective to her unique and multicultural upbringing.

loved working with my hands,” recalls Edge. “Even though it is atypical for a Nigerian family, my parents were very supportive and always encouraged me to follow my creative passions.”

They bought her art supplies and books – lots of fairytales and fantasy literature – which have inspired her art.

Edge started drawing traditionally on paper, but in her teens, she was introduced to digital painting & 3D modeling and was enthralled. From there, she taught herself digital art online using a rickety old tablet until she finally decided to study 3D film production in New Zealand.

Artistic style

“A lot of my work is inspired by vintage illustrated children’s storybooks, especially the fantasy genre. I’ve always wanted to put that ornate, opulent and

like me. I realized that for so long I had internalized imagery that was very inspiring, but had never uplifted me. Why were people like me removed from so many narratives, or only present in negative depictions?” says Edge.

As an artist, Edge is interested in sharing with other Black people that they too are appreciated, that they have intrinsic value and can equally thrive.

“That’s what most of my depictions are about – about thriving, about joy – because even being joyful is an act of defiance in this world. I want my work to infuse that explosion of beauty and happiness, and I want Black people to see that and love themselves as much as I do,” says Edge. ✍️

You can explore some of Edge’s artwork on www.artofedge.com and support her work.

► "Poetry" from page 1

that the role of the poet is multiple – but necessary.

Why not sit and write? Ideas on the poetic power of community

"The challenge, always, is to write poetry that matters to yourself. Do my words make sense? Why should someone read what I have to say? And the answer is always: if you tell your truth, you will find those who need to hear your story," says Patel.

author achieve some kind of freedom. "I'm no poetry-evangelist," she says. "While poetry speaks to me personally, and it would be nice if more people read it, I'm not interested in convincing them to do so."

Czaga is the author of two collections of poetry, was awarded by the Gerald Lampert Memorial Award, and is currently serving an online poetry program for SFU's The Writer's Studio. She believes poetry is an exercise of atten-

she still treated me like queen, still told me that even living women deserved to be loved left no room between our mouths for grieving it was a miracle that we were still alive that we possessed future and childhood somewhere behind our breasts, the sheer possibility of our fingers

Excerpt from "sex toys"

(Nisha Patel in *Coconut*, Newest Press)

The poet remembers spending most of her time taking in and reacting to the world around – then poetry allowed her to distill and crystalize those complex emotions, celebrate or grieve, and then share with the world, deepening her connection to multiple communities of sensitive eyes.

To writers thinking of experimenting with poetry, Patel stresses the necessity of building a community of readers, as it



Photo courtesy of Nisha Patel

▲ Nisha Patel says poetry best captures the nuance of the human mind in relation to the world.

allows the artist to share those impressions on the world and everything that emerges from the act of writing.

"If you want to be a poet, you need to write poems in community. You do not need to publish or create a 20k follower Instagram page. You need to write, and you need to have community, and if you do one without the other you will suffer, because you alone cannot see past all the gaps in your own understanding of the world," she says.

She has found that poetry – unlike other genres – best captures the nuance of the human mind in relation to the world, and how it forms connections:

on Monday I woke up and constructed a routine. I ate through my life, sensing it was sufficient if not memorable. Time does not finish a poem — no, it finishes us.

Excerpt from "Poetry Shortage"
(Kayla Czaga, *themaynard.org*)

often in imagery, comparison, and likeness, rather than in absolute terms or descriptive text alone. To write poetry, then, is the equivalent of being free – a possibility that is open to anyone with the urge to tell their story.

Poetry is freedom

Poet Kayla Czaga also acknowledges how poetry can make the

tion to the world and the writer's surroundings.

She remembers how Oscar Wilde once said that poetry could be the only truly free literary genre because it doesn't make any money. To Wilde, the poets can do whatever they want without having to think about market forces and other outside influences. That reads as freedom to Czaga.

"Although I'm allergic to generalizations, for me poetry is about an attention to language and the world", she says. Czaga also points out to the fact that Canada has a rich literary culture with many exciting poets taking language to new inventive experimentations.



Photo courtesy of Kayla Czaga

▲ For Kayla Czaga, poetry is about an attention to language and the world.

"To signal-boost a few debut authors: Molly Cross-Blanchard, Selina Boan, Tara Borin, Shaun Robinson, and Bardia Sinaee. All of these poets have their first books out now or soon from Coach House, Nightwood Editions, Brick Books, and House of Anansi. I'm incredibly thankful to live in a country with such a wealth of excellent presses", says Czaga.

For more information, please visit:
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Let's go: Skoden Indigenous Film Festival

by XI CHEN

Carr Sappier, SFU School for the Contemporary Arts (SCA) film grad, says the Skoden Film Festival revolves around the Truth and Reconciliation Act but that there are also a variety of themes beyond that.

“What is special about the Indigenous cinema is that there is no boundary, there is no such thing as genre; it is kind of like you paint on a canvas, but you are also not afraid to go off it and paint on the wall”, says Sappier. “It is more than just filming something – it is about connecting to the people who are making the film with you and the place where you are filming it. It is also about how we can use the film to build relationships and to bring up discussions that are hard to talk about.”

The third annual student-led Skoden Indigenous Film Festival will go live on Mar. 26 and run until Apr. 5, 2021, showcasing films made by Indigenous creators.

A growing festival

Co-founded by Sappier in their last year at SFU in 2019 with a spirit of ‘let’s go then’ (Skoden), the film festival has gradually grown in the last few three years and received more than 100 submissions this year.

“After I graduated, we were able to turn it into an SFU course, to make it student-led,

and to ensure the festival continues,” says Sappier, who is also a co-instructor of the course. “In the first year we only accepted films within B.C., and the second year we opened it to Canada-wide and this year we are able to host a Q and A session for every filmmaker who is having a film showing.”

They adds that the pandemic has been an interesting time for filmmakers as many are slowing down and reflecting on who they are. Sappier says this quality is shown in many of this year’s films as filmmakers are looking at the world in a more poetic way.

Authentic Indigenous representation

With two of her films – made with grants from Telus Storyhive – featured in this year’s festival, Diana Hellson is advocating for authentic representation of Indigenous culture and issues through her works. She is the founder of Afro-Indigenous multimedia group Rudegang Entertainment and a multidisciplinary artist proficient in film, design, theatre and dance.

Hellson’s first film, Redman, was inspired by archival images of Coast Salish people she stumbled upon from the Museum of Vancouver and was also turned into a music video of Coast Salish rapper Hope, who is speaking from the perspective of an Indigenous man living in a modern colonized Canada according to Hellson.



▲ Diana Hellson advocates for authentic representation of Indigenous culture and issues.

“Coast Salish culture deserves more media representation, as a Blackfoot director, I really want to show the different aspects of Coast Salish culture in a way that the Blackfoot culture is shown,” says Hellson.

She adds that she was really surprised by the cultural differences among the different

Indigenous communities when she moved to Vancouver after growing up in Alberta.

“I was never exposed to Indigenous culture that is different than Blackfoot or Cree people and when I started seeing Coast Salish people after I moved here, I realized because of the media stereotype, we only see

the totem poles but we don’t know that much from them culturally,” she says.

Hellson’s next film *The Foundation: Indigenous Hip Hop in Canada*, also tries to provide an honest and multifaceted representation of Indigenous hip hop artists and their struggles while raising some thought-provoking questions on what it means to be an Indigenous musician.

An ambitious project featuring both established and emerging Indigenous hip hop artists in Canada, the seven-hour footage had to be edited down to a 10-minute documentary.

“The film is tasked to explore the question ‘what is Indigenous hip hop’? Why is it called that and what is the difference and if there is a difference? And how do Indigenous artists feel about that?” says Hellson, including that the film is also to show there is a reason for the sub-genre to exist, but is not necessarily a good thing as may pigeonhole Indigenous artists who just want to make music.

The film has just won an award for best documentary at the Get it Made Film Festival in L.A. and was also showcased at VIFF 2020. ✉

For more information, please visit the following sites:

www.sfu.ca/sca/projects---activities/skoden-indigenous-film-festival.html
www.rudegang.wixsite.com

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►“Verbatim” from page 1

when it comes to talking about the different struggles of different groups of people. It allows us to decentre ourselves for a moment and acknowledge systems of oppression that reproduce injustice and inequality in our society along the lines of race, gender, sexuality, disability, class and more. It allows us to see the uncomfortable but important reality that some groups of people deal with unique and more serious struggles than other groups, and that these struggles arise for them due to nothing more than an unchosen social identity category.

I don’t think that viewing things through this lens is irreconcilable with understanding one’s own struggles. What I can say is that it’s disheartening to see how the friends of mine that often extend the least

amount of courtesy and understanding to themselves and their own plight often seem to be the most empathetic and the most understanding of other people’s problems, whether pandemic-induced, inequality-related, or otherwise.

Indeed, even for myself, I admit to finding it hard to take my own amplified struggles in this pandemic seriously. And given how disheartening this discrete lack of self-directed empathy is, it has made me wonder about what source of hope we might be able to find in tackling all this, and whether we might be able to extend that same level of empathy to ourselves.

In brief, what I’ve landed on is that I think it might be best, at least for now, to simply lean on other people for support, rather than to try and develop a sense of self-empathy. It might sound strange, but until this pandemic ends, I think it’s okay to accept our strength of validating and supporting others in their struggles and stressors, and just allowing our friends to do the same for us. I know that in the long-term it’s important to develop a sense of self-empathy and self-love, and by no means am I a defeatist in that regard. But I find it uncharitable, perhaps counterintuitively, to simply advise people to find that within themselves and figure out how to do that in such a challenging and tumultuous period of time. It’s an important goal, but hardly an easy one to take on at this time. So for now, maybe a shortcut of sorts can do us well. Besides, if the problem is social isolation, why should we try to fight it alone? ✉



▲ Reaching out is the antidote to self-isolation.



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Photo courtesy of Pacific Northwest Pictures

Violation: Seamless blend of genres

by VICTOR VAN DER MERWE

Violation is a suspenseful revenge film that never strays too far from its emotional core and centers around how difficult it can be to talk with those who you are supposed to be the most intimate, be it siblings or life partners.

Madeleine Sims-Fewer and Dusty Mancinelli's debut feature film has been available to watch since Mar 19 on the exclusive Digital Cinema Release via TIFF Bell Lightbox. The Digital-Cinema Release via VIFF Connect Virtual Theatre begins Mar 26.

"When we met and became friends, one of the things that we bonded over was our own personal experiences of trauma in our pasts," says Sims-Fewer.

The film touches on some very topical subjects covered in the media in recent years. However, it is also a deeply personal project for the two filmmakers who served as writers, producers, and directors on this feature film.

Filming betrayal

The film starts as Miriam, played by Sims-Fewer and her partner Caleb played by Obi Abili go and visit her sister Greta (Anna Maguire) and her husband Dylan (Jesse LaVercombe). Everyone is friendly and appears to be having a good time, but it soon becomes

clear Miriam is having trouble in her relationship with Caleb, and the bond with her sister is not as strong as it may appear. When she tries to confide in her brother-in-law Dylan, something happens to change everything forever.

The current social and political mood of the world is also part of what makes this film so topical.

"At the same time, the 'Me Too' movement was beginning and it was really allowing for more space to talk about things like this openly," says Sims-Fewer.

Creating a character study-revenge film can be a daunting task, and there were some challenges making sure the film effortlessly conveyed all its themes.

"We really tried to structure the film in a way that made you

feel her (Miriam) constant betrayal. She is betrayed first by her brother-in-law, then she is betrayed by her husband and then she is betrayed by her sister, so it really feels that

went off the rails, and not a drama that turns into a horror.

Troubleshooting

The filming took place over the course of two months in the

teriors in a bunch of different places," says Sims-Fewer.

Mancinelli adds the budget did not allow for much set building, so finding the perfect place was key.

“We really tried to structure the film in a way that made you feel her (Miriam) constant betrayal. She is betrayed first by her brother-in-law, then she is betrayed by her husband and then she is betrayed by her sister...”

Dusty Mancinelli, director of Violation

all these doors are closing all around her," says Mancinelli.

Sims-Fewer says they wanted the film to feel like a drama that

mountains of Quebec. The production also used only natural light during filming.

"We did tons of lighting tests. We would go into the woods at five in the morning and film just to see what the quality of light would look like," says Mancinelli.

This meant the shooting schedule heavily depended on what they could shoot at a certain time during the day.

Although the film largely takes place in a few settings, the production used over 20 locations to create the world of the film. This was due to budget. If Sims-Fewer and Mancinelli saw a location they thought worked perfectly, they used that one spot for one scene.

"We shot exteriors in two different places and we shot in-

"The bathroom [for a scene], we wanted with blue tiles," says Mancinelli. "But we had no money for production design, so finding a location with blue tiles. Or we drove eight hours deep into the mountains to find waterfalls."

Violation started its film festival run last year at TIFF where it was named one of the festival's four Rising Stars. It was also screened at Sundance Film Festival and will soon be screened at SXSW. It has also garnered some nominations from the Vancouver Film Critics Circle namely, Best Picture, Best Director, Best Actor-Female. 

For more information, visit www.viff.org



Photo courtesy of Pacific Northwest Pictures

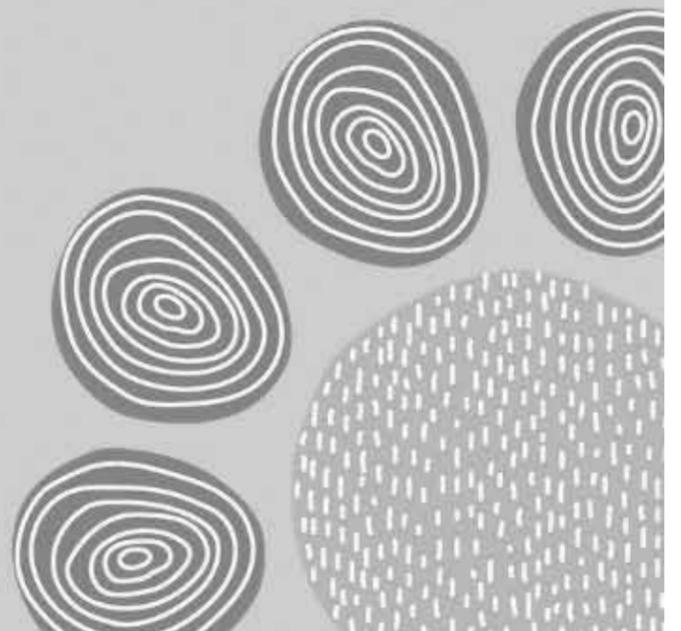
▲ *Violation is a chilling revenge film, flipping the genre on its head.*

Virtual

BRITISH COLUMBIA

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May 29–30, 2021 (Sat/Sun)



Recipe by Ben Kiely

Armenian Easter bread recipe

Choereg is a traditional, slightly sweet bread, especially made for Easter time.

It is delicious for breakfast with a nice cup of coffee, similar to a French brioche bread. *Choereg* can be made individually or as a large braided loaf of bread.

One of the ingredients is a spice called Malheb, which is used in cooking throughout the Middle East, Turkey and, of course, Armenia. It is dried cherry stone that is ground into a powder and used mainly in breads and sweet baked items. Malheb can be found at most Middle Eastern food stores.

Ingredients

- 1 cup whole milk
- 2 cups unsalted butter
- 1 cup white sugar
- 1/2 cup lukewarm water
- 2 tsp white sugar (for yeast)
- 2 (0.25 ounce) envelopes active dry yeast
- 5 free range eggs
- 6 cups all-purpose flour
- 1-1/2 tsp baking powder
- 1-1/2 tbsps ground mahleb
- 1-1/2 tsp salt
- 1 egg, beaten
- 1 tbsps sesame seeds

Method

1. In a saucepan over medium heat, combine the milk and butter. Heat until the butter is melted, but do not let it boil. Stir in one cup of sugar until dissolved, then set aside to cool to lukewarm.
2. Meanwhile, in a small bowl, dissolve two teaspoons of sugar in warm water. Sprinkle the yeast over the surface and let stand until frothy, about 10 minutes.
3. Crack the eggs into a large bowl, and stir a little to break up the yolks. Slowly pour in the heated milk mixture while whisking constantly, so as to temper the eggs and not cook them. Add the yeast mixture, and stir just until blended.
4. In a large bowl, combine the flour, baking powder, mahleb and salt. Make a well in the centre, and pour in the wet mixture.

Stir until it forms a sticky dough. Pour onto a floured surface and knead in additional flour as needed to make a more substantial dough. Knead for about 10 minutes. Place in an oiled bowl, and set in a warm place to rise for about two hours, or until doubled in size.

5. When the dough has doubled, punch down, and let rise until doubled. It will only take about half as long this time.
6. Separate the dough into five even portions (if making buns take 2 oz portions and roll them into bun shapes), then separate each of those into thirds. Roll each of those into ropes about 12 inches long. Braid sets of three ropes together, pinching the ends to seal, and tucking them under for a better presentation. Place the loaves onto baking sheets lined with parchment paper. Loaves should be spaced four inches apart. Set in a warm place to rise until your finger leaves an impression behind when you poke the loaf gently.



Photo by Ben Kiely

▲ Baking Choereg.

7. Preheat the oven to 350 degrees F (175 degrees C). Brush the loaves with the beaten egg and sprinkle with sesame seeds.
8. Bake for 25 minutes in the preheated oven, or until nicely golden brown all over.

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Silent Sky

a play by Lauren Gunderson
directed by Laura McLean



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Plastic orchid factory – reimagining the artistic process

by ISHA OHRI

Plastic orchid factory is a place for artists to support each other and advocate for art works that are “pluralistic in practice and in form,” says dance artist James Gnam.

Gnam and dance artist Natalie LeFebvre Gnam, who have been collaborating since 2003, established plastic orchid factory (PoF) in 2008, as a non-profit so-

Gnam believes “organism” – how dance and the body differ from corporate entities: “alive, responsive and adaptive” – better reflects PoF’s mission and values.

Success depends on what your personal definition of success is, says LeFebvre Gnam; and she also feels any of the failures PoF has gone through are actually their biggest successes. Through these experiences, there are a lot of growth and learning being

“The body is our first line of expression and site for research for making art and performance.”

Natalie LeFebvre Gnam, dance artist

ciety. The programming centres around inclusivity, which is very much needed in the art world.

“[PoF advocates for] the collaboration, exchange and the development of new frameworks for making and experiencing art and performance,” explains LeFebvre Gnam.

Looking back

PoF is designed to respond to the evolving needs of the live arts community and break away from the “traditional modes of production and dissemination,” says LeFebvre Gnam. Since its inception, PoF has created and presented 20 works in galleries, theatres and various other hubs across Turtle Island.

done: “failed” risks taken only allow artists to grow and to become more confident, discovering new forms of art.

Orange at PoF

PoF’s upcoming show, *Orange* is about the human body, exemplifying PoF’s mission. It is a dance duet by Less San Miguel, a street dance artist from Winnipeg and Deanna Peters, a Vancouver-based experimental dance artist.

“[Using their experiences in different art forms], they are able to use various movement scores to explore proximity and what arises from an intimate state of seeing and being seen. With activities like sharing breath and body weight, they work to co-



Photo by Reza Rezai

▲ *Orange*, a dance duet, is about the human body.

In 2017, PoF expanded its impact by starting Left of Main, an artist run space, currently located in the former Park Lock Dim Sum Restaurant in Chinatown. PoF wants everyone to be able to have access to self-expression and do what they want to do without being handicapped by traditional forms. Left of Main is currently home to Action at a Distance, CADA/West, Mascalldance, plastic orchid factory and Rachel Meyer.

“At our core, we are dance artists. We have been working with, and of the body, since a very young age, our whole lives really. The body is our first line of expression and site for research for making art and performance,” says LeFebvre Gnam.

PoF is described as an organism, which replaces the word “organization,” and LeFebvre

create and co-perform strategies for witnessing, anticipating and empathizing in real-time,” explains LeFebvre Gnam.

“We’re shedding the formalized tropes of the performer-audience relationship in favour of something more immediate, strange and open, reaching towards a non-codified intimacy, an emergent togetherness that is greater than the sum of our body parts” – excerpt from *Orange*.

Gnam and LeFebvre Gnam aim to create a space where artists can imagine and develop their own objectives away from traditional modes of production and diffusion.

Orange will take place in April on Zoom due to COVID-19 shut-downs. ✂

For more information, please visit www.plasticorchidfactory.com

UBC ANTHROPOLOGY

2021 Colloquia

THURSDAYS, 12:30 – 2:00 pm

FEBRUARY 11

Adia Benton

Spy, Patrol, Police: Black Life and the Production of Epidemiological Knowledge from Atlanta, Georgia to Freetown, Sierra Leone

FEBRUARY 25

Darcy Matthews

Relatives of the Deep: The Ethnoecology of a Lekwungen Archipelago in the Salish Sea

MARCH 11

Hannah McElgun

The Politics of Hopi Language Circulation: How to make a sign point back

APRIL 1

Liz Chin

The Laboratory of Speculative Ethnology
Anthropology+ Design = Experiments in Participant Making

Join via Zoom

Zoom link: <https://ubc.zoom.us/j/68613353119?pwd=Q09sWXF3a0Jib29oNG5ubFQzMkNrUT09>

Meeting ID: 686 1335 3119 Passcode: 091440



THE UNIVERSITY OF BRITISH COLUMBIA

Department of Anthropology
Faculty of Arts

Contribution



Photo courtesy of Senate of Canada

Charity boards should reflect diversity

After celebrating Black History Month, we continue to hear loud calls for more diversity in newsrooms across the country, in corporations and in Parliament. Canadians have correctly pointed out a diversity gap in all those power structures.

But the diversity deficit doesn't end there; it's also in the boardrooms of charities and non-profits. It's always been an open secret that, despite the amazing work it does to help Canadians from all backgrounds, the sector's leadership isn't that diverse.

In June last year, I issued an open letter challenging charities and non-profits to take a hard look at themselves and ask what they could do to increase diversity in the sector. Many heard my call and wanted to do more. The first step was getting data.

After learning about my challenge, Statistics Canada, along with sector leaders, designed a survey to provide the first-ever snapshot of diversity in governance. The recently released survey found that, outside of gender, the boards of charities were not yet inclusive of Indigenous peoples, racial minorities, LGBTQ2+ and the disabled.



Photo courtesy of Senate of Canada

▲ Senator Ratna Omidvar.

Between December 4, 2020 and January 18, 2021, 8,835 people completed the survey. Among them, 14% identified as immigrants to Canada, 11% said they belonged to a visible-minority group, 8% identified as LGBTQ2+, 6% said they had a disability and 3% identified as First Nations, Métis or Inuit.

Readers may well ask: Why does it matter who sits on the boards, so long as people receive their services? It matters because the boards of charities set the course, decide on priorities, determine how money gets allocated and spent, and approve institutional policies ranging from hiring to procurement, from harassment to promotions.

Charities are a significant part of our society. More than

85,000 charities and 85,000 non-profits are registered in Canada. Before the pandemic, they employed close to two million Canadians and contributed 8% to the country's GDP. What they do, and how they do it, matters.

Now there's some hard evidence to stand on, we have a clear way forward. The government and the sector must respond.

The government must collect diversity data every year. The Statistics Canada survey is a start, but no further studies have been planned. For the sake of certainty, the Canada Revenue Agency should include questions about diversity on boards of directors on the T3010 and the T1044 tax forms.

This way, the data could be fulsome, disaggregated and provide an accurate picture of diversity in the sector every year. The country and the sector could see if progress is being made based on clear, ongoing evidence.

The government should also compel the sector to disclose its diversity plans, as it did with corporations under Bill C-25. Only 30% of the survey participants said their organization had a diversity plan. That is unacceptable and the government should require that this information be made public.

I'm encouraged that the sector responded to the survey by saying: "[These data are] an important opportunity for us to look critically at who is at the table and who has decision-making power in our organizations." Now that the evidence is clear, the sector needs to take concrete action.

First, charities and non-profits must proactively create diversity plans and publish them for their members and for Canadians to see; they mustn't wait for the government to compel them. Second, the plans should include diversity targets to increase the representation of underrepresented groups on boards and in senior management. Last, they should convene a sector-wide conversation about race, racism and diversity.

If we're truly determined to stamp out racism, we need all sectors to step up to the plate. Charities and non-profits do so much good for Canadians. Now is the time for them to look inward, be intentional and truly reflect the diversity of Canada. ✉

Senator RATNA OMIDVAR represents Ontario in the Senate.

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O.U.R. Children Project

'What do parents need to know about keeping their DHH children safe?'

MONDAY APRIL 19TH 6:30PM-8:00PM

This webinar is a part of the O.U.R. Children Project (O=Observe, U=Understand, R=Respond)

Presenters Harold A. Johnson and Sara Kennedy will outline strategies to ensure personal safety for young children who are deaf and hard of hearing. You will gain awareness of why children with language and support needs are at a higher risk and learn preventive measures and tools for their safety. When we know more, we can do more!

This webinar is open to parents of deaf/hard of hearing children birth to 5 and the early intervention professionals who support them. ASL Interpreters and captioning provided. Bios of presenters can be found below the flyer at www.bchandsandvoices.com

RSVP by April 16th to receive the Zoom link!
catherine@bchandsandvoices.com

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From violin to viola and beyond

by CURTIS SEUFERT

Marina Thibeault, a UBC School of Music professor and Juno Award-nominated violist, will be performing a selection of pieces from Canadian-based women and non-binary composers Ana Sokolović, Dorothy Chang and Melody McKiver. Presented by the Chan Centre, Thibeault's solo performance will take place on April 9.



Photo by Matthew Perrin

▲ Marina Thibeault, a UBC School of Music professor and Juno Award-nominated violist.

"This program very much emerged from my second album ELLES which features women composers [from] the 20th century to today," says Thibeault. "So after that, this program is very representative of where my career has been, where it's going and who I wanted to feature as part of it."

Pushing boundaries

Thibeault took to the musical strings at a very young age. Having started out at just six years old, Thibeault would enter the musical conservatoire to study music at just nine years of age. At that time, she was excited to grow as a musician and journey on a path to becoming a professional violinist. But it's a path which, according to Thibeault and other classically-trained violinists, means less fiddling around, so to speak.

"My violin teacher had forbidden me from playing folk music. And from that point on, I told him I wouldn't play it. But in family gatherings, I would continue on playing," says Thibeault.

Thibeault credits her classical training for ingraining in her good performance habits,

as well as optimal and sustainable technique and posture. But for all the trust to be laid in tradition, Thibeault has been adamant about carving her own path forward, a trend which equally informed her bold switch to the viola six full years into her studies.

"I switched to viola at 15 after I heard it for the first time at a solo recital by Bruno Giuranna. I fell so in love with the sound that I told my then violin teacher that I wanted to play both," says Thibeault. "She said, 'Well, do like me: marry a violist, but don't play the viola.' And as a teenager, that really triggered something in me. So I said, 'you know what, I'm only going to play viola.' And in too much pride I then chose the viola, and I'm very happy about the decision."

A new frontier for classical music

While virtuosos of every instrument are always looking to push boundaries, Thibeault says that, with the viola in particular, the sky's the limit. She notes that a great deal of the most popular and/or challenging solo viola material, unlike its cello and violin siblings, have emerged mostly in the 20th century or even more recently than that.

"It is a new instrument in terms of the solo repertoire," says Thibeault. "There's so much latitude, and there are no standards yet to the technique, so people are still pushing the limit of the instrument. I feel very privileged to be one of these ambassadors."

Thibeault has gravitated towards these more intimate

solo, duet and chamber ensemble performances in recent years. For her, the move has proved especially fulfilling and engaging, allowing her to work more closely with composers to better express their work while informing them of the nuances of this (relatively) novel instrument in its renaissance.

"It might appear that I'm by myself on stage performing, but actually there are countless hours of conversation with the composers. My role is to help so that everything that they have in mind, in terms of character and atmosphere, is efficiently delivered on the viola. It becomes a symbiosis that is very natural, and there's a lot of trust. Trust is absolutely needed on both parties," says Thibeault.

In all, Thibeault is excited, if cautiously optimistic, for a return to a busier performance schedule as Canada continues to make progress against the coronavirus pandemic. In the meantime, she's excited to be able to showcase the works of talented, forward-thinking women and non-binary composers in the upcoming show. ✨

For more information about the event, visit www.chancentre.com

For more on Thibeault, visit www.marinathibeault.com

rendez-vousvancouver.com




FILMS À L'AFFICHE - MARS 2021

Sélection dans le cadre du PRINTEMPS DE LA FRANCOPHONIE - SFU-BAFF

rendezvousfrenchfilmfestival

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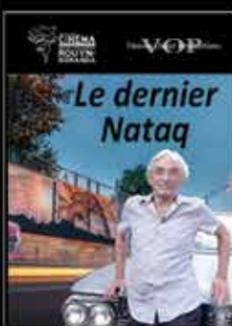


Événement en direct via Zoom:

Discussion-rencontre avec le réalisateur Julien Cadieux et Paryse Suddith (*Une rivière métissée*)

le 29 mars à 14h30 (inscrivez-vous sur le site du Printemps de la Francophonie 2021)

Sélection BEST OF - Rendez-vous French Film Festival - 27e RVCQF































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March 23–April 13, 2021

Cultural Calendar

by SIMON YEE
CONTRIBUTING EDITOR

The Spring of 2021 is here! Can you believe that it's been one full year since the pandemic arrived in North America and upended our way of life? Social distancing, Zoom and virtual events have become very much a part of our common vocabulary. But still we have to stay the course. With vaccines becoming readily available in British Columbia, there is light at the end of this long tunnel. For now, many events are still held virtually – a sample of these events are below; why not check 'em out? Have a safe Easter weekend everyone!

Vancouver International Dance Festival
March 4–June 19
www.vidf.ca

The Vancouver International Dance Festival celebrates its 21st season with 18 livestream contemporary dance performances from Mar. 4 to June 19, 2021. Broadcast from the KW Production Studio, the 2021 VIDF presents cinematic perspectives of contemporary dance streamed live to wherever you are! For a complete list of shows and performers, please check out the dance festival's website.

Outsiders and Others
March 5–28
www.outsidersandothers.com

Outsiders and Others is a not for profit arts society with a focus on bringing non-traditional artists to the forefront. This includes outsider, folk, self-taught, visionary, intuitive and artists with disabilities. They opened in March 2020 at the beginning of the pandemic in North America in order to bring new art and culture to the community on a regular basis. In their first year they have worked hard to produce a new exhibition every month, generally featuring artists that have never shown their work before and have sold over 75 pieces of original art. The arts society is celebrating their

first anniversary with their first fundraiser happening this month. Check out their online auction on their website for more details.

North Shore Art Crawl
March 12–April 12
www.northvanarts.ca/north-shore-art-crawl

Art enthusiasts from across Canada can discover the artists living and working on Vancouver's North Shore through the virtual offerings of the online North Shore Art Crawl! Available online from March 12 to April 12, the online components of the Art Crawl showcases curated web pages of visual artists working in diverse media, ranging from watercolour, acrylic, oil paint, photography, ceramics, glass, woodworking, fibre art, jewellery and more! In its 10 year-history, the North Shore Art Crawl attracts thousands of visitors each year from across the Lower Mainland, as local artists opened their studios for receptions, demos and interactive workshops.

Imagine Van Gogh
March 19–June 11
www.vancouver.imagine-vangogh.com

130 years after his death, Vincent Van Gogh remains one of the most famous artists of all time. His brushstrokes are widely recognizable and his fandom spans the globe. Imagine Van Gogh, showing in Vancouver until June 11, is an exhibition where one can admire The Starry Night, Irises and Sunflowers, or be drawn into the intimacy of his Bedroom in Arles. An experience that brings viewers to the heart of its images, the exhibit is accompanied by the music of the great composers Saint-Saëns, Mozart, Bach, Debussy and Satie.

Invisible Indigenous
Descendants in Hokkaido
March 25, 6–8 p.m.
www.sfu.ca/sfu-community/events.html#!/view/event/event_id/21085

In this presentation, Mai Ishihara, Assistant Professor in the Center for Ainu and Indigenous Studies at Hokkaido University, will introduce the previously unexplored case of the silent Indigenous descendants in Hokkaido, Japan, and talk about the process of putting the pain of silence into words for those who could not inherit historical and social connections to indigeneity. In this age of diversity, mutual understanding has become increasingly essential. Yet, it remains a difficult task in many situations. It is not always easy to understand others' pain, especially when there is no social consensus on each individual's suffering or pain as they may be transparent and invisible. This presentation on Invisible Indigenous Descendants in Hokkaido aims to break the silence, confront the associated pain and shed light on some of the challenges of understanding indigeneity.

Pharis and Jason Romero
March 26, 7:30–8:45 p.m.
www.kaymeek.com

Pharis and Jason are a sentimental anchoring, and the perfect antidote to this sped-up life. They have a classic story. Some scratchy old records and a custom banjo led to their meeting in 2007, and they quickly knew they were in for the long haul. They've since released six records, toured all over, and enjoyed two Juno awards, multiple Canadian Folk Music Awards, and performances on A Prairie Home Companion and CBC's The Vinyl Cafe. The sound of their two voices together is quietly show-stopping. The songs are inspired by the world the Romeros live in and the lifestyle they have chosen to lead, focused on balance, simplicity and intention, with a powerful dose of the early country and folk they so dearly love. They will be streaming online on March 26 courtesy of the Kay Meek Arts Centre.

Silent Sky
March 26–Apr. 18
www.unitedplayers.com



Photo by Vivek Shraya

▲ Trauma Clown questions the mediums of modern spectacle.

The United Players will be performing Silent Sky, telling the story of astronomer Henrietta Leavitt exploring a woman's place in society during a time of immense scientific discoveries. When Henrietta Leavitt began work at the Harvard Observatory in the early 1900s, she wasn't allowed to touch a telescope or express an original idea. Instead, she joins a group of women "computers," charting the stars for a renowned astronomer who calculates projects in "girl hours" and has no time for the women's probing theories. As Henrietta, in her free time, attempts to measure the light and distance of stars, she must also take measure of her life on Earth, trying to balance her dedication to science with family obligations and the possibility of love.

Trauma Clown
April 1–July 1
www.sumgallery.ca

Oppression and commodification meet in visual artist, author and

musician Vivek Shraya's photo exhibition, Trauma Clown. In a cultural climate where laughter and pain go hand in hand, Vivek Shraya shuffles through a deck of trauma cards, exploring what type of sad clown we embody when we externalize our suffering. Her work invites viewers to question the mediums of modern spectacle and the depths of our appetite. There will be two opening receptions, on April 1 and 2, as well as an artist talk on April 3.

Testament
April 3–11
www.pacifictheatre.org

A celebration of Easter, a lament for what we've lost and a paean to the audacity of hope. In the tradition of Christmas Presence, Testament, streaming courtesy of the Pacific Theatre, brings together musicians, storytellers and singers to weave an evening of meditations on sacrifice and renewal. Filmed live at the theatre with safety restrictions firmly in place, Testament is a film/theatre/music jambalaya, with Pacific Theatre faces both familiar and new. Join the theatre and fellow patrons for the digital premiere on Easter Saturday, April 3 at 7:00 p.m. – or stream the show on your own time until April 11.

Race, Regulation and Resistance: Understanding Vancouver's South Asian community history
April 6, 7–8:30 p.m.
vancouverheritagefoundation.org

Using historical images, government documents, and print media, the hosts of the Nameless Collective Podcast, Naveen Girn, Paneet Singh and Milan Singh, will share stories of the South Asian community's activism and resilience, delving into the history of the community and connections to local places. They will also detail the formation of the Continuous Journey regulation and its insidious effects, including its impact on ships like the Panama Maru and Komagata Maru.

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April 15–18 2021 | Vancouver Convention Centre