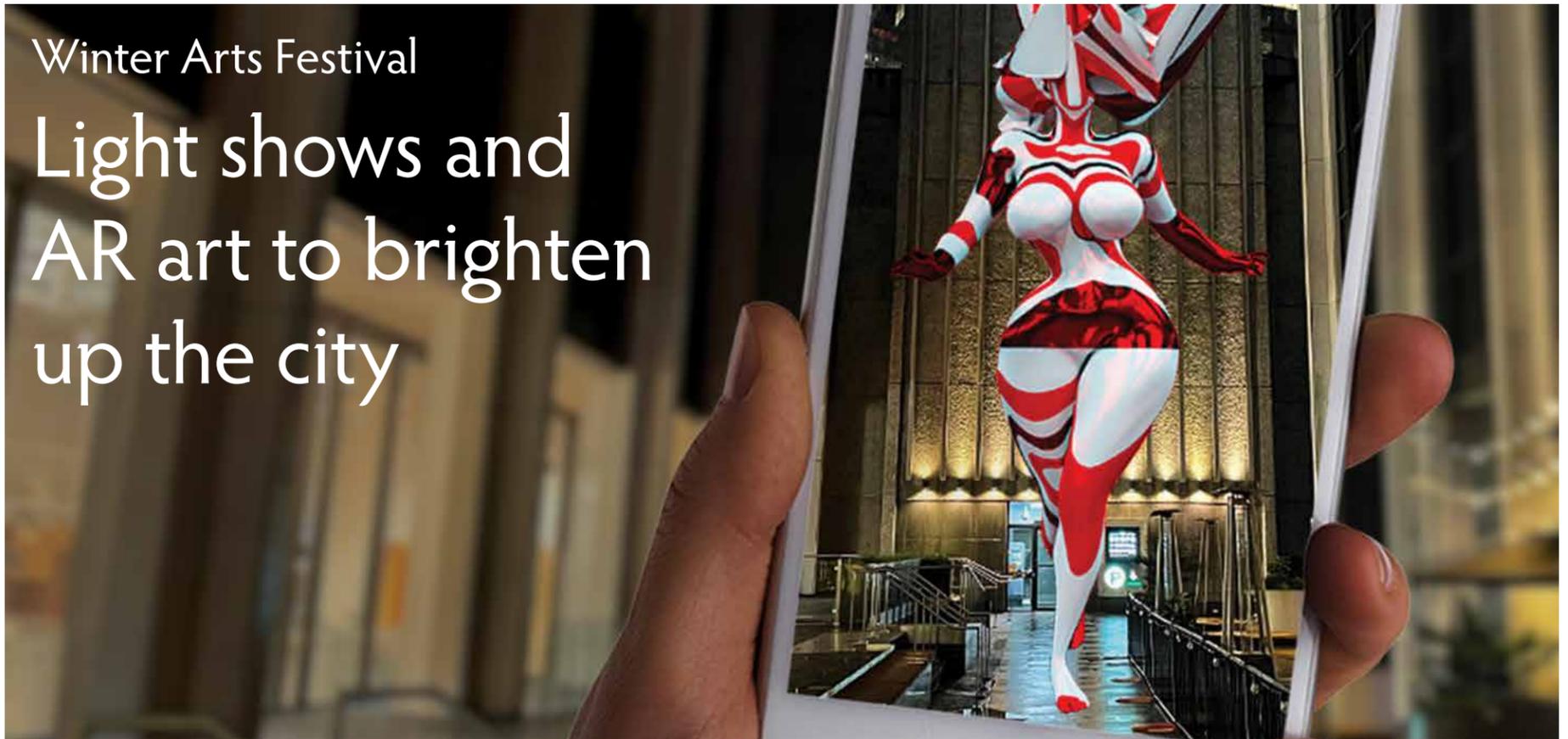


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## Winter Arts Festival Light shows and AR art to brighten up the city



by XI CHEN

**Vancouver's award-winning Winter Arts Festival will return to the city from Feb. 11 to 27 after debuting last year in the middle of the pandemic.**

Produced by the team behind Vancouver Mural Festival, the event will fill public plazas in downtown Vancouver from Canada Place to Science World with 11 augmented reality (AR) art and light installations by local and international artists that are intended to blur the line between the virtual and real world. "This festival combines the spirit and the values of the Mu-

ral Festival with live experiences to still connect communities during one of the year's darkest months," says Ben Cooper, one of the founders of the Winter Arts Festival and the head of creative production and technology, "We want to put physical safety and mental well-being at the forefront and design events around inspiring joy and creativity, connecting communities, and encouraging outdoor activities to support local businesses and local artists."

### Connecting the communities

At the centre of the effort to connect the community is the Winter Arts Hub, located at

šx"λənaq Xwtl'e7ənk Square on the north side of the Vancouver Art Gallery.

"There are augmented reality light sculptures. There are DJs, dance performances; Cirque du Soleil is going to be doing some performances too," Cooper says.

The Winter Arts Hub will also feature a special programming Dynamic Diasporas as a tribute to the annual Black History Month. It will introduce the public to some precious Black history in B.C. in the 19th century through visual storytelling and dance.

Winter Arts will also illuminate a number of large lighting structures in the city with Coast Salish weaving colours and pat-

terns to express visual solidarity with the Indigenous communities. It is part of the Blanketing The City series from the Mural Festival that began in 2018 - a public art series and Reconciliation process designed by Musquam weaver Debra Sparrow.

### Art in the time of Metaverse

Exploring the exciting intersection between the fast-growing digital spaces and our physical realities, this year's festival will present a number of exciting new media artists from all over the world with the assistance of AR technology.

"Part of my job this year was to work with the artists to cre-

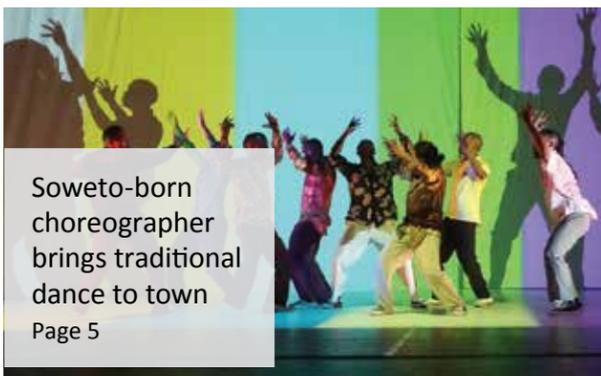
ate physical expressions of their digital art because we really wanted to make it even more accessible to everyone. We use Instagram for AR, because most people have that on their phones. This year we also decided to do some large, soft sculptures and lighting elements that are tied directly to the digital artworks. So even if you don't have a phone, you can still enjoy it," Cooper adds.

According to the curator's statement, the artworks this year explore the theme of meta identity - what it means to choose what one looks like in digital communications, what

See "Winter Arts Festival" page 4 ➤



Genomic research lacks diversity  
Page 4



Soweto-born choreographer brings traditional dance to town  
Page 5



A play on courage in a world of complex migration  
Page 7

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# Feminism on the rise in Canada

Since the second wave of the women's equality movement in the 1960s, the term "feminism" has been subject to bouts of withering criticism. At various times, feminism has been deemed too militant or radical, has been declared "dead" or has met with critics seeking to replace it entirely with something more palatable; "equalism" has often been offered as an alternative. In recent decades,

cade. Just slightly more than one-quarter of the men I polled identified as feminists in 2001. It was the first time I had ever asked men this question, and at the time even these numbers seemed rather high.

Fast-forward to the present: In a national survey I conducted in partnership with the Environics Institute this past October, 57% of the women polled identified themselves as femi-

“The most likely driving force behind feminism today is the continuing strength of an organized and intersectional women’s movement...

women have also felt the need to qualify their views on gender equality with the phrase, "I'm not a feminist, but..." lest they be thrown into the same category as radicals from the past.

Social change is a funny thing though. Over time, certain beliefs deemed on the fringe can slowly but surely become the norm. Racial equality and multiculturalism, gender equality, rights for people of all sexual orientations, Indigenous reconciliation – all were marginal or unacceptable concepts at one time or another. While we still have work to do in all these respects, these movements have become, or are becoming, part of our mainstream culture.

And so, too, is feminism.

Between 1992 and 2001, while working as a pollster, I had the opportunity to test the appeal of feminism among members of the Canadian public. Over the course of three national opinion surveys, I found that only about one-third of women identified as feminists, and that number was stable throughout the de-

nists, as did 40% of the men. Based on my polling more than two decades ago, the number of women identifying as feminists has increased in every age group, especially women aged 18 to 24, 70% of whom see themselves as feminist. A total of 60% of racialized women identified as feminists, as did a majority of women in every region of the country.

What is driving this change? Gender-equality values have been embedded in our laws and constitution for decades, and in my estimation have clearly permeated our culture as well. Note the many companies using the theme of female empowerment to sell consumer products (Dove's "Real Beauty" campaign springs to mind), and the advent of concepts such as "lean in." Still, these developments rarely challenge the status quo.

The most likely driving force behind feminism today is the continuing strength of an organized and intersectional women's movement that continues to bring uncomfortable and necessary issues to the forefront of our cultural conversations. The 2017 Women's March was among the largest protests ever in world history, and engaged large numbers of Canadian women. The #MeToo movement

See "Feminism" page 6 ➤

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## Understanding the impacts of biowearable technology

by GEORGE SUN

**Biowearable technology, such as smart watches and other interactive devices worn on-body, can offer significant benefits to children – monitoring heart rate, body temperature and more. But research from Simon Fraser University (SFU) shows that people might not want to give these electronics as gifts to young ones.**

Both psychologically and physiologically, biowearables – also called e-wearables – can cause more harm than good to youth says SFU professor Alissa Antle, PhD. She co-authored the research position paper 1, 2, 3, 4 *tell me how to grow more: A position paper on children*, design ethics and biowearables, where she investigated the interaction between computer technologies and children.

dously. Everything from food intake to their sleeping habits will be tracked and become a part of their identity.

According to an SFU news article, Alexandra Kitson, a post-doctoral researcher working alongside Antle, agrees.

“If a child’s tracker tells them they are not exercising enough or they are eating too much, this might negatively impact their development of self-esteem and sense of competency, since most children do not realize the changing needs of their bodies as they develop,” writes Kitson.

Throughout her research, Antle questioned if it is healthy for youth to be continuously reminded of their exercise or heart rate, and how easy it could be for a child to become addicted to their tracking devices. She focused on three points: formation of identity, who a child thinks they are;



▲ Information on tracking devices do not necessarily reflect a child’s ability to do something.

“I don’t think there is just one impact, but tracking, monitoring and measuring children’s activity level, for example, and setting goals and providing them with feedback on these goals. Basically, quantifying them is problematic for many reasons,” says Antle, whose research interests span from the ways people, particularly children, think and learn, to how these learning innovations support and affect youth’s emotional and cognitive development.

### Impacts of biowearables on the next generation

Biowearables are constantly assessing and providing feedback on a user’s mental or physical wellbeing, which Antle says can impact developing children’s identities, self-esteem and self-efficacy. These e-wearable devices are largely based on physiological norms for each age group; as a result, the information tracking devices are not reflected on a child’s ability to do something, rather, they compare that child with their peers.

“I saw some negative impacts when working with brain computer interfaces and children. For example, when the technology didn’t work well but kids thought they were failing at the task, and I started to research the ethical issues associated with this class of technology and children,” says Antle.

Today, the smartwatch market is booming, with sales often exceeding other electronic devices. In this industry, children’s bi-data is fed into apps and has an impact on mental health tremen-

autonomy, a child’s ability to make independent decisions; and agency, a child’s ability to take action and have an impact in the world.

With the constant advancement of technology, children are being surrounded by screens more than ever.

“It’s not about... too much screen time being bad, it’s about what the quality of screen time is and how it contributes or not to healthy child development,” says Antle.

Antle feels the push to more interactive technological devices robs youth of outdoor time, social interaction and unstructured play.

The professor believes that identity formation strongly impacts self-esteem and competence.

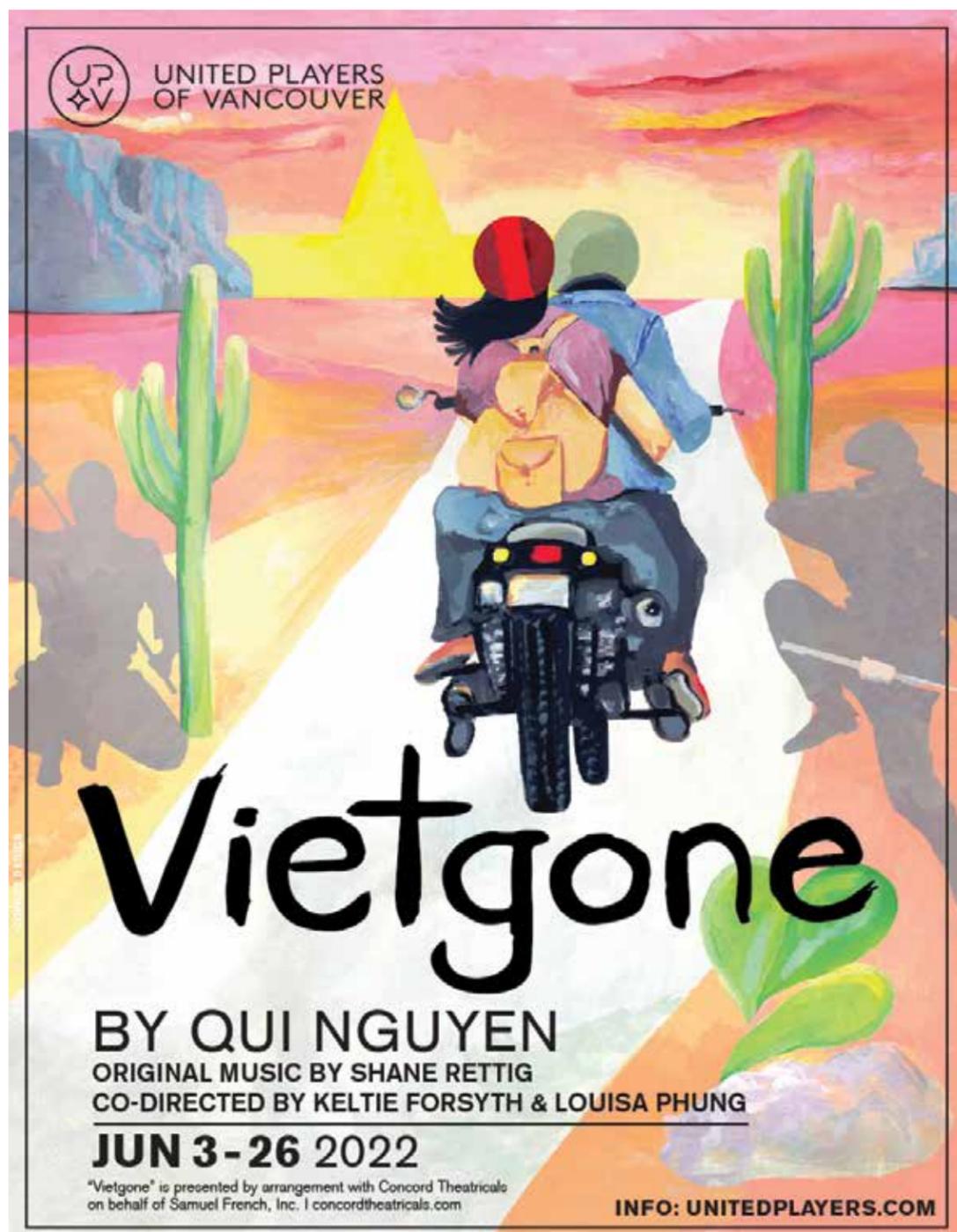
When biowearables give reminders of high stress levels all the time, children can develop an identity as a stressed out person. Furthermore, e-wearables can impact a child’s thought process about what to eat in a day and how to make healthy choices, which affects a child’s developing sense of autonomy.

### Conversation starters

Antle has created workshops for youth to explore these issues. In addition, she encourages families to have conversations about the potential consequences smart watches and other on-body electronics can inflict on a developing child’s sense of self. ✉

For more information visit <http://antle.iat.sfu.ca/research/biowearables>

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# Genomic research lacks diversity and that's a problem

As 2020 and 2021 have shown, Canadians are becoming more aware – and increasingly concerned – about addressing systemic inequities and racism. From the thousands of Indigenous children found buried at residential school sites to the Black Lives Matter movement, Canadians and Canadian institu-

tions are becoming deeply concerned about equity, diversity and inclusion. At the same time, medical research has long been known to have an inequity issue, especially in clinical trials. One of the more recent and potentially transformative new types of medicine – precision medicine – is no exception. While precision medicine offers the possibility of customized treatments

“Conducting foundational genomic research with more diverse populations, even if the sample proportion is small, is highly beneficial.

tions are becoming deeply concerned about equity, diversity and inclusion.

At the same time, medical research has long been known to have an inequity issue, especially in clinical trials. One of the more recent and potentially transformative new types of medicine – precision medicine – is no exception. While precision medicine offers the possibility of customized treatments



▲ Sarah Moore.

based on individuals' genetic background, lifestyle and environmental history, it is also fraught with biases that may undermine its potential.

called a polygenic risk score. This score may be validated in clinical medicine to test for disease risk in an individual and used for screening in larger clinical populations.

The potential of precision medicine is only just beginning. It will create new possibilities for assessment and treatment by allowing patients with the highest risk and fastest progression of disease to be identified and prioritized for care. For instance, a 2021 study found that a breast cancer polygenic risk score is useful in parallel with mammograms for identifying women in need of repeated screening.



▲ Nicole Letourneau.

Precision medicine's promise shrouds a problem however. Examination of our own research and others' shows that more than 80 per cent of our recruited genomic samples are of European descent. This problem leads logically to reduced quality of care for patients of different ethnicities. Conducting foundational genomic research with more diverse populations, even if the sample proportion is small, is highly beneficial.

However, engaging historically-oppressed populations in genomics research poses challenges. Often, there is a reasonable distrust in science and government systems and we need to repair relationships with First Nations and other communities.

Patient engagement is paramount and fortunately, platforms exist to support researchers in Canada. The Canadian Institutes of Health Research (CIHR) Support for Patient-Oriented Research SUPPORT Units crisscross the nation, offering connections for patients to engage in research. Genome Canada supports equity, diversity and inclusion; however funders and researchers need to set a higher bar for recruiting diverse participants into new genomics studies.

We need to be vigilant and purposeful in prioritizing diversity in genomics research to avoid precision medicine becoming the next source of inequality in Canada. ✍

Dr. SARAH MOORE is a post-doctoral associate in the Faculty of Nursing at the University of Calgary.

Dr. NICOLE LETOURNEAU is a professor in the Faculty of Nursing and Cumming School of Medicine (Pediatrics, Psychiatry and Community Health Sciences) at the University of Calgary.

► “Winter Arts Festival” from page 1 can one's avatar do that the physical self cannot, and how does one learn and express oneself in the metaverse.

## Glitch Goddess – morphing the digital female form

One such example that asked all the questions above is Glitch Goddess by Iranian American artist Marjan Moghaddam who explores the female body figure and identity in the 3D digital space.

By glitching the historical depiction of women in a singular animated sculpture from slender, heavy, pregnant, stylized to abstract, among other forms, the artwork examines the possibilities and representations of the female form.

Moghaddam is an award-winning veteran 3D CGI artist with masteries in multiple disciplines including animation, sculpture, video, AR, VR, print and installation. Over the decades, she has developed a uniquely original approach to figuration and animation which she describes as chronometric sculptures.

“For me, it's really looking to sculpture as a key to understanding how moving digital bodies become a new artistic

medium. I mean, there are sculptures that look like a lump of clay but not every lump of clay is a sculpture. There is a deliberateness in how I create volumes in the figure, that's why I call it chronometric sculpture,” Moghaddam explains.

Glitch Goddess was originally born out of her #Arthack project on Instagram in 2016, which went viral in the following years. Her artworks have been exhibited in galleries, museums, and international art festivals in both physical and virtual spaces.

“I was sort of playing with the female form and commenting on inequality. But I think that's something that somehow a lot of women felt connected to. I think it was also like the peak of the ‘Me-too’ era,” says Moghaddam, “we are our bodies and how we present those bodies carries over into the digital and the metaverse. Mostly to me, the glitch Goddess is the statement of the contemporary female experience.”

The artist regards herself as following the avant-garde tradition in art practice and says she is driven by the idea of discovering and creating artistic visuals that have never been seen before.

As one of the top female digital artists in the world, Moghaddam feels that digital arts haven't received the same respect in the legacy art world, but things are changing with the development of metaverse.

“Technology has already made a huge difference to art even before the metaverse. Instagram has already created the largest ever audience for the fine arts in the entire history of civilization. What it has done is democratize the fine arts, not necessarily by breaking up boundaries in terms of access to elite spaces but just by eliminating the whole physical aspect so more people can see art from all over the world,” she says.

However, the downside of it, she points out, is that it also creates a flatness in the culture where the depth and the profound aspects could disappear in a junk food culture. “I think this has increased the onus on artists like me to create the works with depth and substance and meaning,” asserts Moghaddam. ✍

For more information on the festival, please go to [www.winterartsfest.com](http://www.winterartsfest.com)

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# A rough road towards equality, democracy and freedom in Africa

by RAMAN KANG

**Gregory Maqoma's *Via Kanana* opens with one word projected onto a white screen: corrupt.**

The Soweto-born choreographer brings together the traditional township dance of pantsula with contemporary counterparts to create a performance that emulates both struggle and hope. Under South Africa's apartheid regime, black rural populations were displaced to the townships that surround big cities. In these ghettos, encompassed by unemployment and crime, pantsula was born as a dance of protest.

There was this great belief in the promises that democracy and freedom would deliver to all of the residents of South Africa after apartheid ended, and yet, a number of years later, it seems to fall short of the promises that were made, says Jim Smith, artistic and executive director at Dancehouse.

*Via Kanana* poses questions about equality, democracy and freedom and whether everyone has the right to have a fair chance at a meaningful life. Presented by DanceHouse and Digidance as part of Black History Month, the performance will be streaming from Feb. 16 to March 6, 2022.

## The Promise Land

What was originally just a dance is now a lifestyle including fashion, music and language. Via Katlehong Dance, founded in 1992, combines pantsula, tap dance, step and gumboot – a miners' dance based on hand strokes on the thighs and calves – into a distinctly South African choreographic language that celebrates the urban and calls for positive change.

"The dance gives a sense of what it's like to live in the township of Via Katlehong in that



▲ Pantsula-style dancing gives a sense of what it's like to live in the township of Via Katlehong.

pantsula style, which is very much about gestures from everyday being put into a very rhythmic gumboot-patterned fashion," says Smith.

Speaking to aspirations, feelings and senses of expectation that are potentially unfulfilled,



▲ Jim Smith, artistic and executive director at Dancehouse.

the performance focuses on corruption that emerged in the process of governance and democracy in South Africa.

"Even with a new democracy with greater inclusion, it still seems to be coming up short," says Smith.

That's where 'Kanana' comes in, a Sotho word for "a land that has been promised, but not delivered."

"*Via Kanana* comes from this community. Maqoma had to walk the daily life of what it was like for people trying to survive and have a daily existence inside of the Katlehong township," says Smith. "He understands the contradictions in play. That's why there is this level of commitment and dedication to the stories of people from that township."

Maqoma has constructed a piece that exposes and brings to life the dissatisfaction of people in the current situation but still brings a level of hope-

fulness to the performance, Smith explains.

## Culture meets contemporary

Although pantsula is rooted in heritage and cultural work, *Via Kanana* also brings in the notion of contemporary dance, which required an educational component on both ends, explains Smith.

"The cast is made up of true pantsula practitioners along with a contemporary dance artist. The pantsula dancers had to learn and expand their practice to learn contemporary elements, and [the other artist] had to extend and grow in different ways," says Smith.

Ultimately, the performance brings a range of work not seen enough, states Smith, adding that it was important to them to put it in a pan-Canadian context.

When the pandemic hit and people were no longer able to go to the theatre, Smith de-

vised Digidance, a digital way to watch performances while staying true to the work of the original artist. He partnered with the Harbourfront Centre in Toronto, the National Arts Centre in Ottawa and Danse Danse in Montreal to bring international performances to local communities including work such as *Via Kanana*.

"The project became bigger than any of our organizations," says Smith.

He explains that they see it as a way of raising national awareness of primarily, but not only, contemporary dance as a whole expression of the human condition that some people wouldn't have access to otherwise.

"We recognize that there will be a legacy in this project. It will carry on even when Covid subsides," says Smith. ✉

Learn more about *Via Kanana* here: [www.dancehouse.ca](http://www.dancehouse.ca)

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## Recipe

# Mini Tourtières

by JEN DELA LUNA

Though typically served during the holiday season, the French-Canadian tourtière is a brilliant dish to have in cooler months in general. A warm, hearty meat pie is a delectable comfort food – perfect now that our weather has turned chillier. Traditionally, the contents of the pie vary depending upon the region you're from; most commonly, finely ground pork is used; however veal, chicken, and other game (and sometimes even fish) have been used as well.

I decided to change up the traditional “deep dish” style pie and transform it into a canapé for a party (perhaps this Thanksgiving or later in the holidays)! This spin allows you to still have the decadence of tradition – just in smaller bites (so you have room for the rest of your dishes). Enjoy!

## Ingredients

- 700 g ground pork
- 2 onions, finely chopped
- 3 cloves garlic, minced
- 1 stalk celery, minced
- 325 mL chicken stock
- 2 sprigs thyme, chopped
- salt and pepper
- 1 (generous) pinch each allspice, cinnamon and cloves
- 3 potatoes, peeled, boiled and diced
- 1 bunch parsley, chopped
- puff pastry (store bought, come in blocks)
- maple syrup or cranberry preserves

## Method

1. Preheat a medium pan and cook through the ground pork until it is no longer pink.
2. Drain excess fat from the pork mixture and set aside.
3. In the same pan, cook the onion, celery and garlic. Deglaze the pan with the stock, and add the thyme and spices.
4. Return the browned meat into the pan and continue cooking until the mixture is no longer wet.
5. Mix in the diced potato and parsley, season with salt and pepper to taste, then set aside this mixture until room temperature or cool completely.
6. On a cool, floured surface, roll out the thawed pastry to 1/8-inch thick, being sure to work quickly.
7. Cut the pastry into 2-inch circles (or squares).
8. “Dock” the center of the pastry with a fork to prevent rise, then place a heaping spoonful of tourtière filling in the middle. Make sure to keep a clear border of pastry around the filling.
9. Lightly brush with an egg wash, then bake the pastries in an oven preheated to 375°F for approximately 35–40 minutes or until golden and the filling is cooked through.
10. Serve warm with a brush of maple syrup or a dollop of cranberry preserves overtop!



Photo courtesy of Jen de la Luna

## ► “Feminism” from page 2

against sexual harassment and violence exploded later that year as well, mobilizing women across all age groups and socio-economic backgrounds.

Feminism is also increasingly being adopted by Western governments wanting to take a more activist approach to gender equality. Sweden adopted a feminist foreign policy in 2014, followed by France, Luxembourg and Mexico. Prime Minister Justin Trudeau’s Liberals have also frequently referenced feminism in policy pronouncements. Setting aside whether any of these governments has truly moved the dial in reducing inequality, the increasing use of this terminology in policy and communications has surely added to the “mainstreaming” of feminism.

Of course, gender inequities continue and the need for the women’s movement has not ended. Many of the challenges

we have faced during the COVID-19 pandemic have roots in long-standing family and work realities that are gendered and racialized. Issues looming large are women’s labour-force participation and the need for accessible and affordable child care. A male-female pay gap still exists, and women continue to make up only 30% of parliamentarians after the 2021 federal election.

Feminism has come a long way. What was once a word suggesting militancy and extremism has found its place within our mainstream values system. And with so many young women happy to identify themselves as feminists, there will be no turning back. ✍

Senator DONNA DASKO represents Ontario in the Senate.

*A version of this article appeared in the January 17, 2022 edition of the Globe and Mail.*

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CATWALK. EXHIBITION. AWARDS | MARKETPLACE. MUSIC & DANCE | AFAM

**SATURDAY- FEB. 19TH**  
7:00 PM- 8:30 PM  
DOOR OPENS AT 7:00 PM  
NEWMONT STAGE THEATRE  
162 W 1st Ave #203,  
VANCOUVER, BC V5Y 0H6



Photo courtesy of Dynamo Theatre

## The Nonexistent: a story of courage and complex global migration

by ISHA OHRI

*The Nonexistent*, directed by Yves Simard, is focused on telling a story many people may know all too well: displacement. The story of a young girl forced to forge a new path as she leaves her country reveals the complexity of migration and exile through acrobatics, dance, movement and stunning scenery. The English version of the play will be performed at Kay Meek Theatre on Feb. 12, 2022.

As a way to reach as many audiences as possible, the hybrid tour includes a series of virtual workshops, live workshops, live-streamed performances and a live in-person performance.

### Directing *The Nonexistent*

The journey of this play began in 2013 when Simard read an article in *Le Monde Diplomatique* (a French monthly newspaper) on borders and migration. Around this time, the first stories of migrants being lost at sea were becoming publicized and he was deeply troubled. He decided to use the power of performance to showcase the political and emotional upheaval these migrants have experienced. He began writing the stage script with playwright Pascal Brullemans, but soon discovered they were very privileged as they never experienced such turmoil. To better educate himself, Simard attended theatre mediation workshops with new immigrants recounting their struggles, and integrating them into the soundtrack of the show.

"Their voices become a chorus that guides the main character throughout his journey," he says.

Brullemans and Simard blurred all references to geography to make it resonate with as many audiences as possible.

"The story can take place in Syria as well as in Argentina or on the Canadian border. We decided to make the odyssey bigger than ourselves," says Simard.

Simard recalls both highlights and struggles with this piece:

"The first highlight is having cellist Claude Lamothe on stage. I had approached Claude to compose the music for the show with the idea of integrating him into the team on stage – without telling him!" he says.

Simard says some of the challenges were integrating young people into the performance, telling the story without appropriating and asking performers for constant intensity in their movements while avoiding injury.

As a touring company, DynamO Théâtre also struggled greatly with the pandemic. The artists performed through web-

cast workshops and collaborated with others whenever possible. Given the free time the pandemic provided, 11 actors, two technicians, an author and a musician researched for a new project.

"I am a rigorous person and I like to transmit this rigorosity when I work. The artists and technicians lost a lot during the pandemic. Now when I am in rehearsal with a team, I realize the importance of human relations, for taking the time to be together, that everything we do can suddenly stop," says Simard.

### From performer to director

The director got his feet wet in the arts at the young age of three; his mother reminds him that he would often tell her that he wanted to be a clown. Though he cannot corroborate this story, he says that he has always loved the arts.

"I liked to draw, invent, play. I had this curiosity," says Simard.

Enchanted with opera and plays in primary school, he eventually joined a drama school.

As an actor, Simard says he was always fulfilling the directors' visions and found an appreciation for their methodology and vision. He soon started to inject his own ideas into his work and grew confident as these ideas complimented the directors' visions.

"I developed the desire to structure the stage space, create images and tell stories in my own way through the poetics of bodies in space," he says.



Photo courtesy of Dynamo Theatre

▲ DynamO Théâtre artistic directors Yves Simard and Andréanne Joubert.

Simard understands that a director cannot be successful without their creative team and their bonding.

"There has to be a community of spirit, a strong endorsement between the director, the actors, the designers and the technical teams. Over the years, working with different companies in different art forms has made me curious about all the aspects that make up a work of art," he says.

For more information and tickets visit [www.kaymeek.com](http://www.kaymeek.com)

February 8–22, 2022

## Cultural Calendar

by SIMON YEE  
CONTRIBUTING EDITOR

Welcome to February – one month down in the new year, 11 more to go! Some of the celebratory events happening this month include Family Day, Valentine's Day and Black History Month. Check out some of the events and activities below, but otherwise stay at home if you are feeling unwell and keep warm during these winter months!

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**African Descent Heritage Month 2022**  
Feb. 2–28  
[www.adsbc.org/african-descent-heritage-month](http://www.adsbc.org/african-descent-heritage-month)

The African Descent Society of B.C. has a full schedule of events planned for this month. Past events have included school presentations, walking tours, live performances and heritage discussions. There will be live music at the Vancouver Art Gallery, panel discussions at UBC and workshops, panel lectures and fashion shows at libraries, neighbourhood houses and other locations around the city. For more information, check out the society's website.

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**Ma Miaeem va Miravim (We Come and Go)**  
Feb. 3–March 21  
[www.northvanarts.ca](http://www.northvanarts.ca)

The North Van Arts group is sponsoring visual artist Mehran Modarres-Sadeghi's *Ma Miaeem va Miravim (We Come and Go)*, an artist book and a series of drawings which translates the artist's first-grade English book, *We Come and Go*, from the *Dick and Jane* series into Persian-English, in which Persian words are written using the Roman alphabet. The phrase 'Ma Miaeem va Miravim' in the title is a translation of 'We Come and Go' in Persian-English. The coloured illustrations from the children's book are also reproduced in black

and white with some thematic changes and translations. This work poses questions about the preservation of the Persian language amongst generations of Iranian immigrants living in North America and about the importance of preserving one's mother tongue amongst future generations of immigrants while also drawing attention to the role of English as a dominant language of globalization and its impacts on other cultures.

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**Dan Starling: Unsettled Histories**  
Feb. 4–April 17  
[www.burnabyartgallery.ca](http://www.burnabyartgallery.ca)

The Burnaby Art Gallery will present an exhibition by Vancouver-based artist Dan Starling, which takes as its starting point Rembrandt's renowned work *Christ Crucified Between Two Thieves: The Three Crosses* (1653). *Unsettled Histories* uses printmaking to realign the timelessness of Rembrandt's original with the timeliness of contemporary socio-political struggle in the settler-colonial context of Israel and the occupied Palestinian territories. Western art history is typically presented as timeless and unchanging. By moving Rembrandt's work through a process of erasure and superimposition, Starling aims to highlight the instability of occupation. For more information, check out the Burnaby Art Gallery's website.

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**Sea Sick**  
Feb. 9–19  
[www.thecultch.com](http://www.thecultch.com)

*Sea Sick* is a critically acclaimed production about climate change, and the state of the global ocean, which has toured Canada and the world. Experience this powerful story in which Canadian journalist and author Alanna Mitchell uses science and delicate wit to tell us about her journey to the bottom of the ocean, the demons



▲ *Into the Light: a unique approach to the Lunar New Year.*

she discovered there and her hope for the future. Check out The Cultch's website for tickets and more information.

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**An Evening with Dr. Cornel West: Being a Hope amid Crises**  
Feb. 16, 5 p.m.  
[www.facebook.com/events/268016608732749](https://www.facebook.com/events/268016608732749)

**Inherit**  
Feb. 12–April 24  
[www.evergreenculturalcentre.ca](http://www.evergreenculturalcentre.ca)

The word "inherit" often conjures an object of great value passed down through generations. But what does it mean to inherit the intangible? How do our bodies carry intergenerational memory and story? What do we choose to remember or forget? Through video, installation and photography – a pervasive medium with an innate connection to time – the artists in *Inherit* revisit, revise and reenact familial histories and archives to grapple with loss, longing and identity. For more information, check out the Evergreen Cultural Centre's website.

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**Cavalleria Rusticana in Concert**  
Feb. 12–13  
[www.vancouveropera.ca](http://www.vancouveropera.ca)

This beloved masterpiece, *Cavalleria Rusticana in Concert*, delivers intense passion, memorable music and incredible arias. This one-act opera, performed live and in concert, welcomes back Music Director Emeritus Jonathan Darlington to conduct the Vancouver Opera Orchestra and Chorus. Sung in Italian with English Surtitles. Please visit the Vancouver Opera website for tickets and more information.

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**Into the Light**  
Feb. 18–20  
[www.gatewaytheatre.com](http://www.gatewaytheatre.com)

*Into the Light* is an all ages, immersive, walk-through experience; bringing a unique approach to Lunar New Year, a holiday celebrated by many in the community. Several of the rituals and customs practiced today during Lunar New Year, such as wearing the colour red, are said to have originated from the ancient tale of Nian (年). According to legend, on the eve of Lunar New Year, the sea-monster Nian came

out of hiding, terrorizing villages for food and the villagers worked together to ward off the dark monster with lanterns, loud noises and bright light. Created by Hong-Kong-born, Vancouver-based multidisciplinary artist, Stephanie Wong, and award-winning Richmond-based artist, Marina Szijarto, the Gateway Theatre invites you to be immersed inside the tale of Nian and embark on a journey through the darkness and fear, into celebration and light.

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**KDocsFF 2022**  
Feb. 18–27  
[www.kdocsff.com](http://www.kdocsff.com)

The Kwantlen Polytechnic University Documentary Film Festival returns in an online format in 2022. The theme is "Seeking Truth. Waging Change." and it will be held online, Feb. 18-27. The film festival will showcase over 20 award-winning documentary films, filmmakers, film subjects, special presentations, keynote speakers, panel discussions/q&as and more! For a complete list of films, showtimes and more information, check out the film festival's website.

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**Vancouver Fan Expo 2022**  
Feb. 19–21  
[www.fanexpohq.com/fanexpovancouver](http://www.fanexpohq.com/fanexpovancouver)

Everyone is a fan of something, and Fan Expo Vancouver, happening on Family Day weekend, is a place to celebrate all things pop culture. Get an autograph or a photo with your favourite Guest then get the inside scoop about your favourite movies and TV shows at the celebrity panels! Watch professional comic artists battle it out in popular Sketch Duels, learn from "How To" workshops and take photos with your favourite costumed characters! It's also a great place to buy a unique gift (or treat yourself!) with a huge show floor for shopping madness.

JUST FOR LAUGHS

TREVOR NOAH

BACK TO ABNORMAL

WORLD TOUR

SATURDAY  
FEB. 26, 2022 • 7:30 PM

ROGERS ARENA

TICKETMASTER.CA