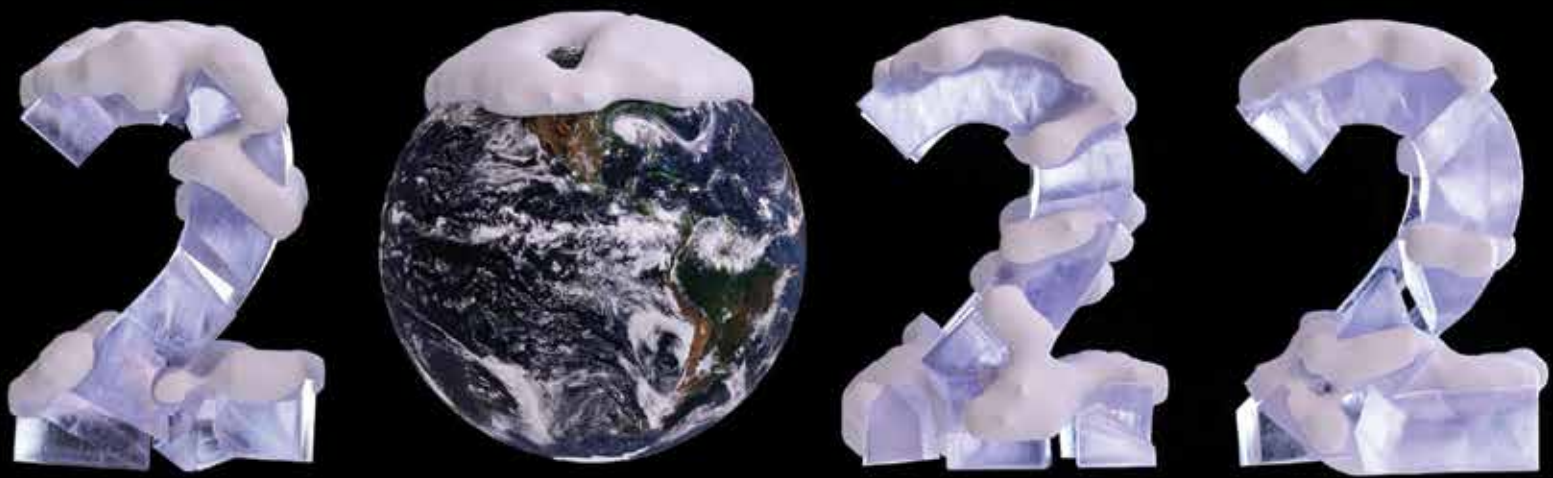


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A year of turmoil, ecological anguish and a return of the artworld

by SIMON YEE

Another year has come and gone, and, as we always do, The Source Newspaper reached out to the myriad individuals living, visiting and working in Metro Vancouver to learn about their plans, ambitions, hopes and dreams.

Throughout the year, the reporters of The Source Newspaper asked members of the community what they have been working on or talking about. Many of those we interviewed were pleased that they were able to perform shows, unveil exhibits

and meet people face-to-face and in-person as the community learned to live with and adapt to the coronavirus pandemic, hosting events that were, since 2020, either cancelled or performed online.

Let's take a moment to revisit some of the stories we covered over the year.

Mind and body

The beginning of 2022 saw the country undergoing the omicron variant of COVID-19. The stressors of two years of COVID took a toll on people's minds and bodily well-being. In the first cover story of the year, reporter Geoff

Russ spoke with researchers Gulnaz Anjum and Paula Allen on the topic of mental health issues. Anjum and Allen told Russ that great strides have been made to inform people of mental health issues in recent years. One of the silver linings of the pandemic has been for schools and hospitals to increase their budgets for mental health support, which they hope will help eliminate the stigmas surrounding these issues.

"Lack of knowledge breeds fear and suppression," Allen said. "With more information we have less fear, and understand the importance of broader awareness."

In February, George Sun examined the impacts of bio-wearable technologies, such as smartwatches, on children with SFU researchers Alexandra Kitson and Alissa Antle. While these devices worn on-body, can offer significant benefits to children, such as monitoring heart rate and body temperature, they caution that the constant feedback could be deleterious to the child's self-esteem and sense of autonomy, especially if the child is not optimizing their food intake levels or meeting their exercise targets. This could lead to children developing 'stressed-out'

identities and inhibiting their coping skills.

Ukraine crisis

The Russian invasion of Ukraine in February caused increased world tension, food shortages and precipitated a devastating humanitarian crisis. In May, reporter Curtis Seufert spoke with pianist Ian Parker who performed a relief benefit concert at the Kay Meek Centre. For Parker, music has a way of stirring the human spirit, fostering a sense of hope to those afflicted by war and inspiring pride and triumph to those sympathetic to

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Youth take charge when addressing racial inequity
Page 2



More accessibility for newcomers across the city
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Art to uncover most intimate inner selves
Page 5



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The leaders and policymakers of tomorrow

At the LEVEL Youth Policy Program, youth learn to shape policy on issues that matter to them

What does it look like to level the playing field when addressing racial inequity? For the LEVEL Youth Policy Program, it means investing in the leadership and capacity of Indigenous and racialized migrant and refugee youth to give them the tools to effect systemic change.

LEVEL Youth Policy Program is a six-month program that connects Indigenous and racialized migrant and refugee youth with training, mentorship, and resources to help them shape and advocate for public policy.

Youth rethink policy solutions to critical issues

Over the course of LEVEL Youth Policy Program, participants are supported in developing a policy ask on an issue they feel passionate about. They then eventually present the ask to an audience of elected officials and community organizers at the end of the cohort.

Savannah Wells, a past LEVEL Youth Policy Program participant, noticed how public policy impacted the lives of young people she encountered through her job as a youth worker, and saw the LEVEL Youth Policy Program as an opportunity to gain skills that she could bring back to her work and community.

“I wrote my policy on Canada’s true colonial history,” says Wells, whose project is titled *tapwewin The Truth: Sharing the True History of Indigenous Peoples in Canada with a Focus on Resiliency and Reconciliation* and is centred around bringing the history of Indigenous communities, as well as information about the long-term effects of colonisation, into the academic curriculum.

“I didn’t learn anything about residential schools until I was 19 and had an Indigenous professor for the first time,” she says. “As an Indigenous person myself, it brought up so many questions... like, why was this never spoken about in grade school?”

She continues to work towards this goal in Calgary, where she now lives, by building connections in local schools and communities. She has also returned to LEVEL Youth Policy Program as a facilitator and emcee, supporting this year’s cohort in their journey. “I have a voice and I can use it, and people



▲ Many racialized people steer clear of policy without understanding how much it can affect their lives.

will listen,” says Wells, reflecting on her biggest takeaways from LEVEL Youth Policy Program. “Young people can make a difference,” she says.

Including marginalised people in policy

Nikki Sanchez, a community organiser, social justice activist, media-maker, and director and founder of Decolonize Together, led a session on decolonizing policy for this year’s cohort. Sanchez taught participants how to decolonize policy.

“Settler colonialism has endeavoured to make the language and machinery of policy inaccessible to those who it doesn’t directly serve,” she says. She also notes that because the language of policy has been made difficult to understand, this has led marginalised communities to believe they don’t have the tools to engage with policy. Sanchez describes this as a “strategy of exclusion” that keeps marginalised people out of position of power in policy. And it has worked – many racialized people, for example,

steer clear of policy without understanding how much it can affect their lives.

For Sanchez, part of decolonizing policy is breaking down the colonial values that have guided policy making thus far – like patriarchy, competition, and individualism – so that future policymakers can endeavour to approach policy in more just and equitable ways.

“One of the biggest impacts of colonisation has been the degradation of Indigenous and Black and people of colour’s ability to do intergenerational knowledge transmission, mentorship, and stewardship,” says Sanchez. “Leadership training, capacity building – these are powerful acts of decolonization.”

Support youth initiatives like LEVEL Youth Policy Program

LEVEL is an initiative of Vancouver Foundation. You may support the LEVEL Youth Policy Program and more youth-focused programs by donating to our Youth Focus Area.

Source: Tanvi Bhatia for The Vancouver Foundation

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Newcomer accessibility program

by STAFF WRITER

Last October, MOSAIC launched the Accessibility for Newcomers Program, an innovative new program that will enhance accessibility for immigrants, refugees and newcomers in the Lower Mainland.

Funded by the City of Vancouver in accordance with their new Accessibility Strategy, the innovative program will connect newcomers with disabilities to employment and disability support services while working to create a local network of accessibility and settlement service providers. The program offers one-on-one sessions and outreach support as well as language assistance and cultural interpretation which are necessary to participate in settlement and employment programs usually designed for local-born English speakers. “It’s so important to have a program like this that is specifically designed for newcomers with disabilities so that services can be provided in a culturally appropriate manner,” says Sam Nikmanesh, MOSAIC’s Newcomers with Disabilities referral specialist. Nikmanesh, who is visually impaired, works with clients with disabilities to co-create ‘service connection plans’ to ensure necessary language and cultural support when accessing employment programs, informa-

Adopted in July 2022, the Accessibility Strategy reflects the city’s commitment to support the full participation of persons with disabilities. The strategy establishes and maintains inclusive services, programs, and infrastructure, and aims to remove and prevent identified barriers. Developed in tandem with the Equity Framework and the Healthy City Strategy, the Accessibility Strategy means to also align with the Vancouver Plan and the City of Reconciliation framework. For the purposes of their strategy, the term ‘persons with disabilities’ is used to reference the complexity and diversity of these lived experiences. The city defines persons with disabilities as “those who experience physical, mental health, cognitive, communication, intellectual, sensory, or age-related impairments, whether they are seniors, others with age-related impairments, or people with lived experience of mental health concerns or substance use issues.” All in all, the strategy strengthens the recognition of the rights, dignity and independence of people with disabilities residing in local communities. It fortifies the city’s ability to stimulate a culture of equity and inclusion that values and includes all residents, visitors and employees. It also takes into consideration the multiple identities that intersect to make us who we are and how experiences differ depending on factors such as disability, age, na-



▲ MOSAIC offers one-on-one support and outreach to other programs.

tional workshops, legal clinics and other disability services. Advocacy is another crucial aspect of the program. The program focuses on promoting a unified network of Vancouver’s accessibility and settlement service providers. It also aims to bring the intersection of disability and (re)settlement experiences to have an impact on all policy and partnership discussions – especially when implementing Vancouver’s new Accessibility Strategy. Services are available at MOSAIC as one-on-one support and outreach to other programs. **About Vancouver’s Accessibility Strategy** “Accessibility means being able to reach, understand, contribute to and use the places, information, and services in our city” – City of Vancouver. tionality, ethnicity, sexuality and gender identity. Vancouver’s Accessibility Strategy also includes the addition of curb cuts on sidewalks, audible signals on crosswalks, an amelioration of parking options and an expansion to employment opportunities. “We are working with local accessibility partners to strengthen and collaborate on advocacy efforts in order to provide the best possible support for newcomers with disabilities,” says Hugo Velazquez, senior manager of Community Engagement, Refugees and Migrant Workers Programs at MOSAIC. For more information visit: www.mosaicbc.org/news/newcomer-accessibility-program-launches www.vancouver.ca/people-programs/accessible-city.aspx

Artificial Intelligence, Medicine, Bias, and Ethics

Artificial intelligence (AI) is increasingly touching every facet of our society, including transportation, the stock market, dating, and health care (where I focus my work).

As AI makes its way into medical devices, hospital readmission algorithms, iPhone apps that scan moles to determine if you should see a dermatologist, etc., the public is being increasingly exposed to everything that can go wrong. Among the most worrisome aspects of AI implementation are its potential for bias.

of health needs. Why? Because in the training data, on average, Black patients generated lower costs than White patients at the same health level because less money was spent on Black patients. By prioritizing patients at higher cost, it was not prioritizing patients at higher health needs, and this gap had a racially discordant effect. This cost differential itself may reflect pre-existing patterns of care seeking and providing, which may themselves raise normative issues.

Developers should look for AI bias and take all feasible steps

“ Even if using the AI to assist produces disparate results between groups, does it produce less biased results than the physician acting without it?

Let’s focus on racial bias, because it is one of the most prominently discussed, but bias can affect many other groupings in a population. The easiest bias problems to understand involve training data. Imagine that an App for use on a phone uses a photo of your skin to help you determine if you have a skin condition that merits follow-up by a dermatologist. But if the training data lacks enough representation by individuals of darker skin tones, the app may perform poorly for those populations. Testing for this kind of racial bias is relatively straightforward. Correcting for it is more difficult and involves a combination of participatory design (that engages with underrepresented communities to encourage their participation) and requiring/incentivizing the maker of AI to make their training datasets representative of the communities on whom these models will be deployed.

Even with a data set that is completely representative of the population on which it will be used, though, bias can creep in. A good example is so-called

to make it less biased. But what should they do if some bias persists or we hit harder trade-offs between bias-reduction and other values (an interesting example is a “fix” that would reduce race-discordant results a little but would also make the algorithm significantly less accurate overall)? I think it is important for us to always ask the question “As Against What?” As philosophers sometimes put it, the Perfect should not be the enemy of the Good, and in measuring these technologies we should focus on how AI-enabled health care stacks up to non-AI enabled health care. In the case of bias, we must recognize that physicians and nurses, like human beings, are also often consciously or unconsciously biased including,



▲ Even with a data set that is completely representative of the population on which it will be used, bias can creep in.

sadly, showing significant racial biases in the way they treat patients. In evaluating a proposal to introduce a new AI feature into health care, we need apples-to-apples comparison. Even if using the AI to assist produces disparate results between groups, does it produce less biased results than the physician acting without it? Those comparisons are often hard to execute and fraught, but only if we ask the right question do we have a hope of making progress.✍

GLENN COHEN (B.A. (University of Toronto), J.D. (Harvard)) is one of the world’s leading experts on the intersection of bioethics and the law, as well as health law.

Source: The Pierre Elliott Trudeau Foundation
www.trudeaufoundation.ca/member/glenn-cohen

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▲ Glenn Cohen is one of the world’s leading experts on the intersection of bioethics and the law.

“label bias”. A well-known study published in a 2019 paper demonstrated this bias through a widely-used algorithm that sought to improve the care of patients with complex health needs by providing increased follow-up care and other resources. The authors showed that the decision to have the algorithm (which actually excludes race as a variable) use health care costs as a proxy for health care needs, a decision that was not prima facie unreasonable, led to an algorithm that prioritized White patients over Black patients at the same level



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Leaning into the nighttime

by SELIN OĞUZ

Dreams connect us to the past and to the future, says Emily Dundas Oke. Oke, curator for the Burnaby Art Gallery, says dreaming can be a collective and powerful pursuit, giving us insights into the collective psyches of our communities and connecting us with our ancestors. *Dream Marrow*, the exhibit currently at the Burnaby Art Gallery, runs until Jan. 22, 2023.

“For too long, we saw dreams as the most private things we can do,” says Oke. “So much so that they are not even revealed to our very selves sometimes.”

With a focus on dreams and storytelling, *Dream Marrow* encourages visitors to give more agency to their dreams – and potentially use them as models for how we can think differently about the future.

Dream Marrow displays the works of artists Audie Murray and Hana Amini.

A new framework of time

Oke says it is a Western notion that dreaming is an individual, isolated and secretive act – a concept that was particularly popularized by Sigmund Freud.

The exhibition, however, challenges visitors to think of dreams that can ensue collectively. Can we dream for another, as another, with another? Can we share our dreams with others, and consider this act of sacred storytelling as an endeavor to connect and liberate?

“I wanted to pull on my experience throughout the pandemic,



▲ *Scheherazade's Dream.*

and those of many others around me, which was of isolation and anxiety-inducing dreams,” says Oke, when speaking about the process in which she curated *Dream Marrow*. “As I myself was lonely, I wanted to offer viewers the notions of community and collectivity in dreaming through the work of Hana and Audie.”

Giving agency to dreams

Beyond presenting a way to connect, share and understand one another, *Dream Marrow* also focuses on the ability of

dreams to give us the power to seek sovereignty in the face of various forms of oppression. This is explored in the works of both Michif artist Murray, who explores dreaming as a route to connect with her ancestors; and Sri Lankan-raised Amini, who draws on mythologies and traditions of literature such as *Arabian Nights* (also known as *One Thousand and One Nights*) through the lens of women resisting violence.

“When we dream, a new framework of time opens up,”

says Oke. “This is a theme that Audie Murray carries in her work. For Indigenous communities, who have faced so much dispossession already – dispossession of land, dispossession of even their own image – dreams are something that can be kept for themselves.

“When we dream, that’s time for ourselves, and, in Audie’s work, it’s time to connect with ancestors. For her, dreaming and other liminal spaces and times can connect us with ancestors past or future.”

On the other hand, Amini’s work explores a new framework of time, as well as female empowerment and resistance, through the life of Scheherazade in *Arabian Nights* – a story in which the character uses the power of storytelling to open up many different worlds and end the cycle of a cruel sultan killing a young woman each and every day.

“In her work, Hana proposes that the only place Scheherazade could get these stories, that not only saved her own life but the lives of all the women, who otherwise would have been murdered, were from her dreams,” says Oke.

Through her amazingly intricate etchings, Amini allows us to see Scheherazade as a famed, feminist storyteller with dreams as a source of her incredible power.

Visitors to *Dream Marrow* are encouraged to explore artworks downstairs, as well as to engage in an interactive space upstairs where they can share their dreams.

“This exhibition is an invitation for visitors to give their dreams some agency and to think of them as models to how we can think differently about the future,” says Oke. “It’s also an invitation to think about what it means to revisit a story, to share it multiple times, to shift a context and to give it more power.”

For more information visit: www.burnaby.ca/recreation-and-arts/arts-and-culture-facilities/burnaby-art-gallery/exhibitions/dream-marrow

► “2022” from page 1
the Ukrainian plight. Proceeds of the concert went to the Canadian Red Cross Ukraine Humanitarian Crisis Appeal providing healthcare and emergency relief aid to the displaced.

“We’re doing this because we want to make music that can maybe do something much more powerful than what finances can do,” Parker said. “I find it to be our way of prescribing some sense of relief, either for those who are from the Ukraine who are here, or who have Ukrainian heritage who are here.”

In light of refugees fleeing their beleaguered homeland to safer places in Western countries, including Canada, reporter Xi Chen covered an exhibit at the

ACT art gallery which covered the history of Ukrainian immigration to Canada, exploring the subject through various artistic mediums like sculpture, books and images. Since the late 19th century, the Ukrainian peoples have fled war and famine and many of them have settled in Western Canada. Despite facing discrimination and prejudice, the members of the community strove to make a hard-working and prosperous life for themselves. The curators hope their exhibit inspires their patrons to reach out to new Ukrainian arrivals and help them feel welcome in their new home.

Trees, animals and climate change

Climate change continues to be one of the most pressing problems affecting our world today. In March, reporter Isha Ohri examined how trees play a crucial role in maintaining ecological stability. In Canada, Indigenous peoples have been stewards of the forests since time immemorial. They employed a technique called ‘culturally modified trees’ enabling them to extract materials from trees without cutting them down, allowing trees to heal naturally over time. Ohri suggests that Indigenous cultural techniques can play an important role in informing modern forest management.

In November, reporter Raman Kang spoke with director Adam



▲ *Mere Phantoms: Shadows Without Borders.*

Paolozza about the Cultch’s latest play, *The Cave*, which explored the effects of climate change through the point of view of animals whose home is being engulfed in flames. Through overwhelming adversity, the animals in the play try to find hope and joy amidst the tragedy of the fire. By making the characters affected by climate change animals instead of humans, Paolozza hoped that the play inspires dialogue and conversation and engages people emotionally about a topic that people have a lot of different emotions about.

In-person exhibits and performances

Many COVID-19 restrictions were lifted this year because of increased vaccinations and lower transmission rates, leading to a ‘return-to-normal’ feel in social and public events. As a result, this year saw many ex-

hibits and performances return to a primarily in-person format.

In June, reporter Rafael Zen talked about the Surrey Art Gallery’s exhibit *Mere Phantoms: Shadows Without Borders*, an interactive show by Montreal artist duo Maya Ersan and Jaimie Robson exploring the refugee crisis using shadow art as the medium. Patrons can pick up flashlights and shine light on the installation; other patrons can see the shadows cast by the light and experience the various stories of displacement. The stories come from various refugees from Greece and Turkey who fled their homes in Syria, Afghanistan and other places. The artists hoped exhibit patrons can empathize with the complex issues and struggles of the displaced.

Reporter Elaha Amani covered a production of Kathak, a traditional Indian dance, by the

Edmonton’s Usha Gupta Dance Entourage at the Firehall Arts Centre in September. Kathak uses intricate footwork and sharp pirouettes to tell a story and the intensity of the bodily movement and facial expression technique made the dance very popular in India. During the medieval period, the dances were performed for kings and moguls to entertain and spread culture throughout the Indian realms. Today, the dances are open to all and Gupta uses the dance to tell timeless stories of the search for inner spirituality, romance and embrace of nature.

We will return in the new year continuing to report on the people living and working in our city, creating art, promoting understanding and enriching our community. On behalf of everyone at The Source Newspaper, we wish everyone a safe and happy holiday season and a happy new year!



▲ *Resilience and The Moon* by Sonya Iwaszuk.

Photo courtesy of Sonya Iwaszuk

Photo by Leila Shiffen and Harun Yasin Tuna

Photo courtesy of Carousel Youth Theatre



Huffing and Puffing: The 3 Little Pigs revisited and somewhat twisted

by ALEXANDRA
BRADFORD-PATTERSON

Vaxxing and masking has brought out the age-old struggle of individualism vs solidarity, and Stiles & Drewe’s *The 3 Little Pigs* is the best platform for opening children’s imaginations. Described as a cute, fun, and whimsical musical by director Chris Lam, Carousel Youth Theatre’s version delights young and old with this unexpected take on the traditional folk tale.



▲ Chris Lam, director at the Carousel Youth Theatre.

“I’ve seen other reproductions of this show and I definitely wanted to go in a completely different direction – less poppy and bubblegum,” says Lam.

The musical stars Angela Chu, Frankie Cottrell, Steffanie Davis, Kamyar Pazandeh and Tanner Zerr and is at the Waterfront Theatre on Granville from Nov. 30 to Dec. 30.

An old tale still relevant for our times

The Stiles & Drew musical *3 Little Pigs* is based on, but not-to-be confused with, the original more austere 1890s folktale by Joseph Jacobs.

In this recrafting of the much-loved, possibly somewhat gruesome classic, Lam notes that *3 little pigs* is centered around the broader theme of family and being there for each other, or in the wise words of the old African adage: If you want to go fast, go alone. If you want to go far, go together.

It relates the journeys of how three pigs, who choose to strike out alone on a different path, come back together to foil the wolf.

Lam describes these as very powerful moments. The key point for the audience is they see that by working together, the three little pigs are able to be victorious.

“With theater, it’s always been a good opportunity for conversation and starting a dialogue, a way to interpret or use metaphors for our larger issues and hold a mirror in front of us so that we can examine, investigate and ask questions about

showing a different perspective – challenge the audience’s expectations of this familiar fairy tale.”

Lam on the value of theatre

Lam’s subversion of traditional expectations for the three little

But why should children be engaged in theater?

Lam points out theater has value in society, and that people’s engagement in it benefits them and their imaginations.

“With all the streaming services and movies, I think the-

“With all the streaming services and movies, I think theater is still an opportunity to let people know that they still have agency in living in the imagination and finding power in the imagination.

Chris Lam, director

the world, which is super important,” he says.

While honoring the genre of British panto of the original Stiles & Drew musical, Lam injects much weirdness and humor into the play: leaning more in the direction of dark Disney, anime and Grimms fairy tales.

“The audience is children and the temptation is to sanitize topics. Why not challenge their imaginations? But show characters that are a bit twisted or complex,” says Lam. “Try

pigs is one way in which learning opportunities are created.

“If we’re looking at the three little pigs as a jumping-off point for how stories, folklore and mythology is adapted and interpreted, we can see how we as artists are making those emotional connections to the piece and sort of making it accessible and relevant,” he says.

This relevancy is what makes the piece engaging, entertaining and valuable to the schools it reaches.

ater is still an opportunity to let people know that they still have agency in living in the imagination and finding power in the imagination,” says Lam.

Opening night is just a few days away. Lam heaps praise on the team of actors and production crew who are still laughing at the end of the long days under pressure to be ready in time.

For more information visit: www.carouseltheatre.ca


Photo by Richie Lubaton



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RACISM AND HATE HURT US ALL





The Source wishes Happy Holidays to all.

When music tells a good story

by CURTIS SEUFERT

Taiwanese Canadian harpist Vivian Chen joins in Chor Leoni’s annual Christmas choral celebration at St. Andrew’s-Wesley United Church from Dec. 16–19. The celebrated harpist has performed with the Vancouver Opera and on the international stage and is excited to bring forth a joyous seasonal reprieve that is equal parts serene and light-hearted.

“Sometimes for Christmas music you either have a serious Christmas concert with hymns, or sometimes you have a goofy funny

“I was like ‘oh this is perfect!’ And I just begged my mom like ‘please can I learn this instrument?’ So that’s sort of how I started,” she says. But she didn’t decide to become a professional musician until later in high school. Since then, Chen has made a name for herself as a renowned performer, graduating first in her class from UBC’s School of Music, performing with a variety of orchestral and chamber groups throughout Vancouver, and gaining a love for harp compositions by Canadian composers.

She recently brought some of that music back to Taiwan, performing Caroline Lizotte’s *Suite*



Photo courtesy of Vivian Chen

▲ Harpist Vivian Chen says the nature of the instrument goes very well with the feeling of Christmas magic.

Christmas concert, which are both very fun and interesting. But for Chor Leoni, I like how they pick pieces from both [sides of the] spectrum,” she says.

From sing-along sections to a Christmassy that’s at times both playful and breathtaking, Chen shares her excitement at being able to bring the Christmas magic for what’s almost always a welcoming, cheery audience.

“I really like them because you can feel, everyone is happy,” says Chen. “Sometimes with new music... it’s like ‘we’re going to touch you on the soul level, deep communication’. But with Christmas concerts, everyone comes in like ‘Oh, we’re happy!’”

A fateful encounter

It seemed like fate that Vivian Chen would end up playing the harp. She was enamoured with the instrument from a young age and had a lot of chance encounters with the instrument early in life.

As a young girl, she and her family took a trip to Vancouver before moving there from Taiwan. During that excursion, she was struck by a beautiful, memorable seaside harp performance.

“I was very little, so I don’t really remember the sound of the harp, or what song she was playing, but I remember just how pretty it was,” Chen recalls.

Returning to Taiwan, Chen found that a harp centre had opened between her house and her mother’s office. Spotting the lovely instrument in the window during walks nearly every day, it was only a matter of time before Chen would convince her mother to get her one.

Galactique for Solo Harp at the Taiwan National Theater. It was a great chance to perform for some of her extended family, who had only heard her play in videos on YouTube, and to showcase great Canadian works abroad.

“I think a lot of them are mesmerising and people really need to know more about them,” adds Chen.

Christmas with Chor Leoni

Chen loves performing around Christmas for a variety of reasons. In addition to Christmas being one of her favourite seasons of the year, she notes that the harp is quite the popular instrument in a lot of popular holiday repertoire.

“The nature of the instrument goes very well with the feeling of Christmas magic,” she explains. “I also enjoy playing a lot of the Christmas piece because there’s this happy vibe throughout that gets you through the dreadful weather.”

Having recently finished some local performances of *The Nutcracker*, Chen is excited for what’s in store for the performances with Chor Leoni. Being a musician, she says, is all about being a good storyteller, working both to capture both the essence of a particular composition, and to engage the audience throughout.

“When I’m performing, I should always be telling a story... even if it’s the same piece in the same venue, sometimes you can just feel the connection,” says Chen. ✎

For more information about the concerts, visit: www.chorleoni.org
For more on Vivian Chen, visit: www.vivianchenharpist.com

December 6, 2022–January 10, 2023

Cultural Calendar

by SIMON YEE
CONTRIBUTING EDITOR

The holiday season is here once again and 2022 is fast coming to a close. I hope the year has been kind to everyone. Dress warmly and check out some of the events and shows happening this month! See everyone in the new year!

* * *

The Magic Flute: The Panto
Nov. 30–Dec. 23
www.whiterockplayers.ca/magicflutepanto

The volunteer-based White Rock Players’ Club is a much-loved community theatre, producing family-friendly comedies, thrillers, dramas and the ever-popular Christmas Pantomime. This year’s Christmas performance is *The Magic Flute* written and directed by Dianna Harvey. Tam, our clumsy and nervous hero, is thrown into a surprising adventure, along with his pal Poppi, who is always looking for true love. Together, they cross paths with a mysterious Queen, a lovable King, a spooky giraffe, a beautiful girl, a feathered friend and a helpful fairy who watches over all their shenanigans. Toe-tapping songs and spectacular dance numbers add to the fun!

* * *

Three Way Mirror
Dec. 2, 2022–Jan. 14, 2023
www.grunt.ca

As three Generation X storytellers with a shared affinity for queer reclamation strategies and decorative craft traditions, Daniel Barrow, Glenn Gear and Paige Gratland began collaborating in the summer of 2018. In a third iteration of their collaborative relationship, Barrow, Gear and Gratland will spend two weeks in the grunt space in advance of the exhibition opening, sharing practices and bringing together their work for *Three Way Mirror*. Shaped by the upheavals and isolation of the last three years, the artists will explore in situ the intimacy created when people work creatively together. It is a multi-faceted curiosity: the material intelligence of paper cutting, leather-work, weaving and beading – born in each of their practices through years of learning, intergenerational exchange and queer support networks–intersects with time-based storytelling, animation and documentary

film. Woven throughout is a conversation with each other and the wider community, and *Three Way Mirror* finds in their shared sensibilities (and distinct practices) a space for queer craft legacies to be created, shared and have their stories told.

* * *

Make It: The Handmade Revolution
Dec. 7–11
www.makeitshow.ca

Since 2008, Make It has grown to become one of the most popular and well-attended craft fairs in Canada, with biannual shows in Vancouver and Edmonton. This massive growth would have never been possible without the support, enthusiasm and love from the amazing community. Each year, more and more conscious shoppers buy from Makies, which in turn allows them to do the work they love. From Dec. 7 to 11, the show will be at the Pacific National Exhibition Forum with 250 of your favourite Makies, with clothing, accessories, art, home decor, gourmet goodies and more!

* * *

Stories in the Sky: Exploring Indigenous Astronomy
Dec. 8, 7 p.m.
www.spacecentre.ca

When you look at the night sky, what stories do you see? The eighty-eight constellations in our sky are full of stories and legends, but are just a part of a much richer tapestry. When we learn about what the night sky means to various Indigenous communities, we explore an important perspective reflecting how they live, and how they understand the universe. Join the H.R. MacMillan Space Centre for a special presentation in the Planetarium Star Theatre with guest Shandin Pete, a hydrogeologist and science educator at the University of British Columbia, with an interest in Indigenous research methodologies, geoscientific ethnography, Indigenous astronomy, culturally congruent instructional strategies and Indigenous science philosophies.

* * *

Music for the Winter Solstice
Dec. 14–15, 7 p.m.
www.musiconmain.ca

If you are looking for a winter season event that sparks joy and



▲ Don't miss the Annual Winter Solstice Lantern Festival.

warmth, Music for the Winter Solstice does just that. Feel immersed in the artists’ intimate performances, as they perform Solstice favourites such as Caroline Shaw’s *Winter Carol* and the Wyrd Sisters’ *Solstice Carole*. You’ll also hear music by Robyn Jacob from *Only a Visitor* and be entranced by the beautiful sounds of J.S. Bach. This annual tradition makes for the perfect gift to someone special or for a date (or solo!) night to spend an evening filled with great music and warmth.

* * *

Christmas Cabaret
Dec. 15–18, 7 p.m.
www.jerichoartscentre.com

This multimedia event will be an immersive experience for both artist and spectator, with the theme of LIGHT, LOVE and LIBERTY. Guests will explore a labyrinth-like space filled with live music and weaving voices; corridors of original paintings; masterful dramatizations; movement artists, all flowing and inviting audiences to come on a magical journey for a few hours and be captivated by an effervescent atmosphere. There will be seasonal refreshments being served: wine, cheese, coffee, hot chocolate, mulled apple cider and other such Christmas goodies to enhance the interactive evening.

* * *

Anne of Green Gables – The Musical
Dec. 15–31
www.gatewaytheatre.com

Fall in love with Anne Shirley in this musical adaptation of L.M.

Montgomery’s timeless classic. When she arrives in Avonlea, Prince Edward Island, she quickly captures the hearts of her newfound family and neighbours. With her fierce personality, remarkable imagination and eagerness to find her own place in the world, she brings joy, love and laughter to the quiet town. Don’t miss this inspiring, humorous and touching musical live on stage this holiday season. Please visit Gateway Theatre’s website for tickets and more information.

* * *

Vancouver International Black Film Festival
Dec. 16–20
www.vancouverblackfilmfest.com

After a successful first virtual edition last year, the Vancouver International Black Film Festival is back with a hybrid version (in-person and online) to amplify the voices of Afro-descendants in British Columbia. The in-person screenings and events will take place at the VIFF Vancity Theatre and Studio Theatre. The opening night is a red carpet event happening on Friday, Dec. 16 at 7 p.m. and opens with Jennifer Njeri Gatero’s *Nairobi* at the Vancity Theatre, a suspenseful film about friendship and loyalty as six university students who have just pulled off a daring heist are put to the test. For tickets, showtimes and more information, check out the festival’s website.

* * *

29th Annual Winter Solstice Lantern Festival
Dec. 21, 6–10 p.m.
www.secretlantern.org

The dance of the sun and earth has inspired celebrations of the human spirit, expressed through art and music, throughout the ages. Honouring many cultural traditions, the annual Winter Solstice Lantern Festival illuminates the darkest night of the year with lanterns, fire, singing, drumming, music, storytelling and dancing! Returning to the city for the 29th year, celebrate this free community event with a glowing constellation of lanterns shining in three Vancouver neighbourhoods: Yaletown, Strathcona and Granville Island. Please visit the festival’s website for programme information.

* * *

Nikkei Mochitsuki
Dec. 29, 11 a.m.–3 p.m.
<https://centre.nikkeiplace.org/events/nikkei-mochitsuki>

Mochitsuki (or ‘mochi pounding’) is returning to the Nikkei Centre this year. A traditional New Year’s and year-end activity, mochitsuki is when the community comes together to make glutinous rice cakes the old-fashioned way: with a hollowed-out tree trunk and wooden mallet. Whether mochitsuki is a tradition in your own family, or you’re completely new to Japanese cultural experiences, the Centre invites the public to come join in this experience together. Watch the pros hammer away, and try out your own hand at turning rice into sticky, gooey irresistible mochi. The event features a demonstration by the Vancouver Japanese Gardeners Association. It’s great fun for the whole family!

Christmas MARKET

AT IL CENTRO

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SUNDAY, DECEMBER 11TH 2022 - 11 AM TO 4 PM

FREE ADMISSION