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New homes and new beginnings at VIFF 2024

by JIRATCHAYA PIAMKULVANICH

The Vancouver International Film Festival (VIFF) will celebrate its 43rd edition this year, and is set to showcase around 150 feature-length films and 81 shorts from 72 countries and across 75 different languages.

Amidst the breadth and diversity of it all, one of the emergent themes in this year's film selection is the intersection of immigration and family. Both Jerome Yoo's *Mongrels* and Thea Loo's *Inay (Mama)* touch upon this topic through different formats, contexts and characters that are deeply personal to each director.

This year's festival takes place from Sept. 26 to Oct. 6 at various locations across Vancouver.

Mongrels: dealing with grief in a new home

Mongrels tells the story of a Korean family – a widowed father, and his teenage son and young daughter – overcoming grief after the death of their wife and mother. At the same time, they navigate their new life in a rural town in Canada plagued by wild dogs during the 1990s.

Born in South Korea and having immigrated to Canada when he was one, Yoo sees this film as a tribute to his upbringing. He has a deep desire to

connect with his motherland and, as a result, channels this yearning through his debut feature, *Mongrels*.

"In this story, I think there are these layers that remind me of moments or memories that I went through as a child," he says. "There are layers of my father in the character of Sonny, the widowed father, and of myself in the teenager Hajoon. The baby daughter, Hana, also reminds me of my brother."

Throughout the film, the three characters adapt to their new town in different ways. Sonny has the most difficulty due to his own fears and insecurities about fitting in, while

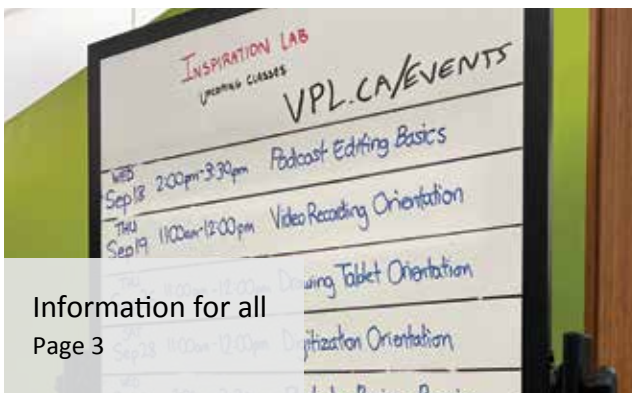
Hajoon, being the teenager, still has an open mind and can get along well with his new friends. In contrast, the youngest daughter, Hana, doesn't understand the death of her mother and the hardships of immigration the family is going through. These different experiences, rather than a singular message, is what Yoo hopes to convey to the audience.

"By depicting these different perspectives of how everyone can go through this new adjustment to a new lifestyle and environment, I hope that there's something there for someone to take away, learn from, or resonate with," says Yoo.

Furthermore, mongrels themselves, a term referring to mixed-breed dogs, are also an important symbol of the movie. Yoo explains that there are similarities between mongrels and the three characters.

"We see these three different characters who do not quite find their place here. We see these immigrants, whose voices are lost because they do not have the language fluency to express themselves like they do back in their motherland," he says. "I see these lost characters almost as these lost mixed-blood dogs. Both are going through hard times, wan-

See "VIFF" page 6 ➤



Information for all
Page 3



A new way to "feel" art
Page 6



Irish and Newfoundlander folk
Page 7



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Community Spotlight

Sharing an Indigenous voice, and helping others find their own

by ELIF ZAIMLER

For Indigenous artist, facilitator, speaker and curator Christine Mackenzie, art workshops have the opportunity to connect communities through teaching about Indigenous culture and artwork and healing intergenerational trauma.

To that end, the Kwakiutl Nation, Eagle Clan artist will be hosting Finding Your Voice: National Day for Truth and Reconciliation, a free workshop at the Place des Arts, for the National Day for Truth and Reconciliation on Sept. 30.

The event offers attendees the chance to learn more about Indigenous culture and art – and the opportunity to take an art piece home as a reminder of the event. But Mackenzie stresses that the day shouldn't only be seen as a vacation, but rather an opportunity to reflect on the challenge and importance of Indigenous allyship.

"This process should make you uncomfortable, which is normal. Being a continuous ally is not supposed to be comfortable" she says.

Changing the narrative through art

For Mackenzie, organizing these workshops have a very deep meaning for her, allowing her to

share her voice, perspective and experiences as an Indigenous woman with people through her artwork.

modern issue, rooted in a deep colonial history. Mackenzie reflects on events where people would stereotype her, and call

cess, fostering a knowledge of artistic styles and features of different forms of Indigenous arts, as well as the cultural im-

ask genuine questions and receive genuine answers, while allowing attendees to find their voice. She mentions the

“Wearing an orange shirt one day and not being proactive the other days is not enough.”

Christine Mackenzie, Indigenous artist, facilitator, speaker and curator

She highlights the importance of sharing the voices of Indigenous women in order to speak out on issues including missing and murdered Indigenous women, the generational effects of the Residential School system, and what she says is a continuation of its legacy within the modern foster care system.

"I am sharing my knowledge and culture through my art because knowledge is power. My goal is to change the culture and the narrative... I am bridging my perspective to these communities through my artwork and workshops," she says. "There are so many other things that still need to be changed, and we need to be proactive about it everyday, not just one day. Wearing an orange shirt one day and not being proactive the other days is not enough."

The silencing of Indigenous voices continues to persist as a

her names such as "savage." It's moments like this that inspire her workshops to discuss how words can hurt – even the ones we say to ourselves.

When she is working with kids, she encourages them to say one good thing about themselves, aiming to contribute to the process of healing generational trauma that Indigenous children often experience, and teaching them self-confidence and self-love.

"In Indigenous culture kids are considered as sacred, and it is important to generationally heal from trauma that will start at a young age. I am doing workshops such as this one so that the next generation can have a better life," says Mackenzie.

Christine says that she is trying to show and teach Indigenous culture to her son through a collaborative art-making pro-

portance of animals including the eagle, thunderbird, bear and more.

For Mackenzie, this workshop serves to create space to

importance, in art and in life, of having a "decolonized mindset," where it is okay to make mistakes, and that mistakes aren't equal to failure.

"The strength that I have is because of my mom and dad, my family supports me and my ancestors while I travel on this journey. I practice traditional teaching because my ancestors couldn't and fought for the teaching to survive. And so much of the culture has been destroyed, but we are still here. I am still here." she says.

For more information about Mackenzie and her art, visit www.instagram.com/sneakynativeart

For more about the event, visit <https://placedesarts.ca/events/finding-your-voice-national-day-for-truth-and-reconciliation>



Art by Christine Mackenzie

Indigenous artist Christine Mackenzie is workshops to share artistic joy, and the importance of discussion on Indigenous issues.



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Photo by Helen Wu

Libraries of the 21st century have more than books to offer

by HELEN WU

A small room visible through a glass wall: dynamic microphones, audio preamplifiers, sound panels and a smartphone on a mini tripod; two people in an inaudible discussion. On the side of the wall, a sign reads “sound booth.”

This is not a recording studio found in an office building, and rented out for \$100 per hour. Instead, it is situated on the third floor of the Vancouver Public Library (VPL) Central branch, part of the Inspiration Lab launched in 2015 – a media hub that provides Vancouver residents with various digital equipment, space and software training free of charge.

“There’s still real educational value here, but it really is up for the reader to decide what they are going to get out of things,” says Cameron M. Pierson, professor of library and information studies at the University of British Columbia (UBC) and a former librarian.

This type of library service is becoming increasingly common worldwide because of the technology demand in people’s lives.

Working with the community

Public libraries and librarians today no longer serve purely educational purposes as they did in the past.

Pierson points out a more collaborative relationship, between the community and the library, to directly address their needs.

“We’ve pivoted towards a different aspect of that philosophy,” says Pierson. “So librarians work with their communities, to understand what they want the library to look like for this community.”

Over the past year, VPL has added over 53,000 items to its digital collection, and digital circulation has increased by 9.2 per cent, according to VPL Annual Statistics 2023. These changes were made to better suit people’s reading habits in the 21st century. The Inspiration Lab at VPL will also continue offering highly popular free training courses in the coming weeks, such as podcast editing and recording, Photoshop basics, digital painting and 3D animation software.

“Intellectual freedom is the idea of having the right to access all information regardless of form,” says Pierson. “Part of this is hearing opinions and views that we may not agree with.”

Navigating through the digital age

However, internet and digital access should not be taken for granted. As the U.N. Interna-

tional Day for Universal Access to Information approaches at the end of September (Sept. 28), it is important to recognize that libraries are not competing with the internet – but serving as a complement.

According to Alicia Cheng, associate director of Central Library and public service at VPL, libraries have organized various virtual programs and digital literacy initiatives – assisting people to build digital and media literacy skills – in response to the “digital divide.”

“We partner with many organizations, including the Disability Alliance, ConnecTra and the Alzheimer Society. Our Accessible Services Department provides library materials and programs for those who cannot physically get to the library, and includes specialized collections in formats for people with print disabilities,” says Cheng. “We work alongside other community organizations to create a network of service providers that share information, as well as to examine current research on literacy levels in Vancouver, especially for children.”

With misinformation, disinformation and tumultuous discourses emerging with the popularity of social media, navigation and safe spaces are urgently needed. Cheng assures that libraries will



Photo by Helen Wu

▲ The Vancouver Public Library Central branch.

continue to navigate people to find accurate information and reach out to the community to build connections.

For both Pierson and Cheng, one of the biggest values of libraries in the 21st century is its role in promoting and maintaining intellectual freedom because, ultimately, public libraries are places that foster community and bring people together.

“How do we encourage civil discourse even with ideas we find personally offensive?” asks Pierson. “Libraries aim to provide a space for this.”

Zombies and race: Junie Désil's poetry of the undead

by LILLIAN LIAO

On Oct. 3, Simon Fraser University (SFU) will celebrate the 2024 Ellen and Warren Tallman Writer-in-Residence poet Junie Désil with a launch event at its Harbour Centre. The evening will feature a reading by Désil, whose goal is to support writers not just in developing their work but also their literary identities.

"I want people to know that it is possible to write and still be in service to the community," she says.

Zombies and liminal spaces

Born in Montréal to immigrant parents from Haiti, Désil spent her formative years in Winnipeg before moving back to Montréal

dio program years later, Désil researched zombies, discovering how western culture co-opted them into representations of mass consumption and disease.

"I remember thinking how it's ironic that even the zombie figure is made to labour for the benefit of our screens and entertainment," she says. "There's this constant extraction of [Black people's] labour, ideas, our very beings for people's consumption."

For Désil, this exploitation of Black bodies is more than just theory – it has also formed her lived experience. She highlights the feeling of being both invisible and hyper visible as a Black woman, creating a liminality like the zombie's state of undead. In response, she points to water as a healing source – another major theme in her debut collection.

“There’s this constant extraction of [Black people’s] labour, ideas, our very beings for people’s consumption.

Junie Désil, writer and poet

at the age of 15. She did not start writing poetry until her studies at the University of British Columbia (UBC). Frustrated by on-campus racism, she joined a social justice club, Colour Connected, and was asked to write a poem for UBC's student newspaper, The Abysses.

"I ended up writing what felt like a rant piece about what it was like experiencing academic life at UBC and being in this body," she recalls.

For Désil, water is also connected to history, both the personal one of her family's Caribbean heritage but also the societal history of the transatlantic slave trade. Inspired by Dionne Brand's *A Map to the Door of No Return* and her own experience of moving around Canada, Désil's reflections on identity questions the idea of a rooted home.

"I don't think I'm attached to having to know where I'm from and who I am," she says. "I'm more attached to figuring out how I exist in the world in relation to other folks and communities."

Her second book, *Allostatic Load*, will continue to explore the theme of race – this time through the lens of ill health. Set for release in April 2025, this collection reflects on her family's medical history and the work of Rupa Marya, a professor of medicine at the University of California, San Francisco, who has written on health in relation to ecology, water, and Indigenous ways of living.

"I look at the cost and burden, sort of the toil on my body, specifically living as a Black woman in this world," she adds, noting that the collection also looks at ways of restoring through nature.

Désil will be offering public consultations as part of her residency. She hopes that aspiring poets will learn to identify advice that is useful to them and practice self-care when writing painful narratives – skills that she had to learn, both as a poet and a former Downtown East-side support worker.

"What influences and what underpins my writing all the time, whether that be in the DTES or now working in the corporate DEI world, is that I write because I feel enraged about deep inequality," she says.

For more information, see <https://events.sfu.ca/event/41403-junie-desil-reading-launch-event>



▲ Junie Désil, SFU's 2024 Ellen and Warren Tallman Writer-in-Residence.

Her debut collection, *eat salt / gaze at the ocean*, returns to exploring these themes of social justice, race and body. Shortlisted for the 2021 Dorothy Livesay Poetry Prize, the collection investigates the state of being undead through representations of water and zombies. The latter of which is drawn from Désil's understanding of Haitian folklore.

"Haitians understand that when you are made into a zombie, you are no longer under the control of the person who made you into a zombie," she says.

She first came upon Haitian zombies as a child, reading about them in a newspaper found in her parents' old suitcase. While completing SFU's Writer's Stu-

Errata

Volume 25, Issue 5 - Art for the future — Future Worldlings unites voices on identity and sustainability

The article erroneously lists the name of the exhibition in question as "Future Worldlings." The name of the exhibition is actually "Future Worldings."

We apologize for this error.

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Gamelan Bike Bike

Tradition, innovation and a commitment to sustainability

by VAISHNAVI DANDEKAR

For over a decade, Vancouver's Gamelan Bike Bike has been blending the traditional sounds of Indonesian gamelan music with local, sustainable innovation. The group, known for crafting instruments from metal scrap bins in the city, is gearing up for their album release concert – a unique interdisciplinary event that draws from music, dance and textile art to offer audiences an immersive cultural experience.

Founded in 2012, Gamelan Bike Bike emerged from a group of musicians who were captivated by the sounds and creative possibilities of gamelan, a traditional Indonesian musical form that centers around percussion instruments made from bamboo, wood and metal. What makes Gamelan Bike Bike stand out is their commitment to crafting instruments from recycled materials, a practice that merges their artistic expression with environmental consciousness.

"Gamelan Bike Bike has been playing together as an ensemble for just over 10 years in Vancouver," says organizer George Rahi. "We started out exploring the idea of creative instrument-making, building our own instruments from local materials and learning a lot about different sound design principles honed in Indonesia for centuries."

The ensemble's upcoming album release concert at the Roundhouse Community Centre is set to highlight this innovative spirit. The event will feature not only music but also performances by local Indonesian artists, such as Srikandi Indonesia, a Vancouver-based dance group dedicated to traditional Indonesian dances. This partnership reflects Gamelan Bike Bike's emphasis on collaboration and the synergies between music and other art forms.

"There's an emphasis on creativity in both the instruments and the music, creating a synergistic space for innovation," Rahi explains. "It's not just the music that's multifaceted and interesting but also the broader community we're nurturing here in Vancouver."

Cross-cultural dynamism

Gamelan music itself has always been dynamic, with traditional forms being constantly reinterpreted by new generations of musicians. Gamelan Bike Bike's upcoming album pushes these boundaries further, featuring compositions by young Indonesian composers, including Rion Suwari Andana, whose work combines dance with a smaller set of instruments – a unique approach within the Gamelan tradition.

"Rion's piece is a really unique bridging of two art forms, and



Photo by Yohei Shimomae

▲ The Gamelan Bike Bike musical project returns with a new set of songs and performances as sustainable as they are exciting.

we're excited to share it with our audience," Rahi notes.

This interplay between tradition and innovation is central to Gamelan Bike Bike's identity. The group consistently adapts to the challenges posed by using non-traditional instruments, particularly when it comes to tuning – a key element of gamelan music.

"Every gamelan has its own tuning reference, so when you move between different ensembles, you have to think about arrangements and how the instruments align," Rahi explains, reflecting on the challenges of working with in-

struments made from recycled materials.

The concert also highlights Gamelan Bike Bike's collaboration with Batik Library, a platform promoting Indonesian batik, the traditional art of textile design. For the performance, designer Maya Prasasto has created custom batik designs that the musicians will wear, blending visual art with the auditory experience of the show.

A focus on sustainability

Sustainability is a recurring theme in the group's work, not just in their use of recycled materials but also in their

long-term collaborations with artists from the Indonesian diaspora and beyond. Their dedication to nurturing these interdisciplinary relationships stems from a broader movement in Vancouver that connects art, advocacy and environmental awareness.

"The ensemble emerged from a broader movement in Vancouver, one connected to community bike advocacy and art," Rahi shares. "We've had to be resourceful in building our instruments from scrap materials and have been inspired by other artists designing new kinds of instruments and exploring questions of sustainability."

Looking ahead, Gamelan Bike Bike is planning to bring their music to Bali, where they will collaborate with local musicians and deepen their exploration of gamelan in its cultural context. But for now, the ensemble's focus is on their Vancouver audience, offering them a concert that promises to be both a celebration of tradition and a bold step into the future of gamelan music. ✂

Gamelan Bike Bike's album release concert will take place on September 23 at the Roundhouse Community Centre.

For more information about the event, visit www.roundhouse.ca/event/gamelan-bike-album-release-concert

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Touching base with experience: Tactile Memories makes the abstract tangible

by BONNIE GILL

Everyone processes experiences differently. For B.C.-based artists Angie Marchinkow, Nicole Young and Emily Kirsch, their upcoming North Van Arts show, *Tactile Memories*, showcases a collection of paintings and textiles, expressing their own memories and experiences. *Tactile Memories* encourages its audience – at the CityScape Community Art Space Gallery (Sept. 27 to Nov. 9) – to engage with the show on a closer level than usual.

“This is part of the point, right? It’s the tactile nature of art,” says Marchinkow. “It’s to be walked up to and looked at, to see the texture in real life, to have that full experience.”

Following intuition in the creation process, Marchinkow says, is at the heart of the pieces in this exhibition.

Both she and Young will be giving an artists talk on Sept. 26, the day of the exhibition’s opening reception.

An intuitive process

Marchinkow is a Kelowna-based multi-disciplinary artist – a painter, writer, photographer and vocalist – who says her relationship between lived experience and art is what inspires her.



▲ Multi-disciplinary artist Angie Marchinkow’s tactile art works will be on display at the CityScape Community Art Space Gallery.

“I have an experience and I experience it with multiple senses. So in my case, I would physically find the need to express that with colour and movement, so it comes out in paint,” says Marchinkow.

According to the artist, many of her pieces center around honing in on her own synesthesia, a phenomenon in which the stimulation of one sense leads to the involuntary experience of another.

“There’s always something that prompts me to start a piece. And my work is pretty physical,” said Marchinkow, who creates large-scale abstract paintings. “But generally, I am creating a visual representation of my lived experiences.”

For her, the importance of this intuitive process is part of what ‘*Tactile Memories*’ aims to put on display.

“Noticing those emotions and those expressions and the need to express. Noticing yourself and your own evolution. And the point is to be that, to do it, to make it real, and in my case, make it something that’s tactile that I can see and feel and touch,” she adds.

Marchinkow says her art – similar to both Young and Kirsch – is abstract and expressive. Stemming from a shared approach to artistic creation and a shared arts community in Kelowna, she says it was Young’s idea for the three artists to collaborate in a group show about “how and why we make art.”

The exhibition’s statement puts forth the idea of ‘collective touch points,’ created by the three artists. According to Marchinkow, despite their difference in mediums, what will tie the show together is the tactile nature of their pieces.

Kirsch will be exhibiting her abstract textile pieces that she achieves through rug-tufting.

“[The pieces] are so unique and beautiful, and some are so large, which is just awesome to see – it’s an abstract painting, but as a rug,” says Marchinkow.

Explaining the kind of pieces viewers can expect from Young, Marchinkow said a variety of paintings, textiles and found materials are sliced and sewn together to create complex, tactile pieces.

As for her own work, viewers can expect rock canvas paintings that aim to honour the material itself. She says that audiences can expect to see a range of textures, from thinned out, watercolour like paint, to large splashes and drips.

Overall, Marchinkow says she hopes audiences are able to see, and feel, the art in real life.

“We live in a world where people are looking at their phones and looking at even my own paintings, people say, Oh, look at Angie’s latest painting! And they’re just looking at a tiny phone screen – at something that is 48 inches by 48 inches in real life,” she says. “I hope people can enjoy the practice of going and experiencing it there in the real world, and it’s not just a comment on digital media.”

For more information on the exhibit visit: www.northvanarts.ca

➤ “VIFF” from page 1
dering and finding a place to call home.”

Inay (Mama): reconciliation is possible

Inay (Mama) is Thea Loo’s debut 1-hour TV documentary about the mental health impact on the children of Filipino women who migrated to Canada through the Live-In Caregiver Program. The documentary is self-reflexive, featuring Loo, her husband Jeremiah Reyes and her friend Shirley Lagman as they explore their mental health and engage in intergenerational dialogue with their parents.



▲ From *Inay (Mama)*.

Loo’s childhood was very different from Reyes’ and Lagman’s: she was born in Canada and her parents did not migrate under the caregiver program. This degree of separation between her and other Filipinos allows her to see the issue from a distance and is part of what inspired her to make the documentary.

“I wanted to find a way to help my friends ease the tension that they have within their families, and I think that a lot of people in the community would relate to it too,” Loo says. “I also feel that as a community, not talking about our mental health is really a detriment. So I wanted to give my community an avenue to talk about it.”

One of the challenges of *Inay (Mama)* is the uncomfortable feelings of filming oneself, especially when trauma is the subject mat-

ter. Nevertheless, Loo and Reyes agreed this method of delivery was necessary to convince the audience that this is their true story.

“The only way to really make sure that this film would have an impact on people, or make sure that people would care, is to just be brutally honest and raw and to be as transparent as possible,” she says.

The documentary’s impact was felt among people involved in the filming process, Loo adds. She says she feels closer to her parents after interviewing and knowing more about their story, while Reyes’ and Lagman’s relationships with their mothers have also significantly improved.

“I think that overall, even before the film has come out, I felt that it was already a success,” says Loo. “I was already feeling like my goals were being fulfilled. Because even if nobody in the world sees it, the process of making the film was already a healing experience for everybody involved, including the crew.”


The possibility of changing the relationship that audience members currently have with somebody impacted by migration is what Loo hopes the viewers will take away after watching *Inay (Mama)*.

“Being willing to openly talk about something can change so much,” Loo says. “It is possible to forgive somebody, even if you don’t see any way to and it is possible to find reconciliation, even if you can’t even begin to speak about the issues that you’re hurt by, or you don’t even understand the issues that are impacting you.”

For more information about the Vancouver International Film Festival, please visit: www.viff.org/festival/viff-2024

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Miscellany of Folk

Telling the stories of Irish and Newfoundland traditional folk music

by ALISON MACDONALD

Sharing their musical kinship with traditional and folk music, Irish musicians Benny McCarthy and Eddie Costello and Newfoundland musician Billy Sutton formed Miscellany of Folk in 2022 just after the pandemic. They will perform at Kitsilano's St. James Community Square on Oct. 3 in a show presented by the Rogue Folk Club.

This show brings Miscellany of Folk back to Vancouver and the start of their cross-Canada tour from here to Halifax.

A professed "accordion geek," McCarthy has known guitarist and vocalist Eddie Costello for over 32 years. Billy Sutton, Newfoundland musician on bodhran, mandolin and vocals, who joined McCarthy's other project, Danú, is a friendship of over ten years.

The idea of the three forming a trio was born at the 2022 Newfoundland Folk Festival. The group's name Miscellany of Folk was inspired by a Sunday radio show in Ireland, *Sunday Miscellany*.

"It was a lovely program, with poetry, songs, music, a real mixed bag," recalls McCarthy. "[With] Miscellany of Folk - we



▲ Miscellany of Folk is sharing a blend of traditional and folk music rooted in both Irish and Newfoundlander tradition.

are a mixed bag of folk music. Sounds interesting, perfectly describes our idea; the three of us really connected."

When Sutton went to Ireland the idea of doing a record came about. Since then, it's been a great journey uncovering the stories in folk and traditional music.

"Folk music is for people, about people," McCarthy says. "So much of Irish traditional music is handed down orally. We've taken tunes and sets of music; it tells a story. From one man in a pub who composes a beautiful polka, we get the chance to learn it and record it".

Keeping folk and traditional music alive and well

Playing, performing and recording across the internet, mixing across the Atlantic and now

notes. "You have a team of people around you, you really value those people so much, with great relationships, you really depend on them."

Through challenge and change, hard work and touring, McCarthy maintains that it is the music that keeps them going.

"Well, what keeps us inspired is the music, very simple. If you dig into this music, traditional folk music, there are stories. You get to talking, 'who wrote that?', 'what inspired that

“ So much of Irish traditional music is handed down orally... From one man in a pub who composes a beautiful polka, we get the chance to learn it and record it.

Benny McCarthy, Irish musician

touring, has forged the bond among the trio. Sponsored by Culture Ireland, Miscellany of Folk is very thankful to be touring and performing at the Rogue Folk Club.

"I love touring in Canada, I have a great affection for the country, every province is so different and beautiful, with the best listeners,

song?" he explains. "From hearing those new to the game, who are fresh, to seasoned performers, legendary musicians, hearing their stories, they're interesting people."

McCarthy says the storytelling and oral history have naturally grown and changed over the years, even as their shared love of folk and traditional music remains constant.

"All the years we've been playing, it's so interesting to chat together, like 'What was it like to do a gig with this musician?' We are constantly learning," he says. "We learn and do change, evolve a part of it, every experience. It's the love of the music, not the money."

For McCarthy, it's the people, their stories and the shared love of the music that resonate the most, and for which he is the most grateful.

"The more support you get, it's a wonderful thing, we're so happy to have [Rogue Folk Artistic Director] Steve Edge write us and invite us to play in these shows, to like what we do," he says. "People are so valuable to the community. It's amazing folk music, 30 years old, it's an amazing legacy. We're very thankful to these people. All those people keep the whole thing alive."

For more information, please see: www.roguefolk.bc.ca/concerts/ev24100320

Nikkei Garden of Farmers Market

June to October

Nikkei national museum & cultural centre

September 24–October 8, 2024

Cultural Calendar

by SIMON YEE
CONTRIBUTING EDITOR

Summer is over for 2024, but the autumn season is just beginning. Embracing autumn in Vancouver means diving into a rich array of events and festivals that stimulate the senses and uplift the spirit. As the leaves transform into their brilliant shades, the city bursts into a vibrant mosaic of experiences. From captivating dance performances to intriguing film festivals, every corner offers a new adventure. Why not explore some of the recommended events below?

* * *

Green Swans: Wildfires and Rising Seas

Sept. 21–Nov. 16
www.centrea.org/exhibitions

Centre A will present *Green Swans: Wildfires and Rising Seas*, a solo exhibition by Ramona Ramlochand until Nov. 16. In Ramona Ramlochand's first exhibition in Vancouver, the Montreal artist has created an entire series of new photographic and video installations confronting the devastating impact of global warming on all the planet's living species. One of the installations is a large photo-based woven tapestry suspended in mid-air, that exposes the dark underbelly of unsustainable toxic capitalism, allowing eco-anxiety-inducing plastics, deeply-conflicted discomforts and unthinkable degradations to seep through to the surface. According to the artist, "the impetus for my multi-discipline installations derives from her extensive travels, and focuses on the ambiguity of place, the uncertainty, fragility and interconnectedness of the world and one's place within it."

* * *

SongBird North

Sept. 24, 7:30 p.m.
www.dawnpemberton.ca/songbird-north-w-shari-ulrich

SongBird North launches its 29th season in Vancouver on Sept. 24 with producer Shari Ulrich hosting Dawn Pemberton, Leeroy Stagger & Suzie Ungerleider on the Roundhouse stage. For almost three decades now, SongBird North has been beloved by audiences for the rich variety of songwriting styles that are on display at each show, and the magical alchemy that happens when talented artists take turns sharing songs and stories about their work. It's a one-of-a-kind evening of live music – an opportunity to get up close and personal with the music and the artists who create and perform it.

* * *

Tina Tom: Brushstrokes of Life

Sept. 24, 2024–January 6, 2025
www.richmondartgallery.org/brushstrokes-of-life

Brushstrokes of Life presents a collection of Chinese ink and brush paintings by artist Tina Tom. Focusing on flower-and-bird subjects, the works invite viewers into a world where every brushstroke conveys a sense of emotion and purpose. It highlights Tom's profound connection to the natural world, bringing to life the intricate details and vibrant colours that define

her unique style. Tom began her artistic journey in 2017 by attending watercolour painting classes at the Richmond Cultural Centre. She has since become a council member of the Chinese Artists Association of Richmond, who helps facilitate the classes where her passion for painting first blossomed.

* * *

International South Asian Film Festival

Sept. 25–29
www.isaff.ca

The International South Asian Film Festival is committed to contributing towards a strong, diverse and inclusive Canadian society. Through arts and culture that play a critical role in strengthening communities and economies, the festival pursues progressive, innovative and inclusive ways to celebrate South Asian stories, artists and filmmakers of South Asian descent, and connect them to a global audience. For a complete list of feature films, short films and documentaries, please visit the festival's website.

* * *

As You Like It Or The Land Acknowledgement

Sept. 25–29
www.thecultch.com/event/as-you-like-it-or-the-land-acknowledgment

The title of William Shakespeare's *As You Like It* holds a double meaning that teasingly

suggests this is a play to please all tastes. Is that possible? Called "sly, funny and charming" by the Toronto Star, *As You Like It Or The Land Acknowledgement* by cultural provocateur Cliff Cardinal, is a devastating yet laugh-out-loud examination of land acknowledgements as cultural and political practice. A timeless tale of mistaken identities, banishment and forgiveness takes on an entirely new meaning in this subversive update of the Bard's classic. Cardinal's Cree and Lakota heritage deeply inform his take on the play, which is acerbic, mischievous and fearlessly deals with difficult subject matter.

* * *

Word Vancouver

Sept. 28, 11 a.m.–5 p.m.
www.wordvancouver.ca

Come and check out the 30th Word Vancouver, Western Canada's largest celebration of reading and literacy. The main festival takes place on Sept. 28 at UBC Robson Square. Enjoy free readings, panel discussions and live performances. Activities include writing workshops as well as a variety of literacy activities. Canadian authors and book and magazine exhibitors will also gather to share a passion for the written word. An entertaining and educational experience for all ages. For a complete schedule of events and more information, please visit their website.

* * *

Riverfest 2024

Sept. 28–29
www.fraserriverdiscovery.org/riverfest

RiverFest returns to the New Westminster Quay for another year! This two day, free, family-friendly festival is a great way to enjoy the beginnings of fall on the New Westminster waterfront by the Quay. Since its inception, the festival has continued to grow steadily with new and exciting components that highlight and celebrate the environmental, economic and socio-cultural importance of the Fraser River. This year the festival includes vendors whose products embody the Fraser, a diverse assortment of exhibitors, children's activities and live music. For a scheduled list of events, check out the festival's website.

* * *

By a Thread

Sept. 28–29
www.theactmapleridge.org/by-a-thread

By A Thread by Australia's One Fell Swoop Circus, is a contemporary aerial circus show that illustrates movement through acrobatics. Using no safety nets or harnesses, the artists rely on a 30-metre rope to connect themselves to one another, exploring themes of human connection, relationships and trust. Daring stunts include hand-to-hand duos, aerial and group acrobatics. Filled with music, dance and theatre elements, the show appeals to all senses and all ages. Check

out their website for tickets and more information.

* * *

Baggage

Oct. 3–13
<https://langara.ca/studio-58/current-season/current-2024-baggage.html>

Unabashed, cynical and just a bit stuck, Jill navigates a new relationship with Ben in her late twenties. She's surrounded by her failed relationships – literally. The emotional baggage of her exes lives in her apartment and the personified bags weigh in on her every move. *Baggage* explores what it's like to be haunted by heartbreak and your past. The show will be performed live at Langara College's Studio 58 from Oct. 3 to 13. Check out Langara's website for more information.


* * *

Biltmore Cabaret:

Turkish Tunes

Oct. 6, 7 p.m.
<https://turkishcanadiansociety.org/event/turkish-tunes-7-live-convert>

Turkish Tunes takes center stage on Oct. 6, as the Turkish-Canadian Society (TCS) invites you to an enchanting evening of music and cultural celebration at the Biltmore Cabaret. With performances from a diverse lineup of both local and international artists, this one-of-a-kind event will immerse audiences in the rich, varied sounds of Turkish music – from traditional folk melodies to contemporary fusion.


Canada Energy Regulator
Régie de l'énergie du Canada

Notice of public hearing GH-001-2024
Westcoast Energy Inc.
Application for the Sunrise Expansion Program

The Canada Energy Regulator (CER) has received an application from Westcoast Energy Inc. (Westcoast) for approval to construct and operate the Sunrise Expansion Program (Project) pursuant to sections 182, 214, 97, and 226 of the *Canadian Energy Regulator Act* (CER Act). This Project involves building approximately 137 kilometres (km) of 42-inch diameter natural gas pipeline in 11 pipeline looping segments in British Columbia, extending southwest from Chetwynd to the Canada-United States border near Sumas. The Project also involves work at existing compressor stations and a meter station, as well as the construction of approximately 34 km of power lines.

Westcoast also seeks various exemptions under the CER Act and the *Canadian Energy Regulator Onshore Pipeline Regulations*, and further seeks an order affirming that the Project's costs will be included in the T-South cost of service and tolled on a rolled-in basis. Westcoast intends to start construction as early as the second quarter of 2026, subject to receiving regulatory approval. Its target in-service date is 1 November 2028.

Hearing participation

The Commission of the CER is currently assessing whether Westcoast's application is complete, having regard to comments received on this issue. It will hold a hearing for the Project if the application is found to be complete, such that it can proceed to assessment. Those participating in any hearing can do so in one of two ways:

- A **commenter** may share their views with the Commission in a letter of comment. They cannot be asked questions about their letter of comment, nor can they ask questions about Westcoast's or intervenors' written evidence or provide argument. Commenters are not eligible for participant funding.
- An **intervenor** may, among other things, file written evidence, ask questions about Westcoast's and other intervenors' evidence, and provide argument in accordance with a hearing timeline. An intervenor that files written evidence must answer any questions asked about their evidence. Intervenor may be eligible for participant funding (learn more at <http://www.cer-rec.gc.ca/pfp>).

Those wanting to be intervenors must register and be confirmed as intervenors by the Commission. Commenters may sign up to be notified by email when the commenting period opens. Registrations and sign ups must be done through the CER's online Participation Portal found at <http://www.cer-rec.gc.ca/participate>.


Registration and sign-up opportunities will be available from **1 August 2024 until 29 August 2024**.

Need help?

<https://www.cer-rec.gc.ca/en/applications-hearings/view-applications-projects/westcoast-energy-sunrise-expansion-program/index.html>

sunrise.help@cer-rec.gc.ca

1-800-899-1265



Map is for illustrative purposes only and not to scale. Project design is under development and configuration of pipeline loops, compressor units, additional compressor station modifications, and powerlines are subject to change.

For detailed Project mapping, please refer to: enbridge.com/sunrise