

DISORDER

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Nov-Dec
2020

"THAT POST NORMAL MAGAZINE FROM CITR 101.9 FM"
Vol. 37 No. 03 Issue 146

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That POST NORMAL Magazine from CiTR 101.9 FM

Nov-Dec 2020 // Vol.37 // No.3 // Issue #416

cover screenshot of Cyb3r Warehouse by James Spetifore

DISCORDER

m a g a z i n e

Editor's Note

*Disguise Self
Illusion
Level: 1
Range: Self
Duration: 1 hour*

You make yourself – including your clothing, armor, weapons, and other belongings on your person - look different until the spell ends or until you use your action to dismiss it.

You can seem 1 foot shorter or taller and can appear thin, wide, or in between. You can't change your body type, so you must adopt a form that has the same basic arrangement of limbs. Otherwise, the extent of the illusion is up to you.

An update: I suspect I have, and will continue to be, wrong in my opinions on a variety of things into which I stumbled with an insubordinate amount of passion and stubbornness. I have been wrong, or untalented, or mostly delusional, but I have never preferred expertise over experience. I hope it has made me a slightly less shitty, slightly more kind person in the world. I do think there is an increased societal preoccupation with expertise — we make all these declarations about what we are good at and where we specify. Growing up in the late '90s, this was best exemplified in that infamous “What’s your thing?” PSA which ran between cartoons. Beyond the pleasant tuba kid, or Johnny cutting his sister in half — again — it made me anxious and indignant. It still does. Not because I didn’t have “a thing,” but rather because my “things” never felt like they fit the agenda. The PSA focused on an extreme singularity — its message preferred expertise over inspiring us to do things we liked, just for the sake of it. Just because it felt good. Now, more than ever, I am not interested in setting parameters for myself that remain fixed. The sense that each, or any, interest may be lost to a measure of proficiency leaves a residue of perpetual loss (or makes a perfect capitalist?) So let me try and articulate this; there is a death to doing only what one is good at. Change is a means of insisting upon something — which is often very good. It can also be very bad. But I’m 100% not qualified to determine that.

ANOTHER UPDATE: *Discorder* is not a *Magazine* by, and for, experts. It has taken me some time to feel I can make declarative statements about “the direction” thus far, but I feel I need to clarify this at least. This is a magazine less flashy than journals, zines, music rags, and art criticism. It is better understood as a snapshot of Vancouver at a particular time, and it wouldn’t be any fun if it was regulated. If it was made exclusive by having been written by, and for, the same people. What we have tried to do in this issue is address that. You will notice each spread has been designed independently, by designers both seasoned and new. Writers from varying points of interest and experience have contributed on a variety of topics they may not be directly affiliated with. Read first time contributor Atira Naik’s interview with Kitty Prozac — a compassionate piece about practical intimacy. Or tuck into long-time writer Katherine Gear Chambers’ experience talking with, and about, artist Hazel Meyer. I want this to feel like a magazine you can, and should, write for. *Discorder* should feel experiential and accessible. Stories this month circulate people doing shit because they just decided to. There is a relationship between social power and privilege, and the ability to say what counts as knowledge, and I think we have an opportunity here to reform who gets to talk about what. Nobody actually needs a degree to talk about art.

If this doesn’t yet seem like an invitation to contact me, (editor@cit.ca) or Jasper, (rla.discorder@cit.ca) or Ricky, (artcoordinator@cit.ca) or Fatemeh (web.editor@cit.ca) about contributing to *Discorder*, in whatever capacity, with whatever experience, then let me make it clear: we want your voice. Even if that makes you kinda nervous. Especially if it makes you kinda nervous.

Between the bones of the earth and a very bad headache –
T ^(@_@)^ all hail ^(@_@)^

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You may also direct comments, complaints and corrections via email.

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LAREDO

Tin Lorica's debut chapbook, *soft armour*, makes you want to crawl into bed with your twenty-something memories and stay a while. As Tin's literary debut, their chapbook is a collage of landmarked moments and poems pinned from the most formative moments of their life. Like moving to Vancouver from Calgary — or dating white people.

Milena: This chapbook is your literary, "in pages" debut. What are you looking to discover within it?

Tin: I didn't plan to write a whole manuscript, but I have always felt that a poetry chapbook for me was already in the works anyways — so I am thankful that Mallory Tater from Rahila's Ghost Press was stoked to help me create my first one. I feel like I'm kind of shy in terms of being out there with my poetry — more so than comedy — probably because of the crude things I say on stage sometimes. It's a side of me that I'm not always readily available to express to just anyone, hence the title of the chapbook, *soft armour*.

Basically, a lot of the poems in the chapbook are from a lot of experiences

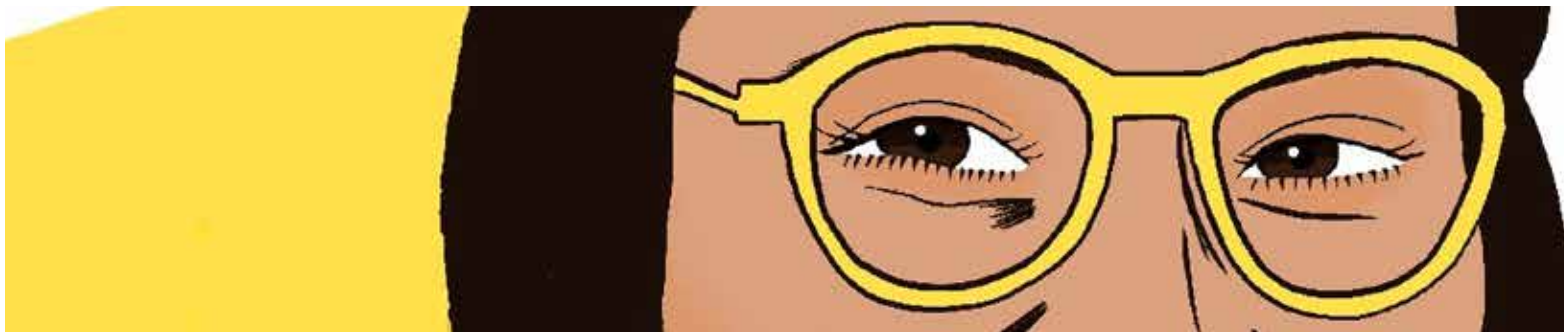
that I went through in my early years of moving to Vancouver. And the book is kind of a landmark of moments in my life. Like the first time I dated a white person, or the moment I realized I was (naively) wanting to date another person of colour so I could see something about myself, and how I saw things so black and white back then. It's me from the ages of like, 21 to 25. Living on my own for the first time, coming into myself.

Do you feel like you've matured?

Totally. *laughs* I mean, I think I could have gone to therapy more. But I feel like I've matured a lot, for sure.

In chapbook fashion, *soft armour* is short enough to be read in one sitting, and takes you through a sequence of moments soft enough to laugh at and heavy enough to remember. There's a quiet sense of acceptance that anchors the conversation — it is the kind of comfort you collect on your walk around the sun.





The first half of the poems are very silly and kind of jokey. I don't get vulnerable until halfway through. So yeah, even in the way that I sequenced it, it kind of has this armour already. I don't know... I feel like you just get kind of closer and closer into like, my emotional core, or whatever. I mentioned my mom a lot in it. Apparently that's a very Cancer thing — because I'm a Cancer moon, and a Cancer Mars. I don't know if you're into astrology at all, but I'm also not an expert.

Does astrology play as big a part in the book as in your life?

Yeah. Well, I'm also an Aries sun, but I have a lot of water in my chart. That's where the soft part comes from. And yeah, Cancer placements specifically are supposed to have a kind of weird karmic relationship to The Mother. It doesn't necessarily mean [your literal] mother, it's just kind of like, mothering generally. Something like that. I went through the manuscript recently, and I say the word "mother" like 10 times, and I think I'm exaggerating a little bit, but yeah. I also don't want my mom to read it.

Did you go through writer's block? Or artist's block?

I'm going through that now, for sure. I just let it happen. I like to just pour myself into something else. I picked up a lot of hobbies during COVID. I was like, Okay, I'm just not gonna try to write anything. I'm not gonna try to be funny. I'm just not going to do anything creative. I'm just letting myself [feel ok with] being creatively blocked.

I know you said that you were taking a break from making people laugh, but a large part of what you usually do is making people laugh, and I was curious how this translates into the book and into your poetry.

My friend, Jackie Hoffart, who runs New Moon Comedy, [...] helped me out a little bit with writing my bio, a task I always dread. [In] one of them she basically describes me as a poetic comedian, and comedic poet. I just feel like they kind of go really well with each other. It would drive me crazy if I was around someone who was just trying to make people laugh all the time. Because I definitely use it as a

defense mechanism. I definitely inject humour in the poems.

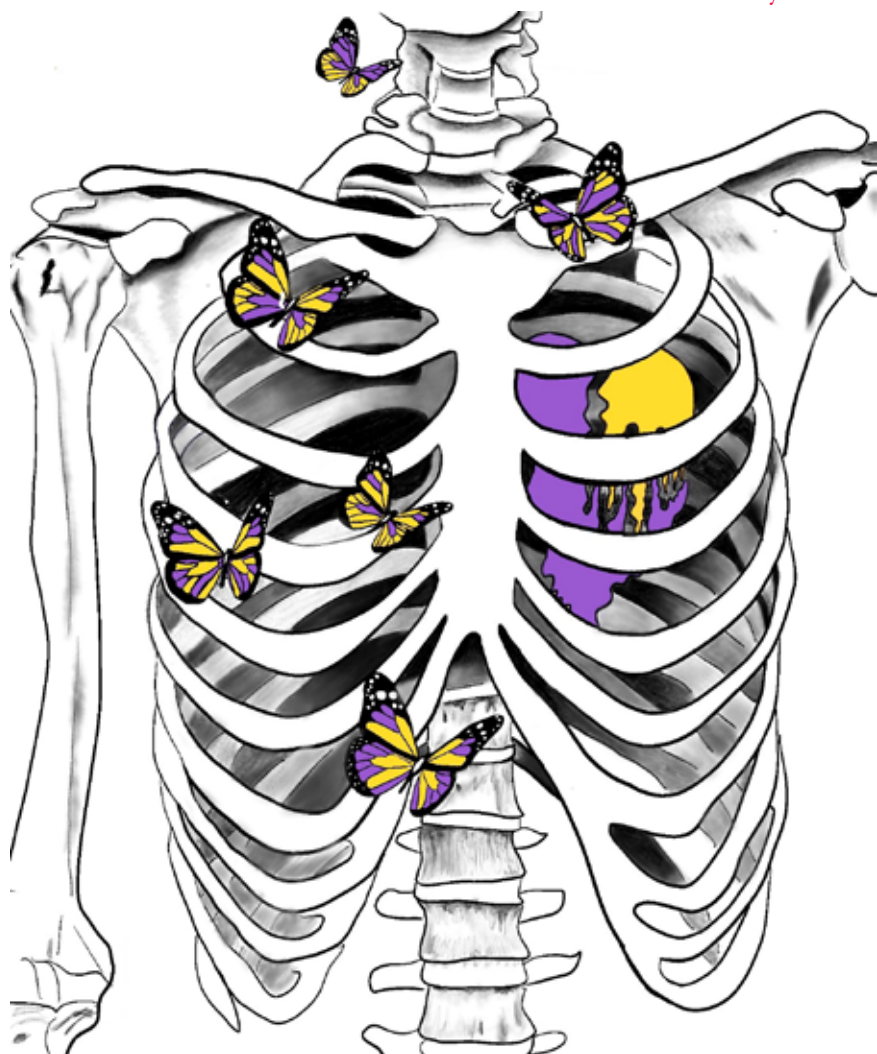
You've said that the two practices [poetry and standup] foil each other. So, they enhance one another, but there seems to be a difference in vulnerability between the two — at least for you. How do you work with that?

I wrote and filmed my first sketch very recently — it was really terrifying because it was a solo sketch. And I have to look at the camera and put on this character and voice. I have never acted in anything before and it was so, so vulnerable — it took me like five takes. I kept glaring at the camera. It was like I was trying to familiarize myself with it, like it was a stranger I was struggling to befriend. I was highly suspicious — like what if it steals my soul? I'm pretty monotonous when I deliver standup, so to put on a character and act was definitely another kind of vulnerability that I haven't experienced as a performer. Art has always been a way of exposing your inner world to people, which I am always learning to be okay with, and not spiral after expressing myself. I'll look at the chapbook one day, and like, flip through it and be really embarrassed about something that I wrote, that I decided to share with the world. I just really have to let go and be okay with that process. Yeah, that's definitely one thing I learned, to let go, and embarrass myself.

When I was 10, I started to question my dad's taste in music. He is an earnest Beatles fan, and every Sunday he would just blast the Beatles. One day I asked him why he liked this 'hippie music' and my mom thought it was the funniest thing. This inquisitiveness would later escalate to me imitating the way he scratched his balls while watching TV to my entire family. Everyone loved it. In a way my mom bolstered my comedy career, by giving me the license to roast my father. Earlier I was saying that I treated humour as a kind of defense mechanism — it's also a really great way to catch people off guard, and lets them know that me joking with them is me trying to be intimate with them. It's a way to bring people in.

Do you want people to read your book all in one sitting? Or do you think it matters where they start?

It's totally up to the reader, but I know that sometimes when I read a poetry collection and something really clicks, I have to see the whole thing through. I would be happy if some weirdo out there decided they needed more of my voice and read the whole thing, but I wouldn't force anyone to do so. It's always shocking to me that people can relate to me. It's always an honor. When people connect with my poetry, when they come up to me [after a reading] and tell me, "I really resonated with that," I really, really, appreciate it.



Tin and I laugh over the "light roasting" that we've experienced living in filipino and latino households. It's true, we roast and then toast at family dinners, feeling somewhat closer than before. Culturally, astrologically, comically, poetically and wonderfully funny.

The chapbook covers a lot of things like, diasporic anxiety, dating white people anxiety, understanding my baby queer self in relation to other queer people anxiety. soft armour is definitely a coming of age.



Spool Oven

Words By **Zainab Fatima**

Photos By **Alistair Henning**

Illustrations By **Maen Illustrates**

Layout By **Sheri Turner**

From quarantine season comes another exciting adventure: @spool__oven!

Created by artist Claire Geddes Bailey, @spool__oven is a project which invites people to submit prompts — a book, a drawing, a word — which Bailey will use to bake a cake.

@spool__oven lives on instagram, where Bailey bakes prompt-based cakes for anyone in Vancouver. People are free to submit a prompt if they live in the area, and can purchase the cake — not a shabby distraction from Ms. Rona.



As someone who loves to create fun and exciting cakes, it makes sense that Bailey has a deep love for sweet treats. Ever since childhood, they've been the friend who enjoys baking for everyone, and @spool__oven is the perfect outcome of that, "The aspect of sharing is really nice— especially birthday cakes; to me it's a really nice way to express care for a friend."

Being an artist also drew Bailey to the baking scene because it's another opportunity to be creative, "You're literally taking flour and sugar, which you would never eat on its own, and transforming it in the oven — which feels like a really magical process in some way."

Connecting food to art was an intriguing concept, and discovering many talented people online — Sharona Franklin,

@spiral_theory_testkitchen, @dream-caketestkitchen, @_hoe_cakes, @cakes-4sport, provided amazing inspiration.

Bailey's cake decorating style is a colourful addition to the "maximalist" online baking community; an unorthodox cake scene that celebrates imperfections. What distinguishes this community from many other baking niches is how accessible it is: "Anyone can make a cake, and there's so much joy in even seeing a cake that is really messy and maybe didn't turn out how the person expected— but it's still an expression of care," explains Bailey.

"Talking more about a queer aesthetic of food, or queer cooking and baking, I think it is connected to [...] taking baking — which can be something that has a lot of rules and constraints — and coming at it from a slant."



“ Claire Bailey ”



“You’re literally taking flour and sugar, which you would never eat on its own, and transforming it in the oven — which feels like a really magical process in some way.”

Not only is Bailey creative in their approach, and approaching baking outside of its constraints — they also have quite an eye for flavour combinations. Consider the “skipping stone cake”, inspired by the prompt “the moment when a skipping stone is sitting on top of the water, extended”, which amounted to a cardamom-rose swirl sponge, with a gingerbread cake middle, pear jelly filling, topped with ginger buttercream, dried ginger, echium petals, lychee syrup and fruit. Coming up with flavour combinations for cakes depends on several things, Bailey explains, sometimes the requests come directly from the people sending prompts. However, they will often use specific

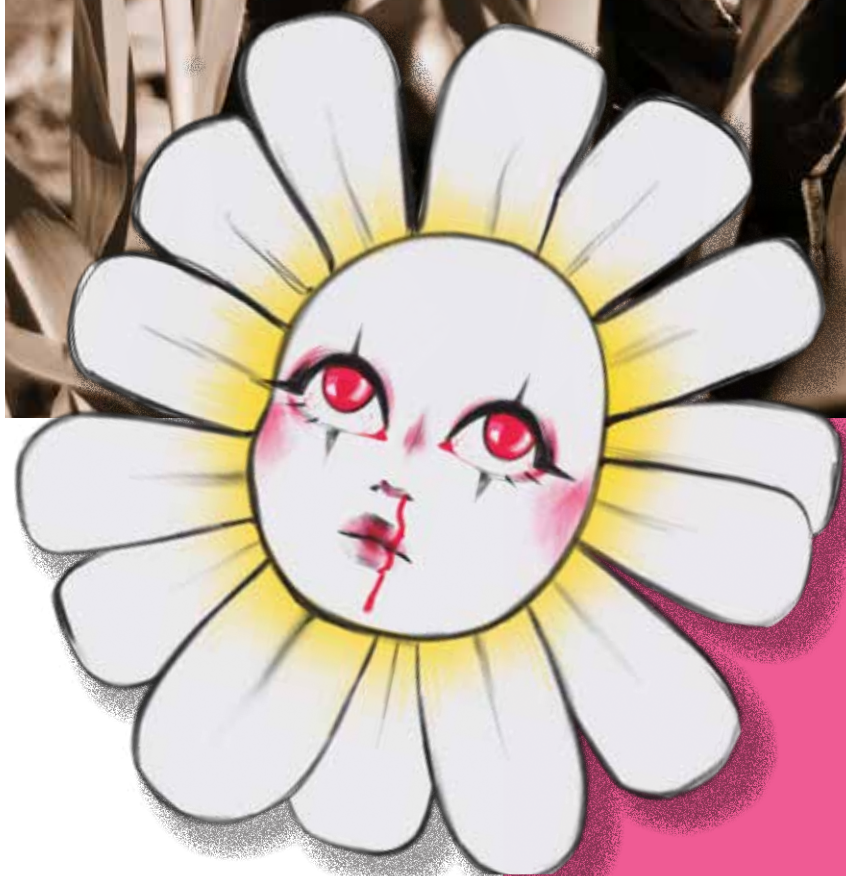
colours as opportunities to introduce unique flavours into their work — like the time they combined cinnamon, black sesame seeds, and cocoa, to achieve a dark blue glaze for a bundt cake. Bailey first began creating colourful and unorthodox cakes last year, when they collaborated with a friend to curate UBC’s Hatch Gallery’s exhibit 100’s Day. The show consisted of participants bringing in collections of 100 items, and for the closing reception, Bailey baked a hundred ingredient cake. When matching a prompt to its delicious cake form, Bailey explains, “My attempt is to devote a lot of sensory attention and care towards the prompt and then convert

that to a cake somehow. A lot of it’s just intuitive,” From a few sketches, and input from friends, any prompt— even a feeling— can become a heavenly treat. Out of all the cakes Bailey has made so far, their favorite is one of @spool_oven’s earlier creations: the prompts for the cake were two selfies of Bailey’s friend. Not only was the flavour combination really unique — tahini sesame cake with lime curd, homemade marshmallows and malted milk buttercream — but the prompt itself is also why Bailey loves this piece. “With some of the prompts, you can already imagine how it would become cake, but my favourite ones are the ones where it’s completely separate. It’s not about what the cake will look like at the end at all, and there’s a lot more possibilities within that.”

As for the future of @spool_oven, Bailey hopes to create more cakes and continue inspiring people. Although it wasn’t intended to become part of their art practice, the community Bailey has created is really special, “I hope it gives people freedom to experiment with food in their own way,” says Bailey, “and if anyone in Vancouver wants a cake, they should DM me!”

KITTY PROZAC

**TRANS POWER PUNK, MEETS
MUSICALLY-INCLINED CAT,
ON ANTIDEPRESSANTS.**



Cathy Schultes is a 21-year-old trans musician in Vancouver, living on the homelands of the xʷməθkʷəy̓əm (Musqueam), Səl̓ílwətaʔ (Tsleil-Watuth), and Skwxwú7mesh (Squamish) nations. A queer bike mechanic, political human-rights activist, self-described anarchist, and pro electric-guitar shredder, she makes pop punk music centred around trans power and self-identity. I met with her to discuss her latest release as Kitty Prozac — Pandemos Vol. 1, a powerful EP with unapologetic lyrics and a deep relatability. I found in my conversation with Cathy, that intimacy is a huge component of her work, and I couldn't help but respond to the lyrics myself. Below you will find fragments of Kitty's fluid lyricism, and the ways I've found to connect her thoughts to my own.

Words by Atira Naik

Photos by August Bramhoff

Illustrations by Beau Todorova

Layout by Sheri Turner



As with most interactions in the pandemic, we open onto the setting of a zoom call — me in my room, and Cathy at her jam space at the Red Gate. She clearly looks comfortable, sitting cross-legged in front of a drum set. We make small talk for a while, and then I jump into my first burning question, “So, what’s the inspiration behind *Pandemos Vol. 1*, and your stage name, Kitty Prozac?”

Cathy nods knowingly, likely used to this question, and explains, “Well, there’s not much behind *Pandemos* — it just means pandemic demos although I guess it also evokes the word “pandemonium”. I’ve had an album in the pipeline for a while now, and progress on that has been kind of slow. So, I just wanted to put something out. That’s why I phone-recorded these songs and put them up on my bandcamp. Kitty Prozac was something I was treating as a music project, distinct from myself, from the start. I wanted to name it something cool, something that properly captured what I was going for.”

“And what you’re going for is...?”

“I think what I’m going for is pop punk. Like, really intense and upbeat pop punk tunes but also super intense emotions. So once my friend and I were hanging out, talking about this, and she basically had an epiphany, ‘Oh! Kitty Prozac.’ used to have a cat who was prescribed Prozac because he had anxiety. That’s a thing — cats being prescribed antidepressants. I take Prozac as well, so that’s me. And then Kitty was because — well, I want to portray an image that’s playful, and fun. And my partner Jill calls me Kitty as well, so there’s that.”

“So — playful and cute, but make it depression.”

“You know until you don’t know and then they’re gone / Well I figured some day I’ll stop getting thrown away / I just didn’t think it would take so long” (Vacation Song)

I thought I knew. Bloody hell. I knew I knew. Didn’t I? Obviously not, if I was discarded like those folded paper games we used to make. Wasn’t there a ‘forever’ in that stupid acronym?

Cathy agrees, “Yeah, for sure. In fact I think that tension pretty much defines my music. I initially wanted Kitty Prozac to be a band — but it was usually only me, and people started associating me with [the name]. It just sort of grew to be a persona. Kitty became this person who feels things really deeply and I think that’s kind of conveyed through my music, how loud and head-banging it is. Kitty can never be lying-on-her-bed sad — she’s weeping, screaming, breaking things. Theatrical, almost. It’s a theatrical sad.”

“So, what’s your origin story? Like, what inspired you to really start putting your music out there?”

“That’s a pretty cool story, actually. When I had just come out, my friends and I were obsessed with this band. They wrote such good music — it was so very loudly, and proudly, gay. It really was our jam. Later it was revealed that a member of the band was involved in sexual allegations, and obviously, the fan base just dropped. And I just — I remember feeling so betrayed, and so alone. Like I had no one to look up to anymore. That was when I realized how desperately people like me needed validation, needed representation, that’s when I decided that I was going to be that person. I was going to make the music that people could relate to, and be inspired by.”

“And you know, I was always making music — I just grew up in a family that was constantly listening to music. But I think I truly started putting in effort into my music in 12th grade, when I came out as trans. It’s kind of like — my whole life began again when I came out, and I just had so much catching up and adjusting to do. So that’s when music became what I leaned on. These past two years have

been pretty rocky, really, and I think music played a huge role in keeping me afloat.”

The road to justice is long / And the road to peace is too / And it asks of me to unlearn all / The fucked up things I thought I knew (A Little More Myself)

My grandmother once told me I would need to be better if I wanted to marry into a ‘nice’ family. The next two years I worked on being better, and the next three I worked on running as far from ‘nice’ as I possibly could.

I can’t help but notice how honest Cathy is. I ask her, “Is this a conscious effort? To be so honest, and to make your lyrics confessional, almost?” she replies, “I think I did make a conscious effort to be honest. But at the same time, it was also an important exercise in just letting my emotions out. As a teenager, I just had these really big feelings that I needed to get out in some way. That meant me — necessarily — writing about these very personal experiences to lessen the load and hopefully help other folks with similar experiences feel less alone. [...] I’m writing to express myself as a trans woman with mental health issues — so I’m going to write about experiences pertaining to that.” She pauses again, “And, something that’s super surprising, but super gratifying, is that people relate so deeply to these songs. I write about very personal and specific experiences, but after a live show people will still come up to me to tell me my song made them cry. It’s an amazing experience, and really one of the biggest inspirations for me to continue.”

It’s in primary colours / It’s so vibrant it won’t leave me alone / And it keeps changing but I think it means home (Primary Colours)

I spent the first 19 years of my life in the dark. If I don’t have a nice family, what do I have? I saw the swirls of blues and reds and yellows in my dreams and drawings. I knew then what I needed to do — if not home, at least a path that leads there.

I ask Cathy if there were any mental roadblocks that needed to be overcome in order to release such radically honest music, to which Cathy replies, “The answer is definitely.” She continues to explain — “I had to work through my anxiety a lot, which makes sense, because I’m Kitty Prozac. Perfectionism, and that fear of what people were going to think of me when I actually put music out. It’s funny, because the initial music I released was already very personal and honest. But it was just as hard to put out the next few songs — which is why there was such a gap between them. Just because you do something hard once, doesn’t mean it becomes easy the next time round, you know? Easier, maybe. But not by a lot. I think it was just...not believing that my music was worth sharing, really. And it’s taken people reassuring me, a lot, for me to continue to put my music [out there].”

“Actually, there’s a few people I’d like to credit for encouraging me in a big way: Kelly McCloud, from Tinkin’ Pete, who booked me for my first live show, and Miles Black, from Pale Red, who got me a CiTR interview and funding for my record from the Pat Placzek Legacy Fund. It’s what CiTR is using to fund a bunch of artist’s first releases through their label Fanta Records. I call them my two gay scene dads,” she laughs lightly, “because they’ve really been in my corner. Seriously, it’s totally been because of the encouragement and support of other people that I’m even here, still, making music.”





WORDS BY: DORA DUBBER ILLUSTRATION BY: AMY BERETON
PHOTOS BY: PHOEBE TELFAR LAYOUT BY JAMES SPETIFORE



In the late 90s and early 2000s, the internet's novelty and burgeoning accessibility essentially made it a total free-for-all. There was a lot of earnest excitement for what the internet could be, though now we have a pretty standard idea of what an online experience is. Cyb3r Warehouse — a virtually local art space created by roommates Sam Herle and Brodie Anderson-Pilon — harnesses this nostalgia and eagerness to create a dynamic world and exhibition space perfectly designed for our current lockdown reality.



Cyb3r Warehouse largely features internet art, “art that’s made in a way that is very digital where it’s a lot easier to show it to people through the internet. It’s usually made on a computer and it’s less physical,” Brodie explained. “It’s a chance to show gifs and stuff,” Sam added. “Things that usually you just scroll past and disregard and maybe don’t consider art. Like if someone makes a 3D sword for a video game and they’re really proud of it — it’s usually not outside of that. Here, they can put it in a room and people can walk around and look at it.” While the ultimate function of Cyb3r Warehouse is to be an exhibition space, “It’s definitely not a neutral space,” Sam clarified. “We weren’t trying to make a white wall gallery. It’s kind of our own art project too.” Unlike most galleries, both physical and virtual, Cyb3r Warehouse’s curators/creators’ influence is omnipresent. With part of the function being its re-creation of disparate 2000s digital aesthetics, attempting to curate a space designed to feature its exhibitions

in a “subjective” environment would be so obviously antithetical.

The “warehouse” is more of an expansive and adaptive world — with 2D streets,

“NOW THERE’S NOT REALLY THE OPTION TO GO TO PHYSICAL SPACES, ALL THESE ONLINE SPACES ARE GETTING MUCH MORE POPULAR AGAIN. PEOPLE ARE TRYING TO UTILIZE THEM IN WHATEVER WAY POSSIBLE — LIKE THROWING RAVES ON IMVU”

buildings, characters, and groves that you can wander through. Any exhibitions are housed in 3D buildings designed to match the theme or feel of the art featured. Right now, when you enter Cyb3r Warehouse, you’re dropped at the entrance of a crypt inviting you to their current “Horror/

Occult” exhibit. A couple weeks ago, you were dropped in the entrance of the general exhibition space, greeted by an angel in a full-body bunny costume and a beefy feline security guard. The space navigates like a video game — using the cursor to orient your “character”, and the arrow keys to move around. The space itself is a combination of 2D and 3D elements that you observe, but don’t necessarily interact with. Besides the areas of the warehouse explicitly delegated to featuring art, the world is an invitation to explore Sam and Brodie’s digital fantasy. “I don’t know if you’ve fallen into hell yet — where you fall off the path and you fall into hell and can’t get out. We got lots of email like, ‘Oh I can’t get out of hell.’” Sam laughed. “We were like, ‘That’s kind of the point,’ just making it something you wouldn’t usually experience online and making it kind of a game where you can explore it and have fun exploring it too.” “Yeah,” Brodie continued, “I think we’re both open to the idea of making it as big and extensive as possible because



there's a certain limitation to what we can do in one space, [...] but I do like the idea of just building on top of things and it keeps getting bigger and bigger." Most of the expansions Sam and Brodie are working on right now are for commissions from physical art spaces or festivals that are reevaluating what it means to host an event during a pandemic — including the current Doom Gloom Stuck in Your Room (DGSYR) Report exhibit, and Vancouver's upcoming local zine festival, Unibrow Festival.

The look of the space draws heavily from the maximalist, busy, and kind of goofy aesthetics of the early internet. “I like the older style of what the internet used to be in the early 2000s, when GeoCities was a thing where anyone would just make a website and just fill it with basically whatever they wanted. You had a lot more freedom,” Brodie explained. “I’m just really into that whole framework of older internet aesthetics, which aren’t really as big of a thing these days, where you’re taking risks making weird stuff that’s really chaotic. I wouldn’t want to make something that’s like, ‘Look at how the internet used to look,’ with a Windows 95 simulator, where it’s like, you just go on an old computer that’s hard to use. It’s still new ideas, and a new space, but just taking from that same energy that used to be there.” Cyb3r Warehouse’s strength is in balancing the skill of building a functional space with that chaos.

Sam and Brodie's curatorial process mirrors that of Cyb3r Warehouse's aesthetic of structured disorder — you just have to send them an email. "We wanted it to be less of a process — People



can just email us and we can give them a more interesting platform to show their stuff,” Sam explained. The internet

is a famously dark place. Its complete anonymity, and lack of accountability, warns users against digging too deep into any corner of the net to shield against blatant ableism, racism, transphobia, homophobia, and/or misogyny and, all too often, these precautions aren't enough. The opening criteria for any submissions to Cyb3r Warehouse is the total unacceptability of any hateful messages. "We just want to be pretty firm with that just because there are some bad internet spaces," Sam explained. "I feel like if you stumble across something on the internet, you really wanna' know what you're dealing with, and where everybody stands on that."

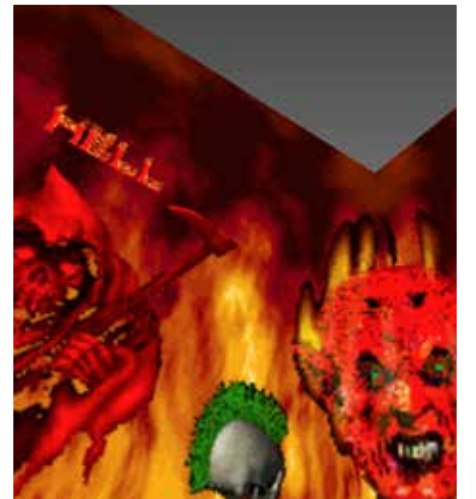
Even before the pandemic, much of our lives had already transferred to the online — COVID has only exacerbated that. “I had the idea for it before lockdown started, but just in idea form. Just the idea of an online exhibition space for art that doesn’t usually get shown in other locations,” Sam explained. “But when lockdown happened we both realized that it could be such a bigger opportunity.” They continued, “I was inspired by other virtual spaces people are making and riding the wave of online things because I think there’s really been a resur-



gence in that. Talking about the early 2000s again — I think there was a big phase when Second Life and IMVU came out, and people were like, ‘Oh, this is awesome’ and later on moved away from that. Now there’s not really the option to go to physical spaces, so all these online spaces are getting much more popular again. People are trying to utilize them in whatever way possible — like throwing raves on IMVU and through Twitch and stuff. So we just wanted to follow that and make a space that was fun. Not more of an online art gallery, but more of an online DIY space.” The role of online spaces is constantly transforming as aesthetic trends and the limitations of what’s possible, both online and offline, fluctuate. Cyb3r Warehouse is offering a lot of possibilities as a world that exists entirely on the internet. “Around the beginning we were talking but doing live shows and streams and stuff, with multiple people in the space,” Brodie entertained. “I just don’t know how to do that. But as soon as we figure it out, I’m down to do it.”



Although the space may seem best suited for the current times, Sam and Brodie don't expect Cy3r Warehouse to dissolve any time soon. "Even when physical spaces open, especially with internet art, it'll still be good to have a space people can send their gifts and art that's more conducive to online spaces," Sam anticipated. "There'll still be a want for that because tons of people are making digital art, especially people who haven't before lockdown started." The internet is a pretty infinite medium. With Cyb3r Warehouse, Sam and Brodie are re-imagining the online experience. Their shameless celebration of the ostentatious and gaudy digital aesthetic is refreshing and nostalgic.



ENTER CYB3R WAREHOUSE AT
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CHINESE PROTEST RECIPES

words and photos by Jamie Loh illustrations by Alex Smyth layout by Phoebe Telfar

Born in Singapore, to a Cantonese mother and a Hokkien father, meant that I grew up surrounded by a medley of flavours, dialects, traditions and ways of storytelling. From braving brutally bitter (yet nourishing) herbal Cantonese soups as a child, to helping my grandma make *ba zhang* (sticky rice dumplings) and *popiah* (a type of fresh spring roll) whenever she visited, food has always been the vessel through which I learned about my cultural identity. In Singapore, there were no heirlooms, nor genealogy books, and rarely did anyone know or speak of the past. After moving away from home and family, and settling as a guest in 'Vancouver', I have come to understand the importance of cooking Chinese food and holding fast to recipes and traditions fading along with the memories of my family's matriarchs. When it comes to making Chinese food, all I had were meagre photos and

that intuition chef Clarence Kwan speaks of in his new zine entitled *Chinese Protest Recipes*.

Chinese Protest Recipes (CPR) has struck a chord with many Chinese-Canadians, and newcomers like me. Throughout the zine, Clarence Kwan (aka @thegodofcooking) calls us to respond to the pandemic, and the BLM movement through mobilizing the tools we have — our love for Chinese food and cooking — to resist white supremacy in our relationship to the food we choose to buy, eat and make. In centering Black lives and calling for collective action in the zine, Kwan pairs reminders of police brutality (thereby cheekily banning cops from cooking his recipes), statements of solidarity among BIPOC and



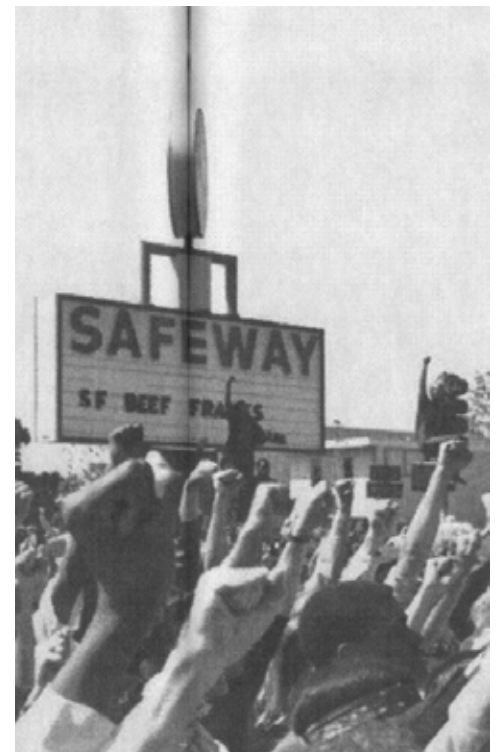
ANTI-RACIST A-CHOY



反種族歧視A菜



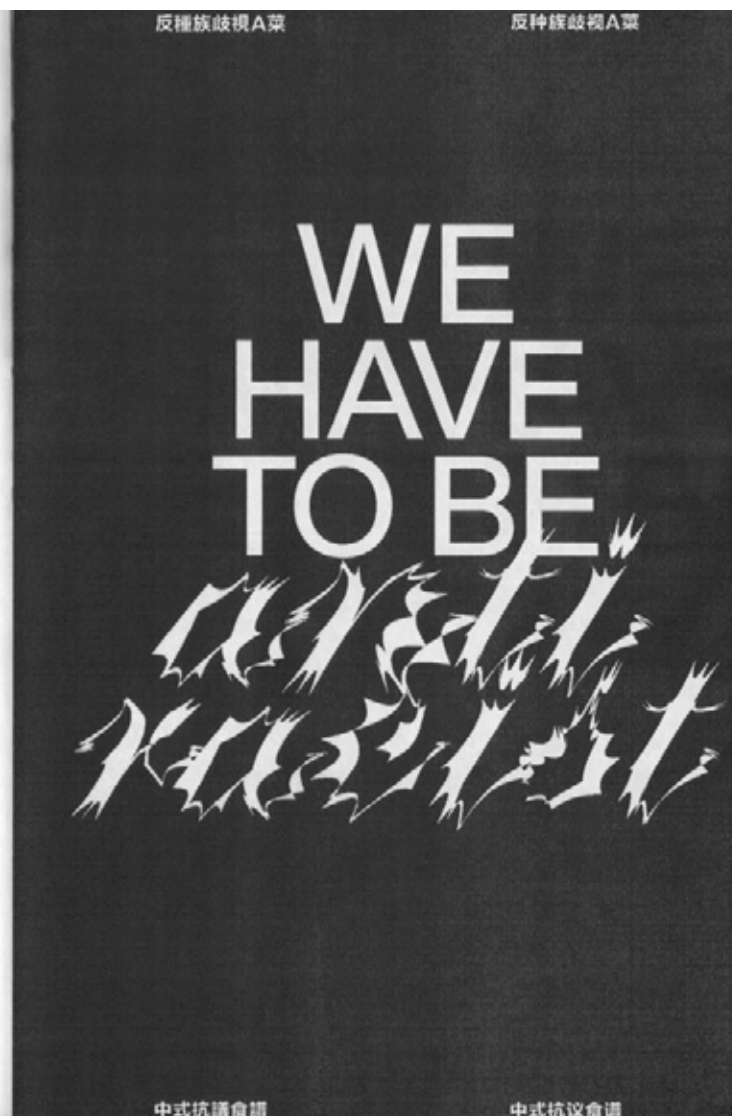
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反種族歧視

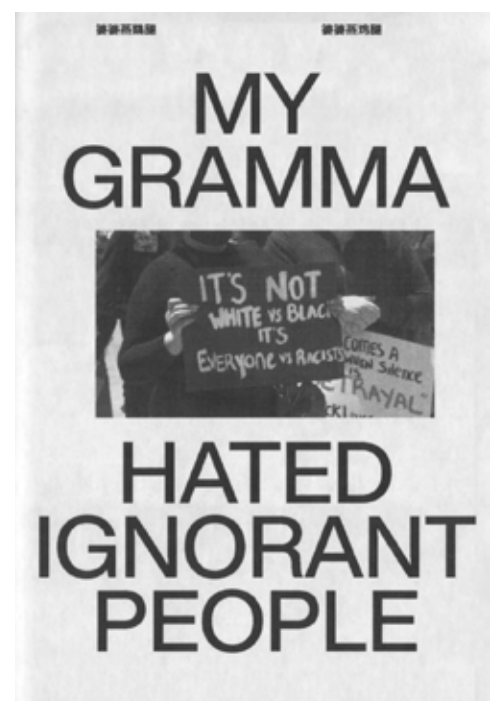


CHINESE PROTEST RECIPES

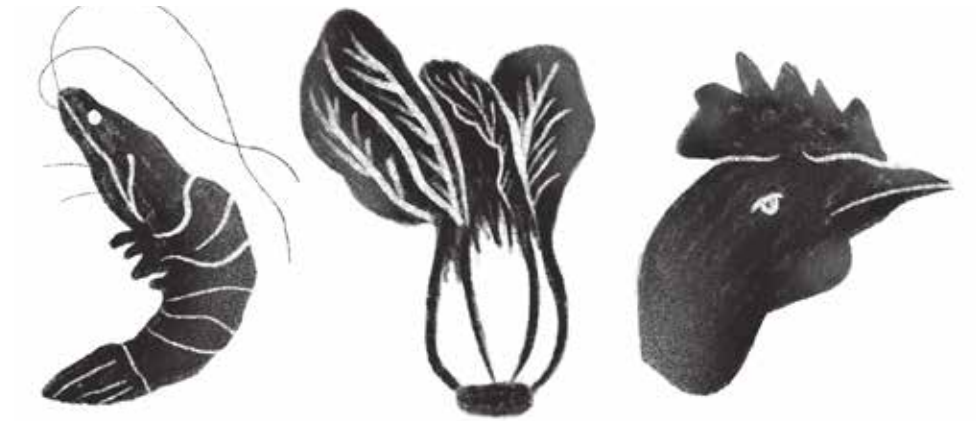


中式抗議食譜

中式抗議食譜



"WE MUST BE ACTIVE IN OUR FIGHT FOR ANTI-RACISM THROUGH FOOD."



personal anecdotes to each of the eight recipes he has curated. Each dish stands as a form of protest on its own. Among the generous peppering of black and white photos and understated yet beautiful typography, the mosaic of stories and recipes stand as stars of the show.

CPR is not only a call to protest through cooking. It is also a love letter to his strong ties to Chinese restaurants and Chinatowns, in which he urges us to keep supporting local businesses reeling from the devastating effects of the pandemic and in Vancouver's case, gentrification. Kwan drives home the idea that we must be active in our fight for anti-racism through food. This starts with reflecting on who we are, the way we acquire food, and claiming our cultural heritage by continuing to cook our food

deemed "exotic" and "weird" by white culture, as well as keep up the work that still needs to be done in dismantling anti-Black sentiments within our families.

In centring food culture in the discussion of racial oppression, Kwan not only urges his readers to actively decolonize their relationship with food, but also shows how it could be a unifying process. In the zine, he writes "THE MORE WE EXPLORE AND SHINE A LIGHT ON BIPOC FOOD THE CLOSER WE GET TO A DEEPER UNDERSTANDING OF ONE ANOTHER". He does his part in shining light on Chinese food, and shares the recipes with whoever is curious enough to try. It is only through sharing recipes with each other across communities, and coming together to prepare a meal, can these discussions on food happen.

GRAMMA'S CHICKEN

Prep: Cut scallions into big pieces. Slice ginger. Marinate chicken legs with salt, sugar, soy and Shaoxing wine overnight.

- 1 Arrange scallions in a low shallow dish to make a rack for the chicken.
- 2 Place chicken legs on top of scallions in one layer.
- 3 Scatter ginger and star anise over chicken.
- 4 Place dish onto a steaming rack in a wok with water, cover and steam until chicken is cooked through, about 20 minutes.
- 5 Garnish with chopped scallions and serve with white rice.

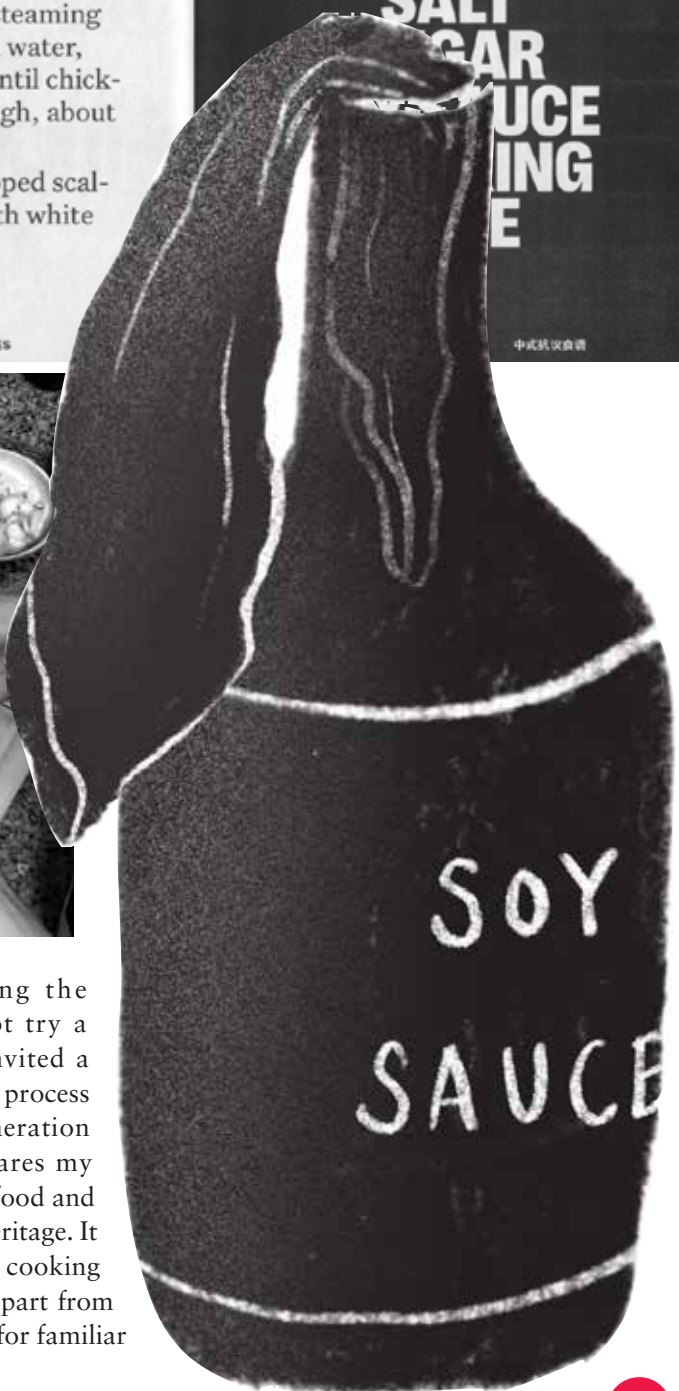
CHINESE PROTEST RECIPES

CHICKEN LEGS
SCALLIONS
GINGER
STAR ANISE
SALT
SUGAR
SOY SAUCE
SHAOXING WINE

中式抗議食譜



I would not be doing the zine justice if I did not try a few recipes myself. I invited a friend to join me in this process as she, being a first-generation Chinese-Canadian, shares my love of cooking Chinese food and preserving our cultural heritage. It was both our first times cooking such an elaborate meal apart from our families so we opted for familiar



dishes that were not too ambitious — Shrimps in Lobster Sauce, F.T.P Fried Rice and a-choy doused in sesame oil and oyster sauce.

The recipes came with no measurements or handhold-y instructions, just simple descriptions inspired by traditions and oral history. We were forced to eyeball measurements and cook intuitively, tasting and adjusting along the way. It made me realize the potential for cooking to be so forgiving and fun, like an interpretive dance. It put a focus on making food which simply tasted good to me, and moved it away from mindlessly following a recipe. When we sat down to feast on the fruits of our labour, the first bite



surprised us. At once, we sat back glowing with satisfaction at our abilities to cook something our grandmas would be proud of. Truly, delicious Chinese food is power in the hands of many.

A free digital copy of CPR is available on Kwan's Instagram @thegodofcookery though he asks that you donate to support BLM or spread the word #ChineseProtestRecipes. You may also purchase a physical copy there.

6







SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

"I HATE BEING CLOSE BUT I MISS CLOSENESS"
BY HAYLEY SCHMIDT

Hayley's illustrations are always so complete. Even in the simplicity of the piece above, it is obvious that great care has been given to each component. But beyond her technique, Hayley's gift is in her portraiture and her knack for capturing the moody magic of being human. Her work isn't hyperrealistic, but it still takes on the character and personality of those she portrays – her portrait of Dee Stacey in our Lost Months issue is a favourite of mine. The ghostly figures in her calendar piece above are all too real to most of us right now. – r.

01

Touque Craft Fair
@ THE WESTERN FRONT

- Time-Lapse: Closing Reception: A Day Without Art @ The Internet

02

Touque Craft Fair
@ THE WESTERN FRONT

03

Touque Craft Fair
@ THE WESTERN FRONT

MINI MARKET
@ NEXT DOOR

04

Touque Craft Fair
@ THE WESTERN FRONT

MINI MARKET
@ NEXT DOOR

05

Touque Craft Fair
@ THE WESTERN FRONT

MINI MARKET
@ NEXT DOOR

06

Touque Craft Fair
@ THE WESTERN FRONT

MINI MARKET
@ NEXT DOOR

07

13

Slice Winter Market
@ SLICE OF LIFE GALLERY

14

Slice Winter Market
@ SLICE OF LIFE GALLERY

15

Slice Winter Market
@ SLICE OF LIFE GALLERY

08

16

Slice Winter Market
@ SLICE OF LIFE GALLERY

- Printmaking & Pinot Series
@ Burnaby Art Gallery

09

- LIFE DRAWING – FALL & WINTER
@ Slice of Life Gallery

17

Slice Winter Market
@ SLICE OF LIFE GALLERY

18

Slice Winter Market
@ SLICE OF LIFE GALLERY

19

Slice Winter Market
@ SLICE OF LIFE GALLERY

11

SHINDIG SUBMISSIONS CLOSE

12

Slice Winter Market
@ SLICE OF LIFE GALLERY

Mint Records Xmas Party!
@THE INTERNET?

20

Slice Winter Market
@ SLICE OF LIFE GALLERY

21

Slice Winter Market
@ SLICE OF LIFE GALLERY

22

Slice Winter Market
@ SLICE OF LIFE GALLERY

23

Slice Winter Market
@ SLICE OF LIFE GALLERY

24

Slice Winter Market
@ SLICE OF LIFE GALLERY

25

- GIVE A HECK! Vol.2: Casinos, Loans, Laverne, Summer Crush
@ Vicinity Lounge

26

27

- Open Studio with Kelly Lycan
@ The Internet

28

29

30

31

OPEN HOUSE
2020

GET IT RIGHT!

- Happening around town
- CITR/DISCORDER
- SPONSORED EVENT
- Happening at CITR @ UBC

- Can't Miss This!

WORDS
BY
TATE
KAUFMAN
ILLUSTRATIONS
BY
JULIANA
KAUFMANIS
PHOTO
COURTESY OF
CULT BABIES
LAYOUT
BY
JAMES
SPETIFORE

CULT BABIES— NOT A HOLIDAY



This is not a holiday for Vancouver/Tunisia digital nomads (or diginoms as they would say) Cult Babies. Hasan and Layla, the key creatives behind the project, had spent well over a year crafting their latest release, *Not a Holiday*, when the carefully considered concept behind the album became hyper-relevant in a wholly unexpected way. Having initially planned a summer tour prior to the release of the album, Hasan and Layla found themselves on an elongated lockdown stay with Hasan's family in the Caribbean. With the majority of the album written and recorded, they shifted course and opted to release *Not a Holiday* in the early days of the lockdown. Layla and Hasan joined me over video call in early October, from Tunisia, to discuss the strange and unanticipated prescience of their new project — as well as the role their day jobs played in its inception.



Not a Holiday is an unyielding and tempestuous album, drawing from a droning, psychedelic palette to create an ever evolving miasmic swirl of sound. There's an underlying sense of yearning and hope here — first audible in opener "Buried Alive," a somewhat fatalistic reminiscence on finding purpose. There's the somewhat flippant, singsong recital of "I can be your very own ghoul," which leads into triumphant swells of guitar, ebbing and flowing throughout the song. This initial glimmer of hope and agency lays at the very core of the album itself, written as a reflection upon Hasan and Layla's experiences as professional internet moderators. Though neither has had the misfortune of auditing video content, the recent lawsuit filed by YouTube censors has brought to light the personal torment undertaken by those who dedicate their careers to the creation

of a healthier internet. Technology, and its capacity to simultaneously connect and distance — to create distinct communities and turn them against each other — is a constant theme. Over wistful woodwinds, the spring-reverb doused vocals of "Eye Was There" evoke simultaneous pressures of ingrained spectatorship and desperation for attention as Hasan sings, "Look at

This final descent is prefaced by the funereal chiming of the duet "Not A Holiday". This song feels trapped, buried by its own choices, framing its subjects as martyrs with lines like "I've been working on my immolation pose/ It's not a holiday/ But you should have a party in my honor." Is this futility, that even if we sacrifice ourselves, we may yet fail to steer the course of the future? Perhaps, but the fight, though it is not a holiday, will always be worth fighting. Though Layla and Hasan have long worked from home, and spend their time in the well-toured streets of Tunisia, it is not a holiday. Though many of us have been sent home from work indefinitely, have been confined by leisure, and enraptured in forum-bred paranoia — this is not a holiday.



what you've done/ You went outside all on your own/ With no one there to see/ You might as well have stayed at home."

These criticisms are not distinct of the internet age (see David Foster Wallace's *E Unibus Pluram* for parallel commentary nearly three decades earlier), but the latter half of the setlist shifts focus to an entirely modern phenomenon: the dominance of disinformation. Both the whirling ambient hums of "Town Crier," and the creeping organ lines of "Spiterman," serve to deliver tales of personality cult and insidious mistruths. These songs are hard to breath through. Deep and dark and entrancing — like the beautiful fading image of a mermaid dragging you down, down, down; eyes glittering in the refracted moonlight.



ALEXA BLACK

WORDS BY LISA MAYERHÖFER * PHOTO BY R HESTER * IMAGES COURTESY OF ALEXA BLACK * LAYOUT BY OLIVIA COX

As a primarily self-taught inter-disciplinary artist of Indigenous and European descent (Nahuat, Mayan/Spanish, Irish) Alexa Black is “a bridge, a person in between”. On a healing journey reconnecting with her ancestors, she is currently creating a tarot deck made of tintype photographs which refute the colonial gaze and invite mysticism, collaboration and connection instead.

Mitztemoa noyollo.

Alexa, I appreciate you talking to me. Let us start at the beginning, how did you get into art?

Art is a part of my first memories. My mom has pictures of me as a two-year-old painting the walls with lipstick. As cute as that is, it was never really supported. I have videos from when I was five, having an art show in the kitchen and I am explaining how everything was going to be okay. Which is kind of funny, because I remember everything being really tense in my life growing up. I remember always being ready to go, because my mum and my biological father had a very toxic relationship. He wasn't in my life right from the beginning for good reasons. I'll leave it at that. All I wanted as a kid was to be seen and heard for who I really was, which was somebody trying to connect to that divine source, where one felt safe. I think we all have the potential to be creators. For the most part, I believe art is something that you need to have a level of stillness for, where you slow the fuck down and you move into a certain place in your softness.

I can sense that you have a lot of understanding for your family for not enabling that space.

My grandmother and mother, both Nahuat Pipil and partly Mayan women, had fled from the civil war in El Salvador and came over to Canada in the 80s. Poverty was a big fear for my family. They were afraid of art leading me down that path. Mixed or indigenous people migrating North as refugees were considered immigrants, despite pre-colonial migrations and

territories. Being indigenous was associated with poor treatment, so in order to survive, they never talked about their indigeneity. Culture was truly left behind in order to assimilate for survival. So art, being such a strong component of culture was definitely not a priority for my family.

What did you start out doing instead of art?

My paternal grandfather offered to pay for a practical degree in nursing so that I could be independent. Because my mother always dreamed of helping people as a nurse, I took the offer. It was painful for me. It's hard for me to have a regimented life with a schedule. In order to cope with going against my creative self, I used a lot of drugs. During my degree process, it got quite severe and I became dependent on stimulants. They got me through school, but the art went away. I was so detached from my spirit that I couldn't create.

How did you reconnect with it?

I got super sick. I don't want to put this kind of pressure on my illness, but maybe it became a trigger to remind me of my purpose. Through it, I really reconnected to my art practice again, and I started learning about tintype photography at 26.

Why this ancient practice of all things?

There was a time in my early 20s where I was very anti-technology, and I was really angry at the system and what was going on in the world. I needed

something like magick or that had the essence of conjuring and scrying. Something that would bring me back into my body and connect me to the land. When I found tintype photography I knew instantly. You don't need anything except the elements and the chemistry, and you can shoot on a rusty can if you need to.

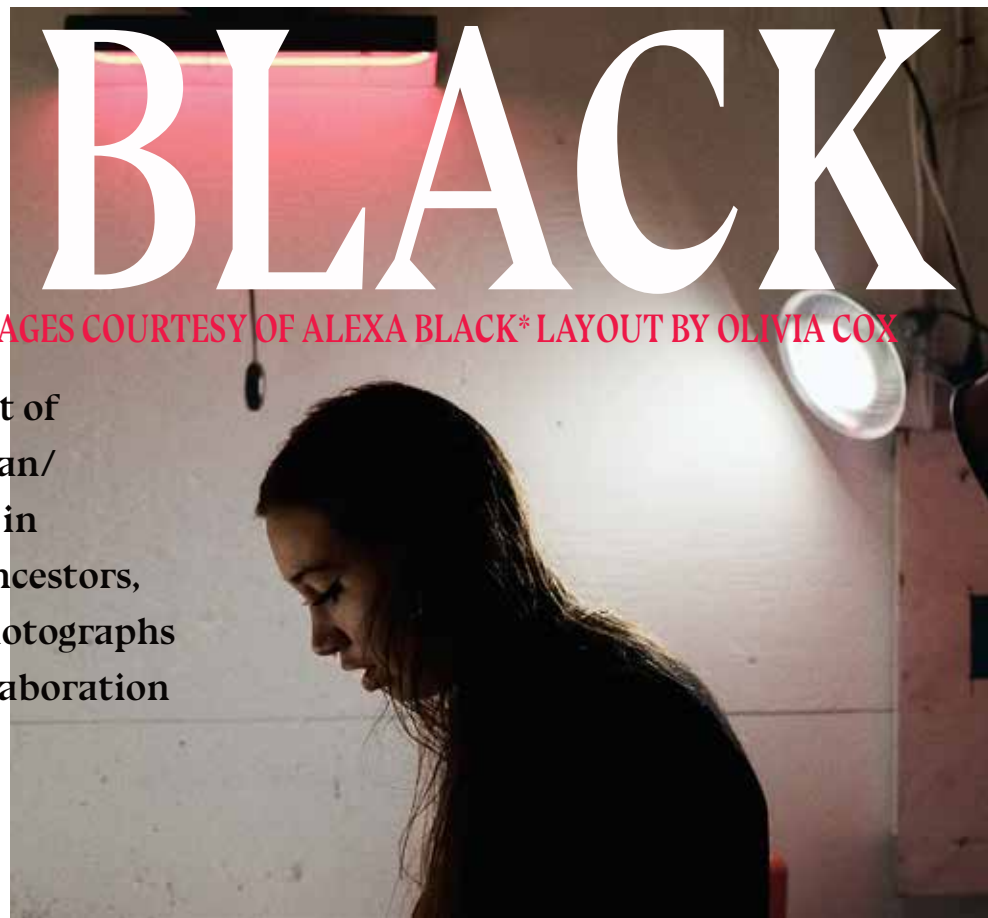
You are working on a special project right now — The creation of your own set of tarot cards. You told me you had dreamed of them.

Yeah, I dreamed about it for sure. My adopted father is of mixed Cree/European descent. He and my mother were on a big healing journey and introduced me to their indigenous teachings and spirituality at a young age. It felt like it was old inside of me, as if it had been with me for lifetimes. My parents ended up going to AA meetings a lot, where they were highly influenced by some white christian folks and ended up converting. But I stayed with my traditional teachings and was adopted into another family out in Merritt. Ko'waintco Michele is my adopted spiritual mother. She oversaw me for a few years of vision fasting.

Is this a practice you can, or want, to share your experience with?

I ended up fasting every spring for a few years starting around age 23... I would go for as long as two to four

days without food or water, or however long it took me to have a vision basically. It was during those times when you would set your intention for the rest of the year. Without water you're really in a totally different universe. At first you feel like you're burning from the inside out, it hurts to pee, and you feel really fucked up and a little scared, and then things become crystal clear. The whole point is that your body becomes weak and your spirit becomes strong. Through my visions, I gravitated towards a tarot deck in my head that I was going to create, because I really couldn't stand the colonial construct of a traditional deck, and I wanted to create space for intersectionality to account for human complexity. The other part was how passionate I felt about bringing magick down to earth





for people. It's so special that you can connect to this omnipotent, omniscient consciousness by using a tool.

That sounds like everything you needed was there already, you just needed to connect to it.

It's there but it's just so bogged down by these lower material vibrations that we have to constantly disconnect from. Art can move energy. I don't really use words very much, as I'm not a writer. I think it's because I don't like my colonial languages, Spanish and English. It kills me that I don't have access to my languages, I've only heard and understood them a couple times in dreams. I heard that someone who preserves their language preserves their spirit.

There is another important concept for you developed by Gloria Anzaldúa?

She is a queer, mestiza femme who coined the term "Nepantla", in Nahuatl, which means to share cultural and spiritual knowledge from one group of people to the next. It's about building tolerance for contradiction, and not rejecting any part of yourself, but instead, understanding it as a new consciousness. When I read her book *Borderlands/La Frontera: The New Mestiza* I just wept and held onto that for dear life. I get emotional talking about it.

"Nepantleras are threshold people; they move within and among multiple, often conflicting, worlds."

Being half white, and living in so-called "Canada," I feel as though my indigeneity is perpetually erased. Because of my mix, my mom's

traditional territory spans all the way from the Four Corners down to El Salvador. Unless you're Nahuatl, you don't know that. People will call you Hispanic, or Latina, and for me that's a defeat to my people to wear a colonial label. A lot of my work is moved by the anger I feel towards the erasure of my people. As a mixed race person, the world tells you you're not indigenous enough, not white enough — it's all enraging. My identity is not up for debate or colonial policing. I represent the in-between but choose to give voice to what has been silenced. At the same time it is very important to me to

acknowledge my privilege that comes from being hugely white passing.

The main thing for me was to hear from my whole family "You reclaiming your indigeneity and you introducing yourself as a primarily Nahuatl woman allows us to heal. Just keep doing what you're doing."

Does all that play into your tarot?

The deck is about creating a home. The only place that feels like home is here doing this. I get asked "what's your mix?" all the time. I can't go back to my mum's land because I wasn't born there and it's violent as fuck — so I don't know if it's home or not, colonialism has damaged it so much. My ambiguity is a pillar of my creativity. I'm always in a contradiction and eventually I learned that it is okay and actually kind of special. It's been uncomfortable and fucking lonely but when I get to this place where I create this work, it's when I can connect and feel whole from the contradiction the most. Does that make sense?

Absolutely.

And each of my models are in-between too. They are mixed raced or mixed genders or have multiple personalities, they are in between a liminal state of mind or physical health or in active addiction. This art project is not about objectifying or exploiting somebody's lived experience whatsoever. It's about me finding folks who want to heal, and want to find a place of belonging

as well. There's rarely a time when I don't have a two-hour conversation with somebody before the shoot who doesn't have a huge emotional breakdown and that's beautiful. It becomes therapeutic, and a labour of love, and that is really why I am doing this. I'm creating space for them to move through in whatever way they choose and we are translating it into an ethereal piece of magick.

How do you turn that conversation into a visual?

In most cases, I show you a couple of images that I've made previously and explain them. I might ask which one you resonate with and if there is anything that you would like to add to the archetype. I don't know how it happens, but so far, every time it ends up being in alignment with what the person is actually going through. Just as if someone was doing a tarot reading for you.



Photography also was, and remains, a colonial tool. If we think of countless so-called anthropological studies or nameless portraits of First Nations people. I love that you aim to turn this often objectifying and dehumanizing process on its head, and into a conversation. You give your subjects back their agency in a healing and empowering process. I wondered, is it also about reclaiming and finding new ways to create art, which lead away from the colonial and patriarchal gaze and acknowledge collaboration instead of feeding into a myth of 'genius and object'?

That's a hundred percent it. That person sitting in front of the camera

is a collaborator. I couldn't make any of this without their lived experience and their unique essence. Photography is an uncomfortable colonial art form and I've addressed that with almost all of my models. They are compensated for their time financially; they are always asked for their comfort level and consent and can withdraw it at any given point. They have total freedom as opposed to being captured.

I want to make them feel beautiful. I want to make them feel like everything they've gone through, and all of the discomfort in their worlds, all their sensitivities, can just be there in one moment. I hope they can come into a space of self-love.

Could explain your interpretation of the card Judgement to me?

It is the birth of a new consciousness — somebody is definitely resurrected in the image. This arcanum really speaks

to one of the hardest experiences I've ever been through. It reminds me of the madness I went through when I was getting clean. I moved, quit my job and lost all my friends with a relationship of five years. Everything I surrounded myself with and identified with was lost overnight. I ended up going back to the Four Corners and I stayed in the desert for months. I sat down with the plants and what felt like lifetimes of trauma. I remember this constant feeling of a resurrection. I didn't know who I was anymore because I had wrapped my identity around another person and my addiction. I was 27 and it was the rudest awakening. But when you realize you're still surviving, and you realize your power and resilience, you open yourself up to something greater. You have created space for this divinity to come into you. Where your greatest fear is,

your power also lies. Most of us are so scared of our true selves. I didn't know I could trust Alexa to create, and to go live on her true path. I've always had a fear of failing, as I associated it with abandonment. But the true abandonment is for me to leave myself and to not let this spirit create.



**All images of the artwork are works in progress and are subject to change as Alexa continues to work on the project.*

COMPANION PLANTING CLUB

I've been trying to grow kale seeds for the better part of two months. They've been about four inches for about three weeks now. Nestled in a tin can filled with some dodgy dirt I had scooped from under my house, they perch inside my kitchen windowsill, getting a small dose of indirect sunlight. Their little curling leaves stretch towards the glass. Had I thought that my love and attention would make up for their lack of sun and space? Maybe. Did it work? Apparently not. Perhaps I would have had more luck with a support circle like the Companion Planting Club. A gardening group of unlikely origins, they promote accessibility and inclusion in sharing of knowledge. I recently had the pleasure of chatting to some members through — ironic, given our organic subject — the over-familiar zoom grid.



PHOEBE: I suppose the first question I have is, how did Companion Planting Club start up?

NORMA: Well, everything started during the lockdown. We all had one thing in common — we are all skateboarders. We're part of the skateboard community. During the pandemic, we weren't hanging out anymore, and some of us were gardening. For me, this was my first year [gardening], and I just had no clue what I was doing. So I reached out to Sam. Then I reached out to Judy, and we ended up with this Instagram group doing seed exchanges, or just asking questions like, oh, you know, where should I plant this type of seed? Or where do you get your soil from? That kind of thing.

SAM: The whole experience has been so rewarding! We are bonding over gardening rather than skateboarding. I think it has been really inspiring. It's another way for us to collaborate

and learn from each other.

JUDY: I mean, skateboarding's a pretty individual art, if you will, and gardening can be the same thing. A lot of us do these things because we get some sort of joy out of creating for ourselves — but there's a bridge that links everybody together with those commonalities. It doesn't matter how good of a skater you are, right, it doesn't matter how good of a gardener you are.

What kind of similarities do you feel there are between gardening and skating?

I think I can see every skateboarder like a plant — you progress at different speeds. It's the same when you skateboard. I feel like you need to practice every day and like, you know, give it some love, or get support. If a plant is failing sometimes you need your friend to help you. You put in a stick to help the plant grow straight. [It's the] same for skateboarding. Sometimes

WORDS BY PHOEBE TELFAR
SUMMER PHOTOS COURTESY NORMA IBARRA
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ILLUSTRATIONS BY NATALIE HANNA
LAYOUT BY SHERI TURNER



you need to learn how to drop in, and you're not able to do it on your own. So you're like, can you hold my hand so I can try these tricks? Also, skateboarding is so creative. There's not just one way of skateboarding. Everyone has their own style, their own tricks, their own preferences. And like, some people might be doing gnarly, crazy stuff, but we all share the same joy. I think for gardening it is the same. Like, I might just be growing the easy things, but I get the same joy every time I see something bloom, something flower. It's the same joy that we get when we land the trick, you know?

KALEA: Both scenes are pretty DIY, like even just, if we were to talk about creating a skate space or designing a garden — there's so many similarities there. You have so much creative freedom in using the environment to just have fun.

But now we're at a point where we're like, okay, well, how can we

share this joy with our skateboarding community, because I think everyone should know how to grow food. It's something that everyone should have access to.

What do you consider the Companion Planting Club's main goal to be?

I think [CPC] bridges and connects communities. You know, I garden with my 85-year-old neighbour — clearly my 85-year-old neighbour is not skateboarding. She doesn't even understand it.

You never know, she might pick it up!

I have an older neighbour, I don't know how old he is, but I see him everyday, roller skating down the street. I just have such mad respect. So you never know.

It's true. Never underestimate. But you know, I don't think gardening has any borders or limits — any person with flesh and a heartbeat can do this.



One of Companion Planting Club's core values is to be accessible. Both gardening and skateboarding are more than just activities — they equip those who engage with tools like perseverance, consistency, patience, and determination. With a whirl of uncertainty and stress clouding our minds, gardening can be a grounding breath of stability. As health and safety adjustments involve a heavily digitized lifestyle for many, taking a quiet moment to water your plants and notice little garden critters can provide mental relief. CPC aims to bring this peace and appreciation to more people.

I also think that gardening is met with some anxiety, especially with being in the city — Sam really blew my mind, she's done a great job with using what the city offers. Because I live in a house, I have accessibility — but she lives in an apartment that doesn't even have a balcony. So, she took a roundabout and transformed it into this incredible space. People riding their bikes down 10th, they're like, what? It stops people, it's really inspiring. It's a very clear example of showing urbanite people that gardening can actually happen. Right? Like it's usable space.

Starting skateboarding or starting a garden can be really overwhelming. You might not know where to start, and having access to a community that understands and supports that can go a really, really long way. We've seen this happen in skateboarding, and now we can see the possibilities in gardening as well. We're representing a new age of gardeners, in a way.

I love the way you put that — new age of gardeners. Also, I really know what you mean with feeling kind of intimidated until you know people. I had a roommate over the summer who threw himself into gardening. I'd never had a close friend who just did that before. He had all these crazy ideas about it.



I'm only trying my own planting experiments now because of him. So I appreciate the way you put it — how simply talking about it encourages people, and stops it from being such a scary, big thing. That's really cool.

It's really motivating to grow within this group.

I'm a mom of three kids, you know, and I have a teenager who is 15, so it's really cool to feel included. And Kalea is like, could be my daughter, which is awesome!

I wanted to mention one of our members — Michelle from Antisocial Skateboard Shop, because she's one of my biggest inspirations. Like, she literally brought soil to my house, brought me my first seeds for growing flowers. Michelle does a lot for skateboarding, and now she's doing a lot for gardening too. She has a farm in Squamish and we all



go and buy flowers and food from her every Thursday.

My nine year old daughter calls her auntie Michelle — and sometimes I'm like, isn't she everybody's auntie?

If you could give a sentence of advice to people who want to start skating, or start gardening, but for some reason haven't, what would you say?

It's never too late. It's never too late! I started skateboarding after I turned 31.

Yeah. I started at 31 too. Once you start, you're like, Whoa, I wish I started earlier!

Looking ahead, CPC plans to launch beginner planting packs, with different versions adapted to accommodate growers' space and sunlight availability. I ask if the frosty weather will disrupt them, but am reassured that though the cold might slow growth, winter is time for important processes like building up soil and mulching down dry leaves. Apparently even throwing lentils into your soil stew can add richness! Preparing beds for bulbs sets up lovely tulips and daffodils ready for spring. On top of this, winter gives CPC more time to focus on organizing and applying for grants. They are on the hunt for supporters, both for funding, and for a spot to develop their own community garden with an integrated skate component. If you'd like to connect, you can find them through @companionplanting club or at www.companionplantingclub.com ♥

WORDS BY

Katherine Gear Chambers

STUDIO & ARTIST PHOTOS BY

Alistair Henning

ARCHIVE PHOTOS COURTESY OF

Hazel Meyer

PHOTO OF *WHAT IT MEANS TO GROW UP**POUR (AFTER REASON OVER PASSION)*

COURTESY OF

Dennis Ha

LAYOUT BY

Deyvika Srinivasa

"THIS IS A SHOW ABOUT POWER"

It is a white room that invites you in, and offers its various pieces to you as though showing you a secret. Milk crates, curtains and a faux-marble puppet smile at you, encouraging you to reflect on their function. While the objects themselves have a far more obvious function — pants, puppets, quilts — they have been edited by inheritance. Transformed by time, moved by legacy and new inhabitants.

The show in question, *The Weight of Inheritance*, exhibited at Western Front from September to late October, is the most recent manifestation of artist Hazel Meyer's ongoing project of the same name. "*The Weight of Inheritance* is me thinking through various kinds of legacies, and queer inheritance," Meyer explains, "using my long-time fondness for Joyce Wieland as a starting point."

"I first saw [Wieland's] work when I was a pre-teen," Meyer continues, "I saw her piece, *Reason Over Passion*, and it totally resonated with me [...] I had never seen such a large work made with textiles before. And the humour! It was funny! It was unabashedly cute — there were hearts everywhere, and puffy letters, and

while I couldn't make total sense of what its meaning was at the time, I knew it was trying to communicate something to me — and using these motifs as a means towards that goal."

In *The Weight of Inheritance*, Meyer uses her relationship to Wieland's work as "a compass, and a pathfinder to other histories that aren't given as much attention and care." "My intention wasn't to make a show *about* Joyce Wieland," Meyer admits, "rather I wanted to see how I could think about legacy, power, inheritance etc...with Wieland and her marble as my starting point."

The connection between Wieland and *The Weight of Inheritance* is not arbitrary. In fact, the project was born when Meyer was given slabs of marble that once belonged to the artist. In 2017, Meyer had done work based on Wieland's

Reason Over Passion which caught the eye of Jane Rowland — a woman who had moved into Wieland's former home. Meyer and her partner Cait were given the opportunity to visit and tour the house. "On the second floor landing there were all these pieces of marble leaned up against the railing," Meyer explains. The marble had belonged to Wieland, and Rowland offered it all to Meyer on the spot. So began *The Weight of Inheritance*.

When Meyer moved away from Toronto — two years after first meeting Rowland and a year following her passing — it was without the marble. She soon realized that it had become a symbol of her friendship to Rowland. "The kind of inheritance I was a part of was actually way more meaningful,"

Meyer reflects. She adds, "I came to realize — and I know this sounds absurd — but that all marble is Joyce's marble. Marble is older than any of us, it is of the earth, it's shells that have been pressed together trillions of years ago, like who am I to own that?"

Meyer began exploring questions about inheritance through performance. Surrounded by various props based on objects found in Rowland and Wieland's home, Meyer told versions of the story, "thinking about inheritance, class, queerness [...] and what you pass on, especially without a biological inheritance of having children, how we leave things behind." In one iteration of the performance Meyer picked up a heavy piece of marble, and invited audience members to come and hold it with her. "It was a way of suggesting we don't do these things alone," Meyer explains, "how do we come together and take care of people, thinking outside of a biological kind of family. [...] How do we hold people's pasts — if they want us to." Meyer explains that in holding the marble, the audience was helping her hold its story.

From those first performances, the project developed into a scripted, three-person performance, featuring a puppet made to look like a chunk of marble, the Diana Ross song "It's My House," and a Shakespearean sonnet, amongst other things.



The exhibition that currently sits at Western Front was initially meant to be a series of performances developed and presented over the course of the exhibition, but the pandemic necessitated some flexibility and the performances became 2 person workshops between Meyer and filmmaker Alysha Seriani and writer s f ho. Even so, mobile milk crates and a pair of pants do what they can to conjure bodies in the space.

There are nods to Wieland throughout the room – in particular, a piece called *Joyce Wieland's Marble* (2020) that looks like a cluster of slabs of marble, and a large quilt with the words “What It Means to Grow Up Pour” in puffy letters, an obvious reference to Wieland’s 1968 piece *Reason Over Passion*.

Hazel remembers attending a workshop on poverty activism in her early twenties, in which participants were separated into different class brackets based on how they grew up. Participants were then asked to share a word that was typically used to describe people in their economic bracket. Hazel remembers being alone in the

lowest bracket: “Of course I knew what they were looking for, and I was like, “I’m not giving you that, so I said, ‘intelligent.’” *WHAT IT MEANS TO GROW UP POUR* (after *Reason Over Passion*), is an echo of this, as Meyer reflects, “It’s not monolithic in any way. With this work I used the word POUR because I hope it might be misunderstood as a misspelling of POOR, which I thought might also make the person who thought this think about their assumptions, or experiences with regards to education and class.”

A cross from *What It Means to Grow Up Pour* hangs a pair of purple leather pants. On the back of the pants, the words ABOUT POWER are stitched in white leather. “The pants could easily be found in a BDSM scene, the object of someone’s kink and desire... So thinking about power through desire, and various relationships with power [...] a kind of positive radical desire.”

“This is an essay about power,” reads the first sentence of an article which hangs in miniature on the gallery wall beside *What*



It Means to Grow Up Pour, aptly given the title, (*This is an essay*) ABOUT POWER, 2020. The text itself, *Power, Technology and the Phenomenology of Conventions: On Being Allergic to Onions*, is by Susan Leigh Star, and has traveled with Meyer for a while now. *The Weight of Inheritance* poses the question of “reengaging with structures and systems to make them work for those of us with less power than others.”

“Thinking about my own privilege as a white settler on these lands,” Meyer reflects, “and thinking back to that idea of ownership (with regards to Joyce’s marble and objects that are of this earth), I owe myself and the work, and really the world I move through, to constantly be thinking through how I benefit from

certain structures, and how I can redirect that power, be an ally and stay true to what my politics are. The work about Wieland and her marble and Rowland gives a certain idiosyncratic scaffold to these ideas and moving through them. It feels fertile and generative.”

The Weight of Inheritance is indeed generative – of ideas, of questions, of conversation. It encourages us to think about legacies, inheritance, and power. “I like conjuring that word in this space because it feels like my first sentence of the exhibition.” Meyer shares, “This is a show about power — but it’s about so much more than power.”



Under Review

Music



Sasha Olynyk

The Myriad and the Maelstrom

(self-released)

April 25, 2020

"Order and chaos are separated by one thing and one thing only; the presence of repetition or the lack thereof. Replication, duplication, copying, recurrence, call it what you like; it is absolutely necessary to the structure of human existence. Look at all the elements of our lives that are cyclical by nature; we follow in the footsteps of our parents and peers, find routines that work and stick to them, recreate ourselves through procreation, and so on. We are only able to reproduce what we already know, or as Mark Twain eloquently put, 'no occurrence is sole and solitary, but is merely a repetition of a thing which has happened before, and perhaps often.' But exact repetition is only possible in theory, not in real life. Instead, what seems to happen is that whenever something is repeated, the newest iteration adjusts itself ever so slightly to best fit its environment, so that over the course of many so-called replications we begin to see overarching patterns of change and transformation. I believe that this forms the essential pattern and structure of all the processes around us. So then you may be saying to yourself: 'how can you still call it repetition when it's not exactly the same from one step to the next? Doesn't that go against the very definition of repetition?' ... but see, repetition is only a word. Moreover, it is a word with vague predicates but, like most other such words, people nonetheless unconsciously think of it as having fixed predicates. Take for example the famous sorites paradox; if a heap were reduced by a single grain at a time, at what exact point would it cease to be considered a heap? There is of course no answer, it simply illustrates the limits of language's function to process, categorize, and classify the matter we come in contact with. There are many things out there that fall in between known human classifications, and that's where the fun begins. Maybe repetition is a broader category than we thought, and I'm okay with that. I don't know about you folks, but I don't want to live in a world where my only two options are to circulate endlessly in an unchanging loop or jump into the abyss of complete nihilism. Right at the very edge of repetition, that's where the narrow and tottering bridge lies."

In the short story accompanying Vancouver pianist and composer Sasha Olynyk's latest album, *The Myriad and the Maelstrom*, Jacob, head of an unnamed Toronto university's music department, is swept up in his conceptual probes into the nuances of contrapuntal composition. Using the music of J.S. Bach as a point of departure, Jacob transcendently explores an alternative, more intuitive, meditative and all-consuming composition practice. Alternating back and forth between scenes of Jacob lecturing in a course of his creation, entitled "The Metaphysics of Music," and him sitting at his desk, piano, or church organ, composing a new musical work — a reimagining or perhaps reflexive step beyond Bach's "Die Kunst der Fuge" — the short story examines the underlying theoretical structures upon which Western music has been built, and their ontological limits.

Musically, Olynyk's release illustrates, almost to a tee, the musical ideas Jacob expounds in his lecture hall — repetition, deviation, decay. On the first track, Olynyk's piano rumbles out of the initial silence, with faint hisses and pops of digital manipulation showering over the cacophony. Then, just as it builds to an apex, the deep jumble of notes cuts away cleanly, leaving a beautiful piano figure, centring around a single note, with underlying chords changing cyclically beneath. After just a few seconds, the whole track lurches, as if the record from which it is being

played is jolted, and slowed to a halt.

The album continues for eight more tracks, with lengths varying from barely thirty seconds to spanning over seven minutes, each toying with this interplay between analog and digital. Musical motifs circle back on one another, defining and redefining themselves against each other before faltering off, jumping in partway on another, or beginning again entirely, seemingly unchanged. With all this jumbling of musical phrases and ideas, the album can easily feel disorienting, even nauseating — the piano swirls around so ceaselessly that one can't help but feel unmoored. And if left isolated and un-supplemented, *The Myriad and the Maelstrom* would not be the sort of record that would be easy to listen to a second time. But with the guidance of the story, and Jacob's untethered conceptual probes into the musical ideas surrounding his own fictional compositions, Olynyk's compositions are transformed into a fascinating foray into postminimal music. —Lucas Lund



Ora Cogan

Bells in the Ruins

(Prism Tongue Records)

July 10, 2020

Ora Cogan's *Bells in the Ruins*, is packed with chilling gothic vocals and tight production quality that crosses between the genres of shoegaze, post-punk and darkwave. While her previous releases have been led by heavier psychedelic rhythms or tranquil folk guitar, Ora's wide vocal range dominates the mix throughout this album. There is also a focus on meticulously composed synth lines, that build the foundation for many of these new tracks.

Cogan's lyrical storytelling seems stronger than ever, as she draws strong naturalistic allusions to describe a particular relationship throughout the album. The track "Tell," is filled with dancing skies and sweeping canyons, and pleasantly backed with elegant synth arpeggios and balanced strings. The narrative is also incredibly refreshing, as she attempts to describe what some partner is feeling, rather than remaining introspective. This shift in perspective is depicted in great detail in "Fixe," where Cogan describes a number of events her partner has undergone. However, while exact events are described — fires behind a motel and sitting down by the water — the intentions are still highly up for interpretation.

Musically, my favorite track is "Kills," with its fast and precise post-punk percussion that reminds me of Vancouver-based Crack Cloud. Ora skillfully builds up to each chorus by filling the rhythm with a bubbly bass synth, and lacing the higher frequencies with radiant electric strumming. She then hammers you with her heavy vocals that sound like she's chanting down at you from the top of some beautiful Vancouver alpine mountain.

Ora unapologetically drags you into her musical narratives with allusive imagery and tender vocals, while her mixes feel like black magic; arcane yet well-practiced spells cast upon the unprepared listener.

—Jordan Naterer



Crack Cloud

Pain Olympics

(Meat Machine)

July 17, 2020

Just as Altamont and the murder of Sharon Tate spelled the end of the swinging, free-loving '60s; the COVID-19 pandemic — along with our city's ongoing overdose crisis — has wiped out a large chunk of the remaining optimism in an urban landscape being slowly consumed by gentrification and poverty. But just as diamonds are formed

within the heavy pressure of the Earth's crust, Crack Cloud has produced an authentic gem worthy of recognition.

Continuing the unique blend of post punk and hip hop that has defined their sound, the album begins with "Post-Truth (Birth of a Nation)," a grand, five-minute opener featuring bright, choral voices, pulsing, seamless percussion and a vocal style as stark and raw as the streets Zach Choy (Drums/Vocals) called home during his period of substance abuse. The song's chorus calls for a much-needed end to bi-partisan politics, and a start to real solutions to problems our out-dated institutions fail to contain. "We need a vigilante who can wear both shoes / Break free from the echo chamber / We all are post truth."

The record continues to shine with "The Next Fix," a powerful track that shines a light on the inner turmoil addicts face as they struggle to feed their habit ("Yes it's mine / It's the one thing / That keeps me alive / But I'm better off dead / So please chop off my head / Fill my body with lead / I have too much regret"). The end of the song features a sound-bite from an interview where a DTES resident describes the pain of chemical withdrawals. With "Favour Your Fortune" sounding like a Daughters deep cut and the guitar solo on "Tunnel Vision" being one for the ages, this is truly a record that doesn't rest.

I consider this group to be one of, if not the most important band to emerge from the Vancouver scene in the last few years. As far as cultural impact, innovation and vision go, they are second to none. Names like Peach Pit will mean nothing to people in five years, Crack Cloud will stand the test of time. —Peter Quelch



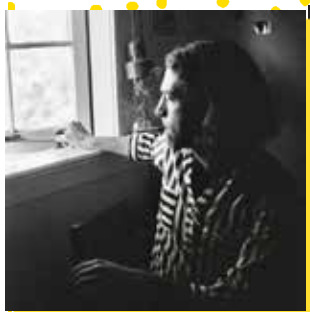
Le Ren

Morning and Melancholia

(Secretly Canadian)

July 31, 2020

Le Ren's *Morning and Melancholia* grapples with raw grief. The short set of folk songs allow Lauren Spear's voice to shine set against a backdrop of gentle guitar and drums. They have a mellow feeling, mixed with a sadness — perfectly encapsulated by the EP's title. Each song seems to be a continuation of a story from leaving a lover in "Love Can't Be the Only Reason to Stay" to regretting losing contact with them for good in "How to Begin to Say Goodbye." Then trying to reason through the grief of their death in "If I Had Wings" and trying to keep their memory alive in "The Day I Lose My Mind". Each song is impactful in its efficiency — despite them being short, each and every line is meaningful. —Almas K



Zane Coppard

Of Self

(Bonfire Records)

August 28, 2020

From the first song onward, in the most heavy yet calming way, the sound of Zane Coppard's *Of Self* fills you with the cloaking sensation of drowning. And that's not exclusively due to the instrumentals, as the album feels almost exactly like its name claims — it pulls you into the depths of introspection. Mikayla Koch stated it perfectly, expressing that "Zane draws attention back to what is most essential but overlooked in our outwardly focused society — the Self."

Yet the album goes beyond Coppard's own personal reflection of himself and articulates that introspection in such a way that any listener can interpret how it may fit flush with their own unique human experience. The album almost sweeps over you when you hear it — it's wildy immersive because it so unexpectedly tugs at emotions and sentiments in a deeply personal way. A beautiful and incredibly intricate follow up to his previous (equally aptly named) project *Of Love*, *Of Self* is an album for escaping, finding yourself and disappearing all at once.

With a Radiohead-esque ominousness (*In Rainbows*-era, at least), the first handful of tracks dive right into Coppard's typical eerily spectral sound. In the second track, "Fake Reasons," with the drawn out reverb on the kick drum, the bright wind chimes sprinkled in the middle, the

tense almost cinematic strings as you hear the words "I don't want to remember" — the song is a dreamscape that you feel entirely within. Like an architect of incorporeal spaces through the sounds of each track, Coppard builds worlds that you can only access by listening and closing your eyes.

On "Strings Plucked," distorted keys are immediately present, reminiscent of the sound of his last album. The mixing in this track, courtesy of Coppard's brother's production company, Big Gift Sound, is exceptional. Each incorporated element swimming amongst one another, amalgamated yet unique. In terms of other collaborators, the drum machine beat that picks up particularly just past half way through the song is courtesy of Jasper Miller of Outback. "Strings Plucked" is a chilling, gripping dystopian electronic three minutes. It's way on the experimental side (a reminder of his other monikers, 1000 Petal Lotus and downpour) while also maintaining a pop appeal.

Although the album has a dark tone, it also encompasses a really sweet sadness. The middle stretch of the record feels nurturing and delicate, almost in flux with the stark intensity of the neighbouring songs. They all still peel away at the layers of this idea of selfhood, but the ebbs and flows of intensity feel natural. The darkness and lightness of introspective analysis fluctuate, taking turns to be processed by the listener.

Like standing at the edge of water, between the seafoam and the kelp; on top of sea-smoothed stones that graduate to coarse granules of sand; the ocean wind whipping through your clothes and the chill hits your mid back — this record is a piercing yet comforting late October wind and the heavy clouds dim out the universe. The placement makes you feel small until you sink into it, and it makes you feel infinite. If you closed your eyes in that very spot and took a deep breath you'd feel an unbridled calm. That's what it feels like, for me at least. But again, the album is a reflection of each individual's self. Where would it transport you?

"Freedom" may just be the most special on the album. Coppard's father appears posthumously on the track, playing all the keys. In an interview with *The Other Side Reviews*, Coppard explained how his father's sudden passing urged him toward contemplating what one's earthly existence was supposed to mean and be. For years working as a session drummer, the shift in his life and eventually his thinking led him to explore the possibility of creating for himself. Thus, he created *Of Self*.

Maybe it's because we're both from Vancouver Island and the sound of his music pulls at my own West Coast reminiscence; or maybe it's because he takes inspiration from people like Thom Yorke and aspires to work with Frank Ocean, two other artists whose work I adore; or perhaps it has to do with the fact that his music is digging at the ideas of broader perspective, the way our actions affect those outside of ourselves and self-reflection — all I can say is that Zane Coppard is one the most confoundingly talented musicians I've been lucky enough to hear. When asked what his biggest hurdle has been musically, he replied "being comfortable in my own skin." His unwavering integrity and humility shows within every song and reminds you that each of our personal versions of "the self" share congruences. In these times of often feeling tremendously alone, we are more akin than we may realize. All submerged in the depths *Of Self*. — Maya Preshyon

Podcast



The Department of Justice

August 2020 - present

As governments began mandating social distance protocols, and entire industries shuttered their windows and doors to weather the storm of COVID-19, boredom ran rampant among those swept up in isolation. For some, this meant sitting tight, anxiously awaiting a return to normalcy, however distant it might have seemed. Yet for others, the sudden onset of free time provided an opportunity to devote time and energy into some new skill or craft that had never been able to be a priority in their pre-pandemic lives. Vancouver-based musician and producer Justice McLellan — of the bands Blue J, Mesa Luna and Harlequin Gold, most

notably — was of the latter category!

Starting in mid August, McLellan began releasing his new interview-based podcast, satisfyingly titled *The Department of Justice*. Each episode, of which there are now fourteen, is a conversation between McLellan and a notable Vancouver artist. Because of his proximity to the local music scene, the majority of his guests have thus far been musicians, but he has a few episodes in which he talks with visual artists and actors as well.

Despite spending most of his professional career in the arts behind the scenes, producing or mixing music, McLellan proves himself to be an adept interviewer throughout the podcast. While it would be a stretch to label his style of interviewing as hard-hitting journalism, McLellan's calm, casual and often vulnerable tone of conversation results in honesty and reciprocity from his guests. In the third episode of the podcast, McLellan and his guest, producer, musician and queer DIY-electro punk icon Jeff Cancade of Devours and The Golden Age of Wrestling chat like the long-time friends they are — reminiscing about the awkwardness of early-2000s pop culture, discussing the segregation between the city's LGBTQ community from much of the independent music scene and opening up about their own journey through dealing with shame and body image.

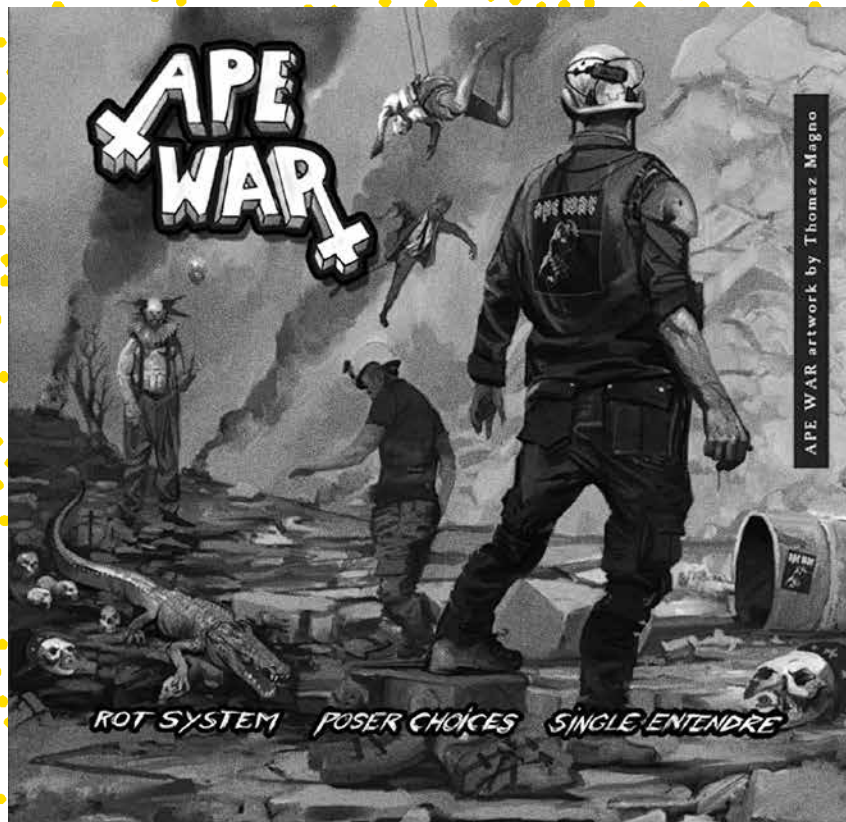
As someone who has long been attentive to the independent arts scenes in this city, *The Department of Justice* is an incredible glimpse into the intimate lives and careers of many of the people within it. I would imagine, however, that for someone who has less of a grasp on the scene, McLellan's podcast could be somewhat opaque. Both he and his guests talk so casually about their own creative lives that they often leave out many of the details that would orient the uninitiated listener to fully understand the independent arts landscape in which they reside. But for those who are in the know, or perhaps those who are unafraid to dive right into the deep end of Vancouver's independent music scenes, *The Department of Justice* is an entertaining and informative look at the people who keep Vancouver's culture alive. —Frances Shroff



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- Subscription discounts
 - Artforum: One-year (10 issues) subscription and full online access to Artforum's archives for \$63 USD
 - C Magazine: Free copy of "Gather" and 40% off a regular subscription or 50% off a regular cover price
 - BlackFlash: 50% off a one-year subscription
 - Esse Magazine: 15% off a one-year subscription
 - SAD Magazine: \$5 off a one-year subscription — get your hands on the fall/winter "Death" issue!
 - ilovecreatives: 10% discount on products (ads, courses or creative profiles) with code

\$50 MEMBERSHIP

- \$25 Membership Package
- \$20 Delush Gift Card
- 10% discount on risograph poster printing at Moniker Press
- Screen printed VABF Tote
- A selection of digitized publications from both local and international artists and publishers

CiTR 101.9FM PROGRAM GUIDE

"Discorder recommends listening to CiTR every day." - Discorder

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday	
6 AM			CiTR GHOST MIX	OFF THE BEAT AND PATH	CiTR GHOST MIX			6 AM
7 AM	CiTR GHOST MIX	PACIFIC PICKIN'	CANADALAND		CRACKDOWN	CiTR GHOST MIX	CiTR GHOST MIX	7 AM
8 AM				BREAKFAST WITH THE BROWNS				8 AM
9 AM	BREAKFAST WITH THE BROWNS	QUEER FM	SUBURBAN JUNGLE		QUEER FM		PACIFIC PICKIN'	9 AM
10 AM		CiTR GHOST MIX		ROCKET FROM RUSSIA	CiTR NEWS: ON THE POINT			10 AM
11 AM			CiTR GHOST MIX	CiTR GHOST MIX	MUSE-ISH	CiTR GHOST MIX		11 AM
12 PM	RADIO ART GHOST MIX	RADIO ART GHOST MIX	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE		VIVAPORÚ: THE OINTMENT FOR THE SOUL CiTR GHOST MIX	12 PM
1 PM		DUNCAN'S DONUTS	LA BONNE HEURE w. VALIE	CUSHY RADIO	TOO DREAMY			1 PM
2 PM	PARTS UNKNOWN	FLOWER POWER HOUR	ALL ACCESS PASS	ASTROTALK	BEPI CRESPLAN PRESENTS			2 PM
3 PM	SPEAK MY LANGUAGE	C-POP CONNECTION	THUNDERBIRD EYE	UNCEDDED AIRWAVES				3 PM
4 PM	CUSHY RADIO	TEACHABLE MOMENTS	DIALECTIC	LISTENING PARTY	NARDWUAR PRESENTS		CODE BLUE BLOOD ON THE SADDLE CiTR GHOST MIX	4 PM
5 PM	DELIBERATE NOISE	INTO THE WOODS	ARTS REPORT	FEELING SOUNDS	PHONE BILL	MANTRA CiTR GHOST MIX	LA FIESTA	5 PM
6 PM	CiTR GHOST MIX		THE MEDICINE SHOW SAMSQUANCH'S HIDE-AWAY	K-POP CAFE	FRIDAY NIGHT FEVER		NASHA VOLNA	6 PM
7 PM	EXPLODING HEAD MOVIES	FLEX YOUR HEAD		CiTR GHOST MIX			RADIO ART GHOST MIX	7 PM
8 PM			I COME FROM THE MOUNTAIN	AFRICAN RHYTHMS	CANADA POST ROCK			8 PM
9 PM		CRIMES & TREASONS	NINTH WAVE	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL			9 PM
10 PM	THE JAZZ SHOW	FINE	ANDYLAND RADIO WITH ANDREW WILLIS		RADIO ART GHOST MIX		SYNAPTIC SANDWICH TRANCENDANCE	10 PM
11 PM		STRANDED CiTR GHOST MIX		COPY/PASTE				11 PM
12 AM							RANDOPHONIC THE AFTN SOCCER SHOW	12 AM
1 AM	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	RADIO ART OVERNIGHT		CiTR GHOST MIX	1 AM
2 AM							THE ABSOLUTE VALUE OF INSOMNIA CiTR GHOST MIX	2 AM
LATE NIGHT								LATE NIGHT

DO YOU WANT TO PITCH YOUR OWN SHOW TO CiTR?
EMAIL THE PROGRAMMING MANAGER AT PROGRAMMING@CiTR.CA TO LEARN HOW



<-hey, this kind of cell means this show is hosted by students
They are also highlighted in this colour on the guide,
you can't miss it.

monday

BREAKFAST WITH THE BROWNS

8AM-11AM, ECLECTIC

Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights

• breakfastwiththebrowns@hotmail.com

RADIO ART GHOST MIX

11AM-1PM, EXPERIMENTAL/ECLECTIC

CITR's 24 Hours of Radio Art in a snack-sized format. Dark Ambient. Drone. Field Recordings. Noise. Sound Art. Or something.

• programming@citir.ca

PARTS UNKNOWN

1PM-3PM, ROCK/POP/INDIE

Host Chrissariffic takes you on an indie pop journey not unlike a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

• programming@citir.ca

SPEAK MY LANGUAGE

3PM-4PM, DOCUMENTARY

Five multilingual radio documentaries highlighting the experiences of Chinese elders facing barriers to access in the BC healthcare system.

• programming@citir.ca

CUSHY RADIO

4PM-5PM, ROCK/POP/INDIE

Cushy Radio is a weekly show hosted by Aly Laube, the co-owner of Cushy Entertainment. The purpose of Cushy is to uplift and amplify the voices of marginalized artists through event production and promotion — a mission dear to Aly's heart as well as her business partner's, Mati Cormier. They're both queer women who grew up in the local music scene, and together they try to throw the most inclusive, accessible, and fun parties possible.

• programming@citir.ca

• DELIBERATE NOISE

5PM-6PM, ROCK / POP / INDIE

Love rocking out to live music, but don't feel like paying cover? Tune in for the latest and greatest punk, garage rock, local, and underground music, with plenty of new releases and upcoming show recommendations. Let's get sweaty.

• ninapanini1234@gmail.com

EXPLODING HEAD MOVIES

7PM-8PM, EXPERIMENTAL

Join Gak as he explores music from the movies, tunes from television, along with atmospheric pieces, cutting edge new tracks, and strange goodies for soundtracks to be. All in the name of ironclad whimsy.

• programming@citir.ca

THE JAZZ SHOW

9PM-12AM, JAZZ

On air since 1984, jazz musician Gavin Walker takes listeners from the past to the future of jazz. With featured albums and artists, Walker's extensive knowledge and hands-on experience as a jazz player will have you back again next week.

• programming@citir.ca

TUESDAY

PACIFIC PICKIN'

6AM-8AM, ROOTS/FOLK/BLUES

Bluegrass, old-time music and its derivatives with Arthur and the lovely Andrea Berman.

• pacificpickin@yahoo.com

DUNCAN'S DONUTS

1PM-2PM, ROCK/POP/INDIE

Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts.

• duncansdonuts.wordpress.com

• FLOWER POWER HOUR

2PM-3PM, MUSIC

The Flower Power Hour, hosted by Aaron Schmidtk, is designed to give a platform for artists that are underrepresented, underappreciated or even underplayed. While the primary focus of the Flower Power Hour is to play quality music to ease listeners into their afternoons, it is also to educate them on these artists played.

• programming@citir.ca

C-POP CONNECTION

3PM-4PM, C-POP/INTERNATIONAL

C-POP Connection brings you some of the most popular songs in the

Chinese music industry! The show also talks about Chinese culture to connect you to the Chinese society. Tune in with your host DJ Sab to get updated on the hottest singles, album, and news in C-POP!

• programming@citir.ca

TEACHABLE MOMENTS

TUES 4PM-5PM, TALK/POP

a show with music about being uncool

• programming@citir.ca

• INTO THE WOODS

TUES 5PM-6PM, ROCK/POP/INDIE

Lace up your hiking boots and get ready to join Mel Woods as she explores music by female and LGBTQ+ artists. Is that a bear behind that tree? Nope, just another great track you won't hear anywhere else. We provide the music mix, but don't forget your own trail mix!

• programming@citir.ca

FLEX YOUR HEAD

6PM-8PM, LOUD/PUNK/METAL

Punk rock and hardcore since 1989. Bands and guests from around the world.

• programming@citir.ca

CRIMES & TREASONS

8PM-10PM, HIP HOP

Uncensored Hip-Hop & Trill Sh*t. Hosted by Jamal Steeles, Homeboy Jules, Relly Rels, Malik, horsepowar & Issa.

• dj@crimesandtreasons.com

• crimesandtreasons.com

FINE.

10PM-11PM, TALK/THEATRE

A previously recorded evening of storytelling and otherwise.

Each show features a real nice mix of Canada's best emerging and established writers, comedians, musicians, artists and more.

It's fun, yeah. It's a fine time.

Hosted by Cole Nowicki, recorded by Matt Krysko.

• [Twitter:n @afinestshow](https://twitter.com/afinestshow)

STRANDED: CAN/AUS MUSIC SHOW

11PM-12AM, ROCK/POP/INDIE

Join your host Matthew for a weekly mix of exciting sounds past and present, from his Australian homeland. Journey with him as he features fresh tunes and explores alternative musical heritage of Canada.

• programming@citir.ca

WEDNESDAY

CANADALAND

7AM-8AM, NEWS/SPOKEN WORD

CANADALAND is a news site and podcast network funded by its audience. Their primary focus is on Canadian media, news, current affairs, and politics.

• programming@citir.ca

SUBURBAN JUNGLE

8AM-10AM, ECLECTIC

Live from the Jungle Room, join radio host Jack Velvet for music, sound bytes, information and insanity.

• dj@jackvelvet.net

THE SHAKESPEARE SHOW

12PM-1PM, ECLECTIC

Dan Shakespeare is here with music for your ears. Kick back with gems from the past, present, and future. Genre need not apply.

• programming@citir.ca

• LA BONNE HEURE WITH VALIE

1PM-2PM

A new show on the air?! From mellow and indie, to more experimental, join 'La Bonne Heure' for a little bit of it all - both in English and en Français! With some interviews on the horizon and many good times too... soyez sûr de nous rejoindre!

• programming@citir.ca

• ALL ACCESS PASS

ALTERNATING WED 2PM-3PM, TALK/ACCESSIBILITY POLITICS/DISABILITY

We talk about equity, inclusion, and accessibility for people with diverse abilities, on campus and beyond. Tune in every second Wednesday from 3-4pm for interviews, music, news, events, and awesome dialogue.

• [Twitter: @access_citr](https://twitter.com/access_citr)

• SHORT STORY SCORE

ALTERNATING WED 2PM-3PM, SHORT STORIES

A biweekly radio show drawing connections between the narratives and themes of my favourite short stories and music! Listen as I attempt to fit a soundtrack to a

particular author or anthology each episode.

• programming@citir.ca

• THUNDERBIRD EYE

3PM-4PM, SPORTS/SPOKEN WORD

• programming@citir.ca

• DIALECTIC

4PM-5PM, ROCK/POP/INDIE

Defined as "The way in which two different forces or factors work together", Dialectic brings the distinct music tastes of hosts Chase and Dan together. Each episode showcases a variety of indie rock and beyond, bound together by the week's unique theme.

• programming@citir.ca

• ARTS REPORT

5PM-6PM, TALK/ ARTS & CULTURE

The Arts Report on CITR brings you the latest and upcoming in local arts in Vancouver from a volunteer run team that likes to get weird! Based primarily in Vancouver, BC, your show hosts (Ashley and Jake) are on the airwaves.

• arts@citir.ca

THE MEDICINE SHOW

ALTERNATING WED 6:PM-8PM, ECLECTIC/LIVE INTERVIEWS

Broadcasting Healing Energy with LIVE Music and laughter! A variety show, featuring LIVE music, industry guests and insight. The material presented is therapeutic relief from our difficult world. We encourage and promote independent original, local live music, art, compassion and community building.

• vancouvermedicineshow@gmail.com

SAMSQUANTCH'S HIDEAWAY

ALTERNATING WED 6:30PM-8PM, ROCK/POP/INDIE

If you're into 90's nostalgia, Anita B's the DJ you for. Don't miss her spins, every Wednesday.

• programming@citir.ca

I COME FROM THE MOUNTAIN

8PM-9PM, ECLECTIC

The show that doesn't happen on a physical mountain, but it does happen in the mountains of your mind. Bittersweet.

• artcoordinator@citir.ca

NINTH WAVE

9PM-10PM, HIP HOP/ R&B/ SOUL

Between the Salish sea and the snow capped rocky mountains, A-Ro The Naut explores the relationships of classic and contemporary stylings through jazz, funk and hip hop lenses.

• [Facebook: NinthWaveRadio](https://facebook.com/NinthWaveRadio)

ANDYLAND RADIO WITH ANDREW WILLIS

10PM-11PM, TALK

Listen to your favorite episodes of Andyland Radio with Andrew Willis. Our borders are always open.

• programming@citir.ca

THUNDERBIRD LOCKER ROOM

11PM-12AM, TALK / SPORTS

The Thunderbird Locker Room gives you a backroom perspective on varsity athletes, coaches and staff here at UBC.

• programming@citir.ca

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CUSHY RADIO

4PM-5PM, ROCK/POP/INDIE

Cushy Radio is a weekly show hosted by Aly Laube, the co-owner of Cushy Entertainment. The purpose of Cushy is to uplift and amplify the voices of marginalized artists through event production and promotion — a mission dear to Aly's heart as well as her business partner's, Mati Cormier. They're both queer women who grew up in the local music scene, and together they try to throw the most inclusive, accessible, and fun parties possible.

• programming@citir.ca

ASTROTALK

2PM-3PM, TALK/SCIENCE

Space is an interesting place. Marco slices up the night sky with a new topic every week. Death Starts, Black Holes, Big Bang, Red Giants, the Milky Way, G-Bands, Pulsars, Super Stars and the Solar System.

• programming@citir.ca

• UNCEDED AIRWAVES

3PM-4PM, TALK/INDIGENOUS STORIES/MUSIC

Unceded Airwaves is produced by CITR's Indigenous Collective. We centre Indigenous voices with narratives that empower Indigenous people and their stories. We recognize that media has often been used as a tool to subordinate or appropriate Indigenous voices and we are committed to subverting these dynamics. The team is comprised of both Indigenous and non-Indigenous people who are passionate about story-telling, alternative media and Indigenous affairs.

• [Twitter: @uncededairwaves](https://twitter.com/uncededairwaves)

• LISTENING PARTY

4PM-5PM, MUSIC

The best new music curated by the CITR Music Department.

• jaspersloanyip@gmail.com

• FEELING SOUNDS

All about indie music and its many emotions. I'm always looking for local and student artists to feature!

• programming.executive@citir.ca

K-POP CAFE

6PM-7PM, K-POP/ECLECTIC/NEWS

Jayden focuses on Korean Culture, News, Music, Movies, and TV Shows as well as Korean Society here in Vancouver through Korean Food, Guests and Korean Language Lessons.

• programming@citir.ca

AFRICAN RHYTHMS

8PM-9PM, R&B/SOUL/JAZZ/INTERNATIONAL

Your Host, David Love Jones, plays a heavyweight selection of classics from the past, present, and future. This includes jazz, soul, hip-hop, Afro-Latin, funk, and eclectic Brazilian rhythms. There are also interviews with local and international artists. Truly, a radio show with international flavor.

• programming@citir.ca

LIVE FROM THUNDERBIRD RADIO HELL

9PM-11PM, ROCK/POP/INDIE

Thunderbird Radio Hell features live band(s) every week performing in the comfort of the CITR lounge. Most are from Vancouver, but sometimes bands from across the country and around the world are nice enough to drop by to say hi.

• programming@citir.ca

COPY/PASTE

11PM-12AM, ROCK/POP/INDIE

Thunderbird Radio Hell features live band(s) every week performing in the comfort of the CITR lounge. Most are from Vancouver, but sometimes bands from across the country and around the world are nice enough to drop by to say hi.

• programming@citir.ca

CRACKDOWN

7AM-8AM, TALK/NEWS/POLITICS

The drug war, covered by drug users as war correspondents. Crackdown is a monthly podcast about drugs, drug policy and the drug war led by drug user activists and supported by research. CITR is airing all episodes weekly.

• @crackdownpod

STEVEEDGE3@MAC.COM

• steveedge3@mac.com

• steveedge3@mac.com

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CiTR101.9 FM CHARTS

SEPT - OCTOBER 2020

	Artist	Album	Label
1	Horsepowar , LMNOP*#+	Lil Miss Canada	POCKET SIZED RECORDINGS
2	Yves Jarvis*	Sundry Rock Song Stock	FLEMISH EYE
3	Tough Age*#+	Which Way Am I?	MINT
4	Mi'ens*#+	Future Child	KILL ROCK STARS
5	LxVNDR*#	Warmth	SELF-RELEASED
6	elastic stars*#+	MUZIK	SELF-RELEASED
7	New Fries*#	Is The Idea of Us	TELEPHONE EXPLOSION
8	Haley Blais*#+	Below the Salt	TINY KINGDOM
9	The Jerry Cans*#	Echos	AAKULUK
10	Twin Flames*#	OMEN	SELF-RELEASED
11	Aladean Kheroufi*	Beauty Beyond Grief EP	SELF-RELEASED
12	Junia-T*	Studio Monk	3-5 PLAYA
13	Orville Peck*	Show Pony	COLUMBIA
14	Various*#	EVER NEW	EVER NEW
15	Busty and the Bass*	Eddie	ARTS & CRAFTS
16	Hello Blue Roses*#+	Wild Nights!	JAZ RECORDS
17	Sum-01*#	Makin' Moves	BLACK BUFFALO
18	SBDC*#+	The Feeling Of Winning	SELF-RELEASED
19	Kordoroy Floyd*	Kordo 3	SELF-RELEASED
20	Crack Cloud*#+	Pain Olympics	SELF-RELEASED
21	Ora Cogan*#	Bells in the Ruins	PRISM TONGUE
22	Thanya Iyer*#	KIND	TOPSHELF RECORDS
23	Lomelda#	Hannah	DOUBLE DOUBLE WHAMMY
24	Sam Lynch*#+	Little Disappearance	BIRTHDAY CAKE
25	Osees	Protean Threat	CASTLE FACE
26	Jody Glenham*#+	Mood Rock	SUMMER WITCH MUSIC
27	Bedwetters Anonymous*+	Framed	SELF-RELEASED
28	Ilam*#	Néné	GSI MUSIQUE
29	Freak Heat Waves*	Zap The Planet	TELEPHONE EXPLOSION
30	Laverne*+	Lack of Vocation	LAMP TAPES
31	Non La*+	Not In Love	KINGFISHER BLUEZ
32	Sabota*+	Collins EP	SELF-RELEASED
33	Shitlord Fuckerman*+	brain donor	SELF-RELEASED
34	Zoon*	Bleached Wavves	PAPER BAG
35	Various Artists*	Pentagon Black Compilation No. 5	PENTAGON BLACK
36	Holy Hive	Float Back To You	BIG CROWN
37	Lexxicon*	Tropical R&B	TROPICAL ISLAND ENTERTAINMENT
38	David Strickland*	Spirit of Hip Hop	EONE
39	Jennifer Castle*#	Monarch Season	IDÉE FIXE RECORDS
40	Land Of Talk*#	Indistinct Conversations	DINE ALONE
41	Dog Day*#	Present	FUNDOG
42	Desgraciados*	DES II	SELF-RELEASED
43	Aktu El Shabazz*+	Waterworld	SELF-RELEASED
44	Khotin*	Finds You Well	SELF-RELEASED
45	Waahli*	Soap Opera	NOMADIC MASSIVE PRODUCTIONS
46	Brutal Poodle*#+	Night Creeps / Wash	KINGFISHER BLUEZ
47	Bella White*#	Just Like Leaving	SELF-RELEASED
48	Prado*#+	STRIP	TMWRK RECORDS
49	Dizzy*#	The Sun and Her Scorch	ROYAL MOUNTAIN
50	Beverly Glenn-Copeland*	Transmissions: The Music of Beverly Glenn-Copeland	TRANSGRESSIVE

CiTR's charts reflect what's been played most on air over the last month. Artists with asterisks (*) are Canadian, artists with hashtags (#) indicate FemCon, and those marked plus (+) are local. To submit music for air-play on CiTR 101.9FM, please send a physical copy addressed to Jasper Yip, Music Director at CiTR 101.9FM, LL500 6133 University Blvd., Vancouver BC, V6T1Z1. Though we prioritize physical copies, feel free to email download codes to music@ctr.ca. You can follow up with the Music Director 1-2 weeks after submitting.

THE PACK AD

It was fun while it lasted

Live Stream from The Rickshaw Theatre

Saturday, November 28th

\$15

+ s/c

View on demand from

2PM

PACIFIC

NOV 28

until

MIDNIGHT

PACIFIC

NOV 29

RICKSHAW creativebc

BRITISH COLUMBIA

STEAMWHISTLE

FACTOR Canada

Tickets available from: www.rickshawtheatre.com

Canadian Indie Folk

The Legend of

BENT ROADS TAVERN

Available Now

www.bentroadstavern.ca

be a

role model

friend

advocate

burger expert

mentor

Our volunteer mentors help youth recognize their many strengths and work towards their goals.

To learn how you can become a mentor, visit:

unya.bc.ca/mentorship

UNA

Urban Native Youth Association

The Cinematheque

1131 Howe Street, Vancouver
thecinematheque.ca


\$12 General (18+)
\$10 Student or Senior (65+)

A Non-Profit Film Institute · Screenings · Learning & Outreach · Film Reference Library · West Coast Film Archive

November 2020

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Fellini 100 6:30 pm La Dolce Vita 01	Fellini 100 6:30 pm La Dolce Vita 02	Fellini 100 6:30 pm La Dolce Vita 03	New Cinema 6:30 pm Belonging 04 DIM Cinema 8:30 pm Symbiopsychotaxi- plasm: Take One	DIM Cinema 6:30 pm Symbiopsychotaxi- plasm: Take One 05 New Cinema 8:30 pm Belonging	Fellini 100 6:15 pm I Vitelloni 06 8:45 pm La Strada	Chan Centre Connects 4:30 pm Ridge 07 7:00 pm Ridge
DIM Cinema 4:00 pm Symbiopsychotaxi- plasm: Take One 08 New Restoration 6:00 pm Damnation New Cinema 8:40 pm Belonging	New Cinema 6:30 pm Belonging 09 Fellini 100 8:30 pm I Vitelloni	New Restoration 6:00 pm Damnation 10 DIM Cinema 8:40 pm Symbiopsychotaxi- plasm: Take One	Fellini 100 2:00 pm La Dolce Vita 11 6:00 pm La Strada 8:30 pm I Vitelloni	Fellini 100 6:15 pm La Strada 12 8:45 pm Il Bidone	25th Anniversary Restoration 6:15 pm La Haine 13 New Restoration 8:40 pm Damnation	Fellini 100 3:15 pm La Strada 14 New Restoration 6:00 pm Damnation 25th Anniversary Restoration 8:45 pm La Haine
Contemporary Iranian Cinema 3:30 pm The Warden 15 Fellini 100 6:00 pm I Vitelloni 8:30 pm Il Bidone	Contemporary Iranian Cinema 6:30 pm The Warden 16 25th Anniversary Restoration 8:45 pm La Haine	17 	25th Anniversary Restoration 6:15 pm La Haine 18 Contemporary Iranian Cinema 8:40 pm The Warden	Fellini 100 6:00 pm Il Bidone 19 25th Anniversary Restoration 8:45 pm La Haine	Fellini 100 6:15 pm La Strada 20 8:45 pm 8½	Fellini 100 4:00 pm Il Bidone 21 7:00 pm 8½
Fellini 100 3:00 pm La Dolce Vita 22 7:00 pm 8½	Fellini 100 7:00 pm Juliet of the Spirits 23	24 	Fellini 100 7:00 pm Juliet of the Spirits 25	Fellini 100 7:00 pm 8½ 26	Harvard's Sensory Ethnography Lab 6:15 pm Sweetgrass 27 8:40 pm Leviathan	Fellini 100 3:45 pm 8½ 28 7:00 pm Juliet of the Spirits

December

Harvard's Sensory Ethnography Lab 4:30 pm Sweetgrass 29 7:00 pm Leviathan	Harvard's Sensory Ethnography Lab 6:00 pm Manakamana 30 8:45 pm Sweetgrass	Fellini 100 7:00 pm Juliet of the Spirits 01	Harvard's Sensory Ethnography Lab 6:30 pm Leviathan 02 8:40 pm Manakamana	Harvard's Sensory Ethnography Lab 6:15 pm Sweetgrass 03 8:40 pm Manakamana	
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Virtual Screening options, including tickets
for the European Union Film Festival can be
found online at thecinematheque.ca

Images from top to bottom:
La Dolce Vita, 1960; *La Haine (Hate)*, 1995; *8½ (Otto e mezzo)*, 1963; *The Painted Bird*, 2019