

That SMONKY Magazine from CiTR 101. 9 FM

Sept - Oct 2021// Vol.38 // No.4 // Issue #420 cover photo by August Bramhoff of "Floating Between Cut Open Mountains" by Toni Tongyu Zhao

EDITOR'S NOTE

never on Call and complain to pay!

Writer Fabio Schneider sits down in a busy mall to read Anahita Jamali-Rad poetry collection Still and begins to feel a mutinous form of interiority.



atherine Chambers gets biomorphic with the work of Vancouver collective, Puddle Popper. In Phoebe Telfar's review of Toni

Tongyu Zhao's exhibition, Secretly *Living*, she considers emotion like a limb; "The feeling settles above, around, and within, like a scentless

odour or high-pitched hum — the weight of empty memory." This issue of Discorder struggled to come together. It crawled home tired. It felt like putting your laptop in the refrigerator. While stress does not begin to cover it, an interesting pattern emerged from our discord — bodies, and our uneasy occupation of them. It's as if in the struggle to make September/October happen, almost every article presented a reorganization of physical architecture. In less poetic terms, we might say we're reckoning with ableism at its root. I hope these conversations challenge readers to take a good hard look at all the ways ableism manifests in art and literature. As someone for which fatigue underlies every living feature, I think a lot about how our bodies are chaotic, feverish and ungovernable. I don't regret this issue coming out late, or needing room to breathe, because I think we could all use the reminder that this is ok. That the culture of productivity, scarcity, and perfectionism in art does not know how to say "I love you" back.

"It's something that makes the way we've been taught to understand what is 'natural' complicated, and maybe less straightforward than what the colonial Western view would have us see." Sarah Davidson, Puddle Popper Collective.

Lastly, should anyone be following closely, we made a small error with our issue sequencing. April/May was meant to be issue 419, which makes this issue 420. Lucky for us, we did not miss this milestone. Issue #420 welcomes new words from artist Julie D. Millz, with a vivid take on Liquidation World and Discothrash brings you words from B. Caligula. Re-reading this piece before publication, my reasons for choosing it (editing disclaimer: I won't often be selecting Discothrash poems) changed. It's gentle audacity felt like déjà vu. What stays with me after reading this poem is the difficulty of regrowth, the way it picks scabs with lines like "milk of magnesia / has replaced my serotonin."

In bodies which bully us into unfriendly corners, we become part human, part animal, part software, part performer, part disability, part sorcerer, part romantic, and all fury.

1 cup of kale, ripped apart by hand,



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Definitely haunted paintings or contributor bios of Sept/Oct 2021



Katherine Gear Chambers

Katherine just graduated from UBC with a degree in English Honours. Her undergrad thesis "The Language of Resistance" examined poetry's ability to disrupt social structures. Katherine is soon beginning her MA in Canadian Literature at UofT, and is looking forward to once again having her world broken down and rebuilt by radical, creative and beautiful people.

Allison Eng

Allison Eng is a corporate zombie by day and an illustrator by night. She's attempting to break free of the shackles from her day-job and is on a journey to become a full-time freelance illustrator. You can find her on Instagram at @designenggg she'd love to chat!

Erika Enjo

Erika Enjo is a Japanese with thick Phoebe Telfar English accent studying in UBC, the traditional, ancestral, unceded territory of the x^wmə0k^wəýəm (Musqueam) First Nation. She is a writer (beginner) and photographer (wannabe) who is enthusiastic about racial and gender issues, so stay tune for her works *hopefully* appearing in *Discorder* or *Ubyssey* in a future.

Peyton Murphy

Peyton Murphy is a staff writer at The Ubyssey. You can find her on Twitter @pmurph____ and on Instagram @_peytonmurphy.

Fabio Peres Schneider

Fabio loves writing, music and philosophy on good days. Probably having an existential crisis rn

Rachel Lau

Rachel Lau is a multidisciplinary artist, writer, and radio producer based in what's colonially known as "Vancouver." They have lots of feelings and they make things.

Cole Bazin

Cole Bazin is a stinky lizard @whizazaps

B. Caligula

B. Caligula is a queer/nonbinary poetry and fiction writer currently living in British Columbia. They have been previously published in *Poetry Is Dead, Casino* (MTL) and **Crush** zine (TO). Their work is inspired by death, their

hatred of birds and Gina Gershon.

Jane Diopko

Jane Diopko is a 3rd year Media studies student, social media manager, filmmaker, graphic designer, general content creator and writer. Who also loves dogs.

Julie D. Mills

Julie D. Mills (they/them) is a freelance curator and interdisciplinary artist from Treaty 6 territory in Saskatchewan, currently living and practicing on the unceded territories of the x*mə0k*əýəm, Skwxwú7mesh, and səlililiwata?4 nations. They co-organize Number 3 Gallery and sell painted textiles at Liquidation World / Instagram as @fruit_of_the__womb.

Phoebe is a photographer / writer / wannabe geographer. Hoping to bring more Manaakitanga to media. Currently really into: seaweed and garage sales. Feel free to reach out anytime at phoebe.telfar@ gmail.com.

Hayley Schmidt

Hayley works professionally as a Graphic Designer in the publishing field. Her main focus and passion lies in editorial design and illustration.Hayley enjoys playing guitar in her band Guppi, attending local shows or events (when safe), crafting, spending time outdoors and praising her cat. Instagram: fleshandbone__ Website: hayleyschmidt.com

Alicia Lawrence

Artist, visual designer, creative writer

Tamara Chang

Tamara is a portrait photographer based in Vancouver. To view more of her work, visit www.tamarachang.ca or @tamarachangphotography on Instagram.

August Bramhoff

August is a passionate analog film geek who frequents alleyway sunsets and ignored buildings for the prefect shot. They find it most convenient to wear their mask straight from the photo lab into the street, and applaud all public health orders that celebrate nerdiness.

Abi Taylor

Spending more time outside than drawing lately, but that's ok.

Kalena Mackiewicz

Vancouver based Illustrator

Anhi Tran

Vancouver based illustrator and writer

Todd McCluskie

Todd McCluskie is a vinyl enthusiast, music lover, member of the punk band social outcasts (vancouver) and can be heard weekly on CJSF's The Blurred Crusade (the best in punk & post-punk)

Tate Kaufman

Tate Kaufman is a writer, activist, grappler and fan of anything birthday cake flavored.

Valie

Value is a more or less frequent contributor to Discorder's RLA and Under Review sections, you can also listen to her interview musicians on her CiTR radio show 'La Bonne Heure' or hear her music by going to valie.ca :)



Secretly Living

Toni Tongyu Zhao at Afternoon Projects

words by Phoebe Telfar // photos by August Bramhoff // layout by R. Hester

The weight of dust. The tasteless, lingering sensitivity of the mouth after hot tea. The faint haze of late summer sky. Secretly Living explores a peculiar side of isolation, reflecting on permanence, repetition, and the impact of time.

> three broken popsicle sticks, and dried (possibly chewed on) pens. Though Toni's

estled anonymously between make you smile like you're rediscovering nondescript buildings in the an old picture book or lunchbox snack. Downtown Eastside, Afternoon And yet, as I walk around, something Projects presents Secretly Living, the unsettling brews in the background. latest exhibition from Toni Tongyu Zhao. Like nostalgia, but less fondly bitter-Secretly Living feels a bit like entering sweet, less distant, more active. Despite behind its creation. Though by no means the mind of a motivated five-year-old the faux-kindergarten styling, her art required, knowing how something came who has snuck into the arts and crafts feels aged, tired, complicated. The works to be usually changes how art is apprebox at school — the big box with loose speak to something sensitive. Think of the ciated. During a museum tour, a curator sequins rustling about the bottom, a mess pointed look of understanding two adults of rare pigments might get flustered at blue of pastel-rainbow yarn tangled about share above a child's head. Irked and not pottery glaze, while the reluctant preteen oblivious, the kid picks up on more than on a family outing sees the uninspired the adults intend, though not enough shape of a not-even-that-old clay jug works vary in form, all celebrate colour to be in-the-know. Aware yet confused, and glazes over. A toddler could discover and texture. A childlike excitement brings frustrated and uncertain. The feeling grandma's Baoding balls, emptying the vibrancy and curiosity to her pieces. They settles above, around, and within, like a fabric box to clang the pretty shiny

scentless odour or high-pitched hum, the weight of empty memory.

This not-quite-nostalgia leaks out through the symbolism of the materials used. One piece proudly incorporates an overused personal washcloth of Toni's, while another lists 'domestic dust and stains' in the used materials description tag (I am tempted to misname this the ingredients list, as though planning a mud slop potion - surely I'm not the only kid to have done this?!) For Toni, the stories that inanimate objects hold tell us more about ourselves than we'd like to admit. Secretly Living explains this with hair ties and loose thread and felt tip pens.

Toni makes it impossible to separate the visual piece from the material process



orbs together, giggling as they ring and curious details, hoping 'the point' will Her work demands consideration of the to find their holistic collective special. construction, of the origin, of the past. The beauty of the piece draws from how and why it came to be.

the ambition to work with the ambition to work (apply now)' and 'Floating Between Cut Open Mountains.' I am grounded in awe at the thought of the mechanical perseverance, the time involved. It reminds me as the house frame slowly warps, daily of how I felt when first encountering Yayoi objects collect proof of the passing of Kusama's infinity net paintings, with their time on a more immediate scale. The dizzying overwhelming repetition. With obsessive, hyper-focused diligence, both carpets took dedication and commitment. work with the ambition to work (apply now)' — itself makes you rethink in circles. Standing in front of the wall-mounted rug, the same is true about the piece. You notice something new with every routine parts of life, skirting around fresh look. Though working with wool, existentialism yet not quite landing in any tufted and softly frayed, the design of the comforting conclusion either. She is not piece is sharp and integrates all sorts of consoling our forlorn isolation. Cracking characters. Jumping out at me I notice the surface of new-age loneliness, comfort, scrap refill paper, stray limbs, vines, monotony, and privacy, we are left with a neurons, fingernails, coiled hair, flowers, troubled sense of haunting. droplets of custard (or tree sap?), coat hangers, gummy worms, and a carpet's take on static electricity. It reminds me of a playmat and a cell diagram at the same time, systematically jumbled and busy. Within this mix of imagery, I feel like I am missing something obvious, like the focal point is eluding me. I look further, discover

chime and roll around the floor, while jump out. I'm left lost. Yet in my search, I a cloisonné craftsperson watches in have appreciated more of the piece's intrihorror. Of course, there are no required cacies that would have gone unnoticed pre-readings to enjoy art, but knowing had I simply felt content to move on. It context often adds to my sense of wonder. is here that Secretly Living exposes the Toni's work stands out here — she does root of its perturbed nostalgia. When I not separate the finished piece from the view the piece as a whole, I cannot find its material origins. Understanding where meaningful 'purpose'. I must appreciate the piece came from is not optional. it's specific moments individually in order

ecretly Living hones in on life's small, quiet moments, revealing their weirdness. Toni explores ntering the space, two thick indignity and innocence, after thoughts and hand-sewn carpets take proud mindlessness. Filled space plays witness to center of attention — 'Work with life. More than this, our daily objects reflect stories back at us. Haunted, they carry life's ghosts, the stained imprint of overlapping moments. While the sun bleaches colour from cushions, as the skirting boards split day-to-day doing of life is recorded in our doormats and blunted knives and unsqueezed sponges (I'm looking at you, The title — 'Work with the ambition to flatmates.) Marked by each encounter, eventually, like stalagmites or tree rings, the nicks and stains will show proof of a story without explaining the details.

Toni investigates the uncelebrated,





REST DAYS, A READING SERIES WHICH OCCURRED ON 18TH JULY AT 2PM, was designed to unite disabled and chronically ill poets in virtual space, and offer a portal to their thoughts. Just before it started **Kyla Jamieson**, a poet and the event organizer, encouraged all attendees to take a deep breath and get comfortable, fully embracing the rest theme. All poets took turns to introduce themselves, discuss their works and share interesting anecdotes. For those who weren't able to make it live, pre-recorded videos of each reading are provided on the Rest Days Youtube. The following is a brief introduction to some of the poets who were in attendance:

First there was **Shô Tanaka**, who acknowledged, as an immigrant, how they are seen as 24/7 work machines. He indicated that the work he read during the event, "Harmless Medicine" by Justin Chin, allowed him to understand himself more as an immigrant individual in a eurocentric society. His work is committed to telling complicated stories to better educate the often misunderstanding world he was born into. **Jónina Kirton**, a Red River Métis/Icelandic poet, centered her reading on trauma, her pains as a disabled person and the many nuances of it. For instance, some people have often blamed her for her pain, dismissing her issues by claiming she could just "get better anytime."

2 y

Multidisciplinary artist, educator and healer **Kayla Carter** is a disabled Afro-Carribean writer and theatre practitioner. She wrote her first play *For Fried Plantain* at 19 years old which was highly acclaimed and featured at the National Arts Centre of Canada. She plans to release a book (of the same title as the play) soon and it is on being disabled, Afro-Carribean and the general black experience in our world today. As someone who suffers a disability, she typically finds inspiration from her issues to create her art.

Embracing the theme once more, we took another rest before getting to disabled poet and essayist **Lauren Turner**. As a diabled person with a terminal illness, her work centered on her struggle to accept her grief, and how only recently did she start healing and coming to terms with herself. Though most notably, how poetry and other literature have soothed her considerably.

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Owólabi Aboyade, a poet from Detroit with Nigerian origins, began by sharing a quote from Jay-Z which spoke to him; "Difficult takes a day, impossible takes a week." Meaning, it's crucial to be steadfast and patient with your disabilities. As a writer, Owólabi has been featured in various publications, including *Geez Magazine*, the Audubon Magazine, Drumvoices ReVue, Riverwise Magazine, Three Fold Detroit, and Hood Communist. He is also the co-creator of Bullet*Train, a digital zine encompassing Detroit's revolutionalism.

We then heard from **Jimena Lucero**, a poet and actor. Her short film, *Silver Femme* was screened at the 59th Ann Arbor Film festival. She highlighted how BIPOC who have disabilities are often excluded from discourse, and her work centered on trans-oppression and the experience of living with chronic pain.

Words by Jane Diopho

Illustrations by Abi Taylor

Layout by Phoebe Telfar

Bára Hladik, a writer and artist with Czech origins, works with text, illustration, animation, and sound. She explored dreams, self care, healing and the body. Her work referenced her workshop *Embodied Poetics*, which explores the subconscious using poetics, breath, expression, voice, movement — how they connect in abstract ways, creating individual and collective poems.

Lastly, we heard from Eli Tareq El Bechelany-Lynch and Liz Bowen. Eli is a queer Arab poet living in Tio'tia:ke Territory. They read from their upcoming book, *The Good Arabs*, (September 2021) shedding light on Arab and queer issues. Liz Bowen, a disabled poet and critic living in New York, shared a poem that spoke to her — "On Closed Systems" by Jillian Weise. With the quote, "I wanted this poem to be just for us cyborgs" Bowen expressed her struggle to best translate her feelings on her disability to others, and it was Weise's words which made her realize that she could be as raw as she wanted.

In my opinion, Bowen's quote from "On Closed Systems," was the most striking because it alluded to kinship. As a BIPOC, and a female, I understand how crucial it is to be represented and to feel included within a community. It's about finding any media that gets you and your struggle while so many others don't. My own experience at Rest Days was a deeply educational one — though I don't have a disability, I learned more about the struggles of those who do. I completely understand the need to identify with a community and to have people to lean on when things get too overwhelming.



Femininity can be aggressive and intimidating. Glitch-pop artist Carson Cheng's - or KICCC's - latest song "MRKMI" owns this sentiment and empowers femininity, turning it into a weapon. The track kicks off with snarky lyrics, rejecting toxic masculinity which is sugar-coated in high-brand fashion. The track's heavy, low beat is reminiscent of a nightclub full of neon lights - but it also expresses something deeper. Some kind of new-found power.

KICCC is a non-binary Canadian-Chinese singer, who grew up in Vancouver and Macau. They graduated from the University of British Columbia, where they studied interdisciplinary performance art. "MRKMI" is from their latest album Area 27, which uses very fluid, poppy and futuristic synthesizer sounds, and deviates from their previous, more masculine style of music. They agreed to sit with me - over a laptop screen - to discuss their latest release.

Erika: Thank you so much for setting aside time for us! Alrighty — let me first ask what your pronouns are to get this interview started.

Carson: It's a bit of an interesting thing that I'm still navigating. I think my [pronouns] are more like, "I don't really care." My most correct pronoun, I guess, is Carson because that's my given name. I never really went out of my way to change how people called me. I'm comfortable with he/she/they as long as it comes from a respectful place. This is just a personal choice, and maybe it's

because of my background as a performance artist. Performance and acting are all actually very neutral. It's that we gender it, either by giving it a meaning, or assigning it feminine or masculine. When I go about my day I'm not in a fixed state. Maybe for different purposes I'm a different weight. That's how I see myself, because, in the last little while, I've been experimenting more with my image or how I present myself. Of course, I recognize this as a privilege, that I'm able to be in a safe environment where I can be so transient in my states.

Speaking of the change in your style, I have noticed that with Area 27, the melodies tend to be more poppy, cheerful and futuristic, right? And the visuals featured playful makeup, beautiful nails and costumes, and I think it's a lot more feminine compared to your previous albums. I was curious what the intention behind all these changes was.

With my new work, I was trying to honor the part of myself that, in

the past, I would have felt ashamed due to the social constructs and constraints in the industry I was working in. After university, I started working as an actor in Hong Kong and during that time, as a queer person, I essentially had to go back into the closet, or really just filter a lot of things and be this blank canvas. I was just starting out in the industry, and people had so many ideas of who I should be. But I'm a human with experiences. I'm a human with thoughts. I found it very hard to put that all away. So, I think working on Area 27 was a bit of a death of all of those constraints [...] I suddenly found a new power. Just like, "oh, I didn't know I could perform this way, I didn't know I could look this way." You know? It's fun. It's refreshing, and I feel powerful.

I listened to your previous album *The Water Knows* too, and, comparing the two albums, I noticed a change in lyrics as well. Previously, there were more conventional love-song lyrics.





Yeah, I wasn't as brave with talking about exact subjects because, with my first album I was still a little bit shy. Maybe I was afraid like, "Oh god is this too queer?" because, especially in English language media, there's still this bias towards Asian queers. So, I felt like at that point I didn't feel safe.

Absolutely, I guess I'm wondering now what was the turning point for you when you came to Vancouver, starting off totally new? Because you were already known as an actor in East Asia, right? And I was wondering if that's because Vancouver was a more comfortable place for you.

I think that's exactly it. When I started out in the entertainment industry, I was still very naïve. Vancouver is just a much more liberal place in terms of identity, politics, gender, sexuality, and stuff like that [...] when I finished high-school in Macau, I remember opening up the newspapers and seeing that the legislative Council of Macau voted on marriage equality. It was something that was proposed by one of the legislators and he was the only one that voted in favour. Everyone else either abstained or rejected. As a queer person seeing queer efforts. that at a young age, I suddenly felt like, oh gosh, this place where I've grown up actually doesn't want me to live a happy fulfilling life. I think that was quite shocking to me.

It's like a sudden feeling of being a minority, right?

Yeah, exactly. After working in Hong Kong I needed a bit of a refresh and that's why I decided to focus on music. Now I'm very involved in the process. I'm writing the lyrics, coming up with my melodies, and I work with a producer that I communicate well with. I had some experiences in 2020 that weren't very good. It made me think — why is there this pattern in my life that certain people take advantage of me, but keep it a secret? Because it's not like they're open about it. After those experiences, I just started to think, if guys see me a certain way, how can I subvert this to actually own it? Make it loud so they cannot use it as a point of shame for me? Because it's about finding my strength again.

That's amazing. It's actually something I've been thinking about — owning femininity. I've seen that strength in Area 27. For example, in "MRKMI," there is this phrase that goes like, "I'm no China doll."

Yeah, it was really fun. That song was a collaboration between me and two other artists - Kid Filthy and Lodia Mija. When we were writing that, I remember we were in the studio just chatting, and we realized what we actually wanted to express was, "we don't fucking need you."

Right? Let all the anger out. Another thing I liked about Area 27 was the visuals. You were wearing this costume that had a traditional Chinese pattern on it, and I wanted to know if it was important to include your Asian identity in the album?

For sure. Yeah, that was really important for me. Especially coming back to Vancouver to practice my art here. The costume you saw on the album cover is by local designer, Adam-Lin Bungag. That was really cool process because I was working with another person of Asian diaspora, and they are also queer. Translating that traditional shape into a sort of, interesting experience for me. I felt Carson in future! very strong carrying my history in my own direction.

It's a literal representation of Asian

Also, when I was [writing for] Area 27, I was also thinking about the deities I grew up with - for example, Guan Yin - I think there's no gender to divine beings, their tears carry a lot of magic and

healing. I really wanted to channel that whole feeling into my costume.

I also wanted to talk about the assumption that expressing sexuality as a topic in the arts is a "western thing" and I'm curious what your opinion on that is, or, if that has influenced how you make music?

It's a little bit complicated, because my music career is coming straight out of my acting career, in which there was always this element of infantilization. But then here in western media, there's the opposite extreme — Asian males are often desexualized. So, in the beginning of my music career, even in my music videos, there was some removal of who I was as a person. But with Area 27 I wanted to express that I had all these other things going on. I think about sexuality, and I think about other things too. I also had just broken up with someone that I was dating for like three years, and was seeing a bunch of new people. It only takes one bad person to make you scared forever.

Oh my god. I'm so proud of how far you came! Thank you for sharing your story with me. Now you're 28, and getting out of all these constraints, I want to hear about your fun upcoming projects!

I'm proud of myself, too. And I'm very excited because I'm much more comfortable with myself, and there's a lot more opportunity now with the possibility of being able to perform, or tour, or even go on holiday and forget about everything so I can get inspired again. Like this month, I was just taking it a bit slower, but next week I'm back into the studio already because I now have ideas that I want to work with. I have some songs that didn't make it onto Area 27. It's all still in development, but I think I'll be releasing a music video for "Dead To Me" very soon.

Currently, KICCC is having fun live-streaming at @pewpewsloth.ttv. A full exploration of their world has just androgynous femininity, was a very begun, so stay tuned to see more of hen I first met Simon Grefiel – in queue for coffee – I was excited to talk to someone I didn't know. For the most part I dread the light, informal conversation which emerges between strangers in lines – neither of us exactly sure when

to cut the conversation off and say, "okay, well, I better order now!" Mostly, I dread the supply of adages and tropes I will relax into when I don't know someone very well, which is something I can't abide as someone who never really feels smart enough. For whatever reason, this didn't happen with Simon. When we met, conversation was kind, and easy. I believe it's because he is a person for which self-disclosure, chance, and a kind of unbarred approach to all things, is what drives his creativity. I say all this so you'll understand that it was a moment of real coincidence when *Discorder* needed one last story, and I had just had a really good exchange with an artist I had only known for a few hours.

Fortuity aside, Simon's work is incredibly good, and incredibly tender. Using both constructive and deconstructive collage methodologies to develop formal compositions like shrines, stained-glass ornamented pots and talismans, Simon's visual language is spectral, but informed by phenomena in the material world. It is most compelling in its kaleidoscope vision of all that surrounds him — objects with living narratives, and offerings to spaces which pirouette around and through the white-walls. Everything is grist for the mill, even a chat in-line for coffee.





T: A really quick aesthetic description of your work could include terms like: Plant pots, shrines, installations, offerings and esoteric ornaments. There is something really magical about the sculptures you make. Do you think you can explain why your works look a certain way? Or is it an intuitive process that comes out of research?

Simon: I use those terms as ways to be literal about the function of the objects. Usually in art spaces objects are made and presented in a way to avoid a direct purpose. I use the shrine, talismans, and offerings because I have a clear intention as to what need they serve. Sometimes my intentions are clear, but the process in which the objects are made are very intuitive.

Tell me a bit about your piece, "Solar Noon Shrine" at the VAG's Vancouver Special: Disorientations and Echo. You have to really look at it to catch what's going on, as if it's meant to be beautiful (rather than abstract) in order to offer a deeper plot. Are they mutually influential, these aesthetic and spiritual practices?

I think it's visually beautiful because beautifying/ornamenting the space serves a function — preparing it to house objects that hold strong spiritual meaning. The walls are painted with clay. I take these things very seriously and I would do whatever it takes to honor a space where I think it's conducive enough for a spirit to dwell.

What practices are involved in making sure it's conducive for a spirit?

It's important that "Solar Noon Shrine" has sculptural elements because a lot of the physical objects are charged. The plants, for example, have been cared for in previous spaces — at Libby Leshgold Gallery, my home, my studio, and the nursery from where they were originally grown. The dried leaves that adorn the railings are from years of collected trimmings from plants.

In the center of "Solar Noon Shrine" is "Prayers for Lunar Spells" by Tiziana La Melia. We performed rituals that encouraged folks to stop by and make offerings. Some offerings were potent, and it was important for me to honour them. Also, in thinking through an animistic philosophy, it was important to consider the plants also as a vessel for a spirit — or rocks to be gifts from one.

Can you tell me more about what the mediums you work in offer? It seems like there is a kind of poeticism to all your material choices, which is why I find your work so alchemic. Is material as important to you as a practice, or do you prefer it as a means to an end?

Glass has its own breaking point when there is too much pressure. Lead has a melting point and how it behaves depends on how much heat has been applied. Plants grow the way they want, depending on the environment it is provided. In that sense, physical materials have their needs [...] I find pleasure in finding the sweet spot between myself and the materials I work with. Whatever objects I presented to the public are the result of those relationships in the studio that haven't yet broken.

I think a material on its own is not as poetic as if it were with another material. I find poetry is in the space created between materials and the viewer together. For example, what fills in the space between





words by Tasha Refford photos and kayout by Ricky Castanedo karedo



stained glass and a tropical plant? I find the more difficult it is for me to talk about its relationship, the more worthwhile it is for me to make that work. I think that makes an artwork a lot more potent.

That's really interesting, it's almost a kind of meditation on the liminal space (space between what's next) or honoring connectivity (the space conjoined.) What is your process like?

Currently, my process is collecting rocks, feathers, cigarette butts, calling my friends for hours of gossip, tangents, dating, watering and trimming my plants, exploring my masculinity, stopping to observe animals, spending time with my goddaughters, hours of absorbing and collecting digital media, drinking with my family and listening to oral histories, napping, recording internal dialogues, pilgrimages to special sites, updating my personal research blogs, trying to remember my spirit familiar's name in my dreams, and material outbursts in the studio.

What other parts of your life bleed into your art practice? How do they inform what you do, how you do it, or what something looks like?

I find inspiration literally everywhere and every interest I have probably bleeds into my practice. I think maybe that's why my work can seem intimate. My studio practice is this intuitive outburst of what is adjacent to me. The plants are a thing because I learned so much from my plant obsession in quarantine, so of course it ended up in my practice. Stained glass is prominent too, because of my time working for Julian Hou — I used mostly off cuts. The digital works were made at a time when I was broke with no studio and had intense insomnia so I would spend long nights on my laptop. I work with what I have, and I push processes to reach their full potential in terms of how they can articulate my obsessions.

The way I engage with art is about combining things that are totally random until they make sense together. I get a sense that your practice is informed by the opposite: your pieces are composed of very intentional decisions — these articulations of your obsessions, which clearly have a research element, and a deep knowledge of a history of representation. Do you worry about balancing these aspects, or if viewers (like myself) might miss something important?

A lot of my works are informed by a very wide range of research tangents, and what is put out to the world are moments when I am confident enough to anchor them. Most importantly, Waray-Waray and Cebuano language informs a lot of my philosophy of the spiritual/material world. Sometimes I've even made work dedicated to trees — I think about making work that is legible to non-humans. If an object is hung 40 feet above us, perhaps it is for someone else other than us.

What do you look at, read, or listen to that inspires your work?

I like reading about prehistory and finding similarities that we still do today. It reminds me that humans around the world have always been making objects/images that evade functionality.Objects that evade a secular, capitalist lifestyle. It makes art-making seem like a super small blip in a time-frame of people making objects for healing/ pleasure/community.

I love that way of approaching art. I think there is this really punishing culture of productivity and professionalism, and it lends to a lot of work feeling really insincere. It's really freeing to understand making, and viewing art, as a this inexhaustible human endeavor. It means the work can come from this really genuine place. That we can also approach objects in a really kind way. How do you honour that in your daily life? Or in your work?

A lot of 'talismans' I make are given to my friends with them specifically in mind. One for heartbreak, safe travels, and as a conduit to receive my prayers through a grieving ceremony. "Talisman #3" was made originally for my home last year which I like to think protected me, my roommates, and my goddaughter during lockdown. "Garden Angel" is dedicated to a tree that was a source of comfort during quarantine. I think making objects in this way dovetails back to a process everyone in the world has been doing long before the word Art was a thing.

I'm still figuring myself out in this lifetime. The languages I grew up speaking in the islands of Leyte and Cebu are the foundation to my souls and are the constant in this life. I think that will stay with me until my physical death.



In the world of theatre, Amanda Sum is what one would call a "triple-threat". She will dazzle an audience equally with a monologue or a number. But in Sum's family, triple-threat has another definition. Together with mother Linda Sum and sister Sarah Sum, Amanda is part of a brilliant trio of creatives that mark her humble beginnings as an artist. Each woman in this "sum of Sums" as Amanda endearingly calls it, has the artistic chops to hold their own. Linda is a self-taught pianist, theatre performer and administrator. Sarah is a performing artist who is carving a space for herself in the antiquated genre of opera which she was trained in. And finally, Amanda is a performer and creator who dances between the world of music and theatre. Together, the have infiltrated the Sums Vancouver creative community for years with their flair.

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hen Linda reminisces about raising Amanda and Sarah, been artistically inclined since day one. "[I] determined at a

very young age that they were both very musical. To me, my job was just to give them the opportunities to do what they wanted, to expose them to things and see if they develop the passion for it," Linda reflects. Not having been formally trained herself, Linda identified piano lessons as a key foundation for Sarah and Amanda to build upon. "I didn't like them, but I'm very grateful," chuckles Amanda, while recalling her piano lessons. Linda jokes that because all she had was a wouldn't necessarily be right there, like pinning your different approach. "I knew once I started making my "lousy law degree" she wanted Amanda and Sarah to shirt together or something like that," Linda reflects. own things, that I wanted to ensure anyone that I have more support in pursuing their creative passions. She would ask herself, "Is this too much?" Am I being brought on didn't experience those same feelings. Feeling From a cultural standpoint, Linda's support of her a total stage mom?" Amanda giggles at her mother's like they're a token of some sort in whatever identity daughters' artistic endeavours was a welcome anomaly. reflection with delight. Though she felt a bit that they hold. I wanted to make a space where the "There's this idea of being in an Asian household where embarrassed as a teen, Amanda has fond memories of immense joy of feeling like you are represented and that you're supposed to pursue a certain path or steer in the Linda supporting her school productions. "I kind of you belong in a certain crowd or group [was present],"

"I do feel very privileged that we're able — even encouraged — to pursue something more creative," says Sarah, who was faced with choosing between a major in music or writing, at the time. "Linda said I should do music because it's more interesting to me and thing," she continues. From a young age, Amanda and Sarah knew Linda and their dad would always show up for them. "I think there was also just an environment of growing up being really well supported by both of our parents. You would both always show up to every she recalls how the two have single show no matter how small it was. And so that volunteering for," reflects Amanda. really set the tone," Sarah reminisces. "Yeah, that was very special," agrees Amanda.

The daughters tease that Linda was sort of a stage mom, but not in an overbearing way. "It was a loving presence," recalled Sarah. In high school, Linda would help with costuming in productions that Amanda and Sarah featured in, but she also knew to keep her industry, Amanda noticed something was missing. In distance. "I don't know if either Sarah or Amanda detected it, but I was kind of conscious of that as well.

A Conversation with the Sums

I feel very lucky and privileged that that wasn't imposed because our relationship is mother/daughter, but it's on us," shares Amanda. Sarah felt similarly when her also kind of a friendship. The more embarrassing it is, mother encouraged her to pursue music in university. the more entertaining it is to me," she chuckles. "We attempt to embarrass each other sometimes," admits Linda. They all laugh in unison. According to Amanda, Linda was "always around" in high school and she continues to be. "Now that's our joke, she's the number one groupie," Amanda jests. Linda's relentless support I'm passionate about it. And I just always remember of her daughters and the arts is a major inspiration for that encouragement. It feels like I'm doing the right Amanda. "Our mom being so musical and supportive of the arts, that kind of fed why I wanted to go into it. Because I wouldn't have been as gung-ho about theatre if she wasn't volunteering and performing in things when we were young — which meant we would always go see either the shows she was in or the shows she was



ince Amanda's high school days as a theatre kid, cover singer, and tap dancer, she has focused her efforts on theatre and music. Diving into the creative

theatre, she was often the only woman and/or person of colour in the room. When Amanda had more agency in Sometimes I would try to volunteer in an area where I creating her music, she was determined to have a direction of some sort of academic endeavour. And so loved it. Now I love it even more. I think it's so funny says Amanda. Having witnessed the artistic brilliance of her mother and sister, Amanda set out to showcase the talents of Asian women, including her own. Drawing on her theatre training, Amanda designed the creative process to reflect the product. "My experiences as an Asian woman are the backbone of a lot of the songs, so I wanted the process to reflect what the product was saying and what the product was doing," Amanda contemplates. "[I wanted to] make sure I wasn't speaking and writing lyrics that reflected my identity as an Asian woman while having it made by white men — which is a lot of what the industry is. And I just thought that it wouldn't line up and it wouldn't make sense and I wouldn't be able to stand by it," she continues.

her creative work seriously, she is also a proud goofball on and offstage. Amanda is a lover of puns and all things silly. On

hile Amanda takes

"Sofa, So Good" featuring photos of herself in various creative approach: a delicate balance of wit, astuteness, Amanda's growth as an artist, Linda and Sarah have outfits that resemble an array of couches she's found on the internet — And yes, it is as entertaining as it sounds. To the unobservant, Amanda's refreshing silliness may be a reason to dismiss her and her work. But years of training and sacrifice have proven that she is not to be overlooked, even if she likes to poke fun at herself on occasion. Amanda explores this very tension between her unassuming personality and her artistic capabilities in her recent single "Hot Headed Egos". She sings "Try to rope me in / with the juveniles / but you don't know my secret / I could do your job / in an hour less. / Take me for what I don't know." What others mistake as inexperience or naïvete is





Instagram, she has a dedicated photo series called actually a reflection of Amanda's down-to-earth another's work profoundly. When speaking of and quirk. Most recently, Amanda's solo performance in White Rabbit, Red Rabbit at the Cultch showcased her adaptability and tact. Whether it's grappling with as a musician and songwriter has been really the transgressive nature of theatre or the heterogenous interesting. I think if you look at her new songs and experiences of Asian women, Amanda always does so compare it to where she started, there's definitely an with grace and a sprinkle of whim.

> Even if strangers do not comprehend Amanda's work, her mother and sister have always had an intimate understanding of her creative practice. Living together up until last year, the three have learned how to support each other creatively in the same space. "[T]he artistic practices that we do are contingent on being alone sometimes. Solo practicing. If I'm practicing a monologue, I get self-conscious if anyone is in the house, even if I'm locked in my room by myself [...] we kind of need to know each other's schedules and make it happen," she says. Linda and Sarah may be respect them. [We] give each other the space and biased, but Amanda's work speaks for itself. support where we can," says Amanda. Conversely, when Sarah needed to practice opera, Amanda and Linda knew they needed to leave the house. "Whenever she was practicing I knew I had to take my hour-long walk and be out of the house," Amanda shares. "That's right! We got kicked out a couple of times," Linda chuckles.

manda and Sarah are not the only ones who enjoy solo creative time at home. really loud and no one's gonna hear!"...You know, you don't want to sing Céline Dion at the top of your lungs when everybody is around," Linda confesses. While supporting each other's independent practices, they also enjoy jamming together. "[W]e sometimes sit around the piano and all sing together. [I]t brings me joy to do that. So we do our own thing but we also had the opportunity to sing stuff together, which thrills me," shares Linda. This delicate domestic dance between three artists primed them to understand one

nothing but kind words to offer. "I've always loved watching her theatre performances. Watching her grow evolution. And it feels like she's settling into who she's becoming as an artist," says Sarah. In classic parent fashion, Linda starts by saying how proud she is of both Amanda and Sarah. She then proceeds to share how Amanda has made inclusion intentional in her work. "There's a lot of talk about giving opportunities and being inclusive, but what I see in Amanda's - not just her writing, but her process — is really putting it into action. I'm really proud of that. I think Amanda has proven that, if you make it an intention, you will

onsidering the talent that runs in the family, I was curious to know if the Sums have ever been in a production together. Sarah shares that years ago, the three had auditioned for a local production of The King and I, which they all performed in together. Though this was the last time the three worked on a project together, perhaps their greatest collaboration is the mutual support they've shown one another over the years. As "Other times the two of them would Linda, Sarah and Amanda continue to trailblaze the leave the house and I'm going "Oh local creative scene, I will be keeping my eye out for - yeah! I can sit at the piano and sing another Sum collaboration. Fingers crossed.

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"Amanda Sum"

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"A LITTLE SAX DEVER HURT ADVBODY"

Discothrash #3 **"The Price of Admission"** B. Caligula

illustration by Chelly Maher



with hopes of despair, I bandage my smallest finger. I wrap a wire wreath of rusted magnolias around its hilt and dip it in liquid ivory.

milk of magnesia has replaced my serotonin. an ulcer is offered at the pulpit: the meeting place of heaven, hell and rehab.

the spot where my body will finally come to rest

and so we park the car at the far edge of the mini-mall, uncovered and empty, to wait for rain, to greet our gods as they transcend the bitter edge of suburbia like a broken bottle does the soft skin beneath the arm, and when the planet bleeds out on a bar room floor, the bouncer will sprinkle drink tickets around its withered husk, turn the lights out when they leave. <Plintor Drax> Fuzzy, soft, pink, stinky, strong, squishy, warm, wet, covered in slime ...

<Lounge Vistior> Alive?

<Plintor Drax> Germinating relic lounging together in sliding spaces rounded out cave bulbous pebbles scattered under invisible water pulsating warmth and glowing carnelian

<Lounge Visitor> But alive?

<Plintor Drax> Soliloquy faucet posture lily vein milk pooling lightly under beams follow gestures barren field wind blowing dust gathering in crevices <Lounge Visitor> In what world?

<Plintor Drax> The future is already full; It is much older and larger than our present; and we are the aliens in it.

Puddle Popper's works are the aliens of our future; they are playful, challenging, colourful and alive. Collective members Juli Majer, Sonja **Ratkay, Mel Thibodeau and** Sarah Davidson create works that invite the public into the worlds they are building, allowing people to interact with their art and, in doing so, they become another character in a room full of unfolding stories.

after graduating from Emily Carr. Their first show, Puddle Popper, at Dynamo Arts Association, left them excited and eager to continue working together, as they have now done for the the art within them are activated by the past six years.

"We talk about our work in terms of world building, and things that can be interacted with," Davidson shares. "There's references to human bodies, but also non-human, of another collective member. non-specific, alien or animal forms [...] we all have independent practices where that comes into our work in different ways."

"Playing with the things that we've made inviting. and also making them collaboratively, that's a big part of our process," Ratkay explains, "That's how we learn."

and intuitive practice for Puddle Popper. its own character, and they're all players."

"It's not like we ever have a set intention," Thibodeau offers, "The process is part of the end result, in an important way."

Majer describes the energy that breathes life into Puddle Popper's installations: "We all make our own things within our personal lives, we create it on our own without the other seeing, and then we get into a room and we just release them and we let them all mingle and have a little party."

The little party benefits the artists as much as it does the art, "I get to know my ajer, Ratkay, Thibodeau work better by seeing it with Davidson's and Davidson met in 2015, or Thibodeau's or Ratkay's," Majer says, "It's nice to sort of relinquish that control and kind of let everything be together."

"It's very validating," Thibodeau agrees. Ratkay notes that installation spaces and works' proximity to each other, with some works even touching. Puddle Popper has been known to take apart a work during installation and rebuild it around the work

"Everything is entrenched with stories and with information," Majer states. "There's the dandelion you see — it had



"It gets wild with the install!" Ratkay jokes. and intentional, so too does the work Viewers are inherently challenged. The works become characters in the of Puddle Popper invite a child-like "I'm interested in the idea of things being self, the environment, and our relationships to each.

ways of being," Majer reflects. "Trying to break down our conceptions of living, and humans, and environment, and trying to build up these imaginary characters or worlds or surroundings."

uddle Popper's work can be challenging as much as it can be joyful. "I'm really interested in complicating ideas of natural history," Davidson explains, "So, when I have forms in my work that could be bodies, to me, [the lack of clarity regarding] whether they're human or non-human, or what scale they're happening on, complicates what we are taught as 'natural." It's maybe less straightforward than what the colonial Western view would have us see." Thibodeau notes that viewers occasionally experience discomfort when engaging with Puddle Popper's work. Perhaps this is because these works boldly ust as their works are physi- sit in the liminal spaces where nothing is cally layered on top of one determined; the uncertain, unknowable another, simultaneously playful and unfamiliar pervade these spaces.

space: interacting, living, storytelling, abandon in appreciating what is sensually biomorphic, for lack of a better word," delightful, and a careful reflection of the Davidson explains. "Which is to say that they suggest that they might be alive, but you're not totally sure. Or it's not clear "I always think of our work as trying what they are, but they seem to be organic Installing work is an engaging, lively, a whole process of becoming. It's in-itself to understand ourselves and each other [....] There's an element of something by thinking through our vastly different uncanny, or a little bit uncomfortable

Discorder Magazine Sept-Oct 2021

Puddle Popper is working on a collaboration with Peripheral Review, and are hoping to show the sculptures they made for Puddle Popper Lounge in person! Stay posted. Where to follow Puddle Popper:

puddlepopper.com kounge.puddlepopper.com @puddlepopper

Collective members websites/instagrams:

Sarah: sarahdavidson.ca / @triceradee Juli: julimajer.net / @julimajer Sonja: sonjaratkay.com / @destructiveapple Mel: melthibodeau.com / @armpitfreak

Photography: courtesy of Puddle Popper Collective Illustration: Amy Brereton Layout: Sheri Turner Words: Katherine Gear Chambers

about it. It's not clear what you're looking at, but it seems to be alive. That somehow becomes grotesque very quickly for me, but I think that's fascinating, and very generative to break down those distinctions — because they're totally arbitrary. Things are way more interconnected than [people] might have been told to believe."

Just as Davidson blends the boundary between human and non-human, Ratkay's work is interested in dissolving boundaries and exploring interconnections. Similarly, Majer uses their work to think through different forms of intelligence to counter the hierarchy humans have created, "smashing" different forms of technology together: "I like to draw natural, organic technology, and think through the very complicated systems that organic material and beings possess [....] For me, that kind of intelligence and technology is moss. It's plants. It's all of these kinds of strange, weird, bizzare, bodily living things that we don't work too [...] I don't like to define the recognize because they're different from world too much. Is that weird?" they ask. what we conceptualize as intelligence."

Puddle Popper's works not only encourage Definitely not." the viewer to reflect on imposed boundaries and binaries, but physically challenge Majer describes, "There's so much in it, the barriers and expectations surrounding and buried in it, that we don't know. exhibition space.

"People can touch it, and that's important to take out whatever objects are buried to us — that it can be reconfigured by in there." other people."

"That's one thing I like getting from the audience," Majer agrees, "I like learning

A visitor to a Puddle Popper exhibition is not simply a viewer, but an active character in the world the collective has built. They have their place in the story, just as everything else does.

from what they see. I like it to be open because whatever they see is part of their world, it's part of [their] language and symbols."

A visitor to a Puddle Popper exhibition is not simply a viewer, but an active character in the world the collective has built. They have their place in the story, just as everything else does.

Thibodeau feels that the world into which Puddle Popper beckons their audience (and that which they invite us to leave behind) is up to the viewer to determine.

"I don't like to give too much of a narrative," they explain, "[because] it's obviously very playful, and I feel like that's what I want folks to experience. There is some discomfort in some of the "Because we're not fully in control of it.

"Everybody is like their own planet," For me, I'm just slowly excavating. "It's interactive," Davidson enthuses, Digging at it and digging at it, and trying

uddle Popper's latest exhibition was presented online, and can be explored through their Virtual Lounge. The digital space has opened a new way of interacting with their work (not only through delightfully strange conversations with the lounge of our worlds, of our beliefs, of our bot, Plintor Drax).

and about our online project, is that you something new. * can engage with it on your own time and in your own space, and it just completely changes your relationship with it," Davidson reflects, "It gives you a different sense of comfort, and changes the boundaries."

"Obviously, digital space gives people the freedom to exist outside their bodies, in certain ways," Majer adds, "and to connect to people in ways that they can't through the physical — Even through understanding yourself in a different way, when you may not feel part of your flesh." In the strange and creative world of Puddle Popper, we can be sure that they will always invite us to step outside: outside of our flesh, of our boundaries, bodies. And in that open, liminal space, "Something I really appreciate about books they will be waiting for us, ready to build

"Puddle Popper"

y first thoughts were 'where has this place been!?' It's the kind of idea I wish I had, and I'm immediately glad that someone made it happen. I first heard about Liquidation World through instagram — the name intrigued me, triggering memories of shopping in big-box discount stores growing up. At first it was a bit unclear to me what this Liquidation World was, but luckily their slogan is very straight-to-the-point, "we take everything and everything must go!"



proclaims, "If it's just sitting in your studio locked away it's not doing any good to anyone. Bring it down to Liquidation World, where we turn your art into cold hard cash!" Could it be true? An accessible, DIY art consignment, event community hang out — a large comfy and gallery space in Vancouver? Turns out it was, and their accessible approach is really what made the place so cool: Truly anyone was invited to bring in the fruit of their artistic labour - regardless of form work for sale by artists also exhibiting — to sell in the shop for very reasonable at the Vancouver Art Gallery, to C.U.M commission rates.

When facilitators Katayoon Yousefbigloo, hand-beaded daisy-chains and four foot Maya Beaudry and Dave Biddle decided to tall wooden sculptures. The storefront take on the space, it wasn't clear what it would be. They were offered a three- colours, shapes and forms. month sublet back in May under the conditions that bulldozers were coming the gap between 'high brow' and 'craft' for the building at the end of July, making were beautifully blurred. One of the the space affordable enough to exper- artists with work for sale was a grade 10 iment with. 'Going into this project student. This cross exposure is something with 'no vibe' was the most important that Yousefbigloo says they were proud thing,' said Yousefbigloo, describing the to facilitate. Providing a space where group's otherwise very open expecta- both practicing, and entry-level artists, tions for Liquidation World. The only can co exist in a nonacademic setting real intention was to create an oppor- is a gap that the organizers feel needs tunity for the art community to shape to be addressed. Liquidation World the space into whatever felt needed. contributes to the fostering of alternative "It started out as a low-stakes space learning and education systems that where anyone could show work they've aren't always apparent in Vancovuer's been making in isolation over the past insular art community - one that is often couple of years," Yousefbigloo explained, about professionalization rather than but it soon turned into a self-sus- community building. taining model where both members of The trio behind Liquidation World are the public and participating artists were no strangers to community organizing

ne of their instagram videos buying and selling work of all kinds.

alking into Liquidation World, the wide array of work was immediately notable. Part gift shop, part gallery, part couch invites you to hang out a while. It almost felt like a community garage sale, with a few straightforward policies. You would walk in and see everything from (cool underground music) shirts, to swirled in a kaleidoscope of playful

Alongside the notable diversity of work,



IF IT'S JUST SITTING IN YOUR STUDIO LOCKED AWAY IT'S NOT DOING ANY GOOD TO ANYONE. BRING IT DOWN TO LIQUIDATION WORLD, WEERE WE TURN YOUR ART INTO COLD BARD CASB



and DIY art spaces. In 2012, along For many who attended (myself included) with a group of fellow recent Emily the opening of Connect, Mention, Carr graduates, Maya Beaudry initiated Rückenfigur, a group show curated by the studio/gallery space Sunset Terrace. Marisa Kriangwiwat Holmes, was the Though Beaudry has since moved on first public art reception they had been to other projects, Sunset Terrace still actively houses a handful of artists' studios in the original location. Both to gather, but Liquidation World has also Katayoon Yousefbigloo and Dave Biddle given us a much needed platform to show have their feet in multiple projects that how creative we've been in the interim, intersect with Vancouver's art and by allowing artists to sell their work for a music scene. Yousefbigloo is maybe profit. In two months the storefront paid best known as the frontperson of local out over \$12,000 to the artists involved. band Puzzlehead, and Biddle for ©Linda The rest went to rent. Fox. Both have respective intermedia art practices so it is no wonder then, liquidate next? Many DIY pop-ups have with all the gumption involved, that in come and gone, but Liquidation World three short months they have pulled off is keen to thrive off of the impermaa wildly successful storefront, put on nence of Vancouver's real-estate reality. four exhibitions, hosted a performance In their e-newsletter LIQUID TIMES, event in collaboration with Ballet BC the organizers have spoken of their and wind-down community BBQ for commitment to finding another location everyone who liquidated their goods.

restrictions and infection risks are finally at a lesser severity in 'Vancouver'. Also, rich person's foyers etc. that might be the going viral on TikTok really didn't perfect spot for a venue that takes everyhurt. "Teens were coming in from the thing, and where everything MUST go. surrounding suburbs to check out the store front, a couple from Hope even came in to check out the store," said Yousefbigloo.

to since 2019. There is no doubt we've been missing these kinds of opportunities

The question now is: where will we and have already begun scheming up the next iteration of the project. In the f course, part of this success meantime, you can subscribe to their comes with the space's excellent mailing list for future e-blasts, or contact timing given that COVID the organizers if you know of any short or longer-term warehouses, haunted houses,



WORDS: JULIE D. MILLS - ILLUSTRATIONS: COLE BAZIN - LAYOUT: JAMES SPETIFORE

STIL

A review of still by Anahita Jamali Rad

WORDS BY Fabio Schneider **ILLUSTRATIONS BY** Alicia Lawrence LAYOUT BY Jane Diopko / Ricky Castanedo Laredo

The first time I read *still* I was sitting at a table in the middle of a busy mall. Surrounded by the sounds that people make when they walk past you

quiet conversation, phone notifications, rustling purses — it was impossible not to be aware of the world around me. As I read the book's opening poems I felt myself pull inwards. The noise of the mall began



became less solid, and I became more aware of the feeling of the wooden table against my skin. still began by making me aware of my body, the positioning of my limbs, the passage of time, but as I of being within myself — quickly gave way to a profound sense of alienation. I knew that there were hundreds of people walking past, and I recognized myself as an individual inhabiting my own body, but reading *still* blurred the lines that defined my "I" and my "other." I found it hard to recognize both the "I" within myself and the "other" that surrounded me. still is Anahita Jamali Rad's second full-length book of poetry after 2016's for love and autonomy, and it is a difficult affected. Jamali Rad describes the book to describe.

Dense, complex, philosophical; both it's many of us feel in a strikingly direct way. vocabulary and form require your full attention, even just to grasp their literal meaning.

of each poem takes time (and in my case generalized pain / a textile covers / a crumpled multiple re-reads) but the experience is garment on the bed / a lopsided shoe or teetering deeply rewarding. Jamali Rad is an Iranian glass / papers strewn or folded neatly / people born poet, author, and visual artist based come and go, nature acts / real or unreal, in Tiohtià:ke on the Traditional Territory of the Kanien'kehá:ka. They also design culminate in still's title sequence, a short and edit House House Press. Jamali Rad but powerful poem where the narrator describes their work as being informed describes disappearing from the material

footsteps, quiet conversation, not-so- to fade, the people in my peripheral vision by anti-imperialist materialist theory, and says that it explores materiality, history, affect, ideology, violence, class, collectivity, desire, place, and displacement.

> an interview, French Philosopher Simone de Beauvoir describes all good literature as containing "a certain truth," that "it must say something specific (...) while still being general enough to move [someone.]" still is a very specific and personal work, Jamali Rad's inner monologue and emotions are laid bare — but the portrait it paints of what it's like to be living under late capitalism has enough truth to it that I can see most readers being profoundly emotionally profound alienation and hopelessness One good example being the poem, "A Study of the Materially Inclined" which declares, before the assumption that there Understanding the significance and depth is an end / there is boredom, suffering, and time passes inadvertently. These themes



poem's meaning will depend on the reader, but its last stanza, since, finally, I it is very easy to feel yourself being pulled disappeared / without material or history / *without a body / or a place to be buried*^{*} to me encapsulated a certain truth. The ultimate consequence of the vague, undefined, and directionless lives that our society condition. It caused me to deeply reflect ultimately pushes us towards living.

message. One of *still's* earliest sequences *still's* powerful final lines: kill the 1° is a set of 5 numbered "logs". These all have the same structure; a series of two line stanzas. Each stanza is separated by a significant amount of white space, giving them a sense of disconnectedness, yet these logs are delivered in first-person, which gives the sensation of an inner monologue.

The lines and stanzas are sometimes confusing - often eschewing grammar and many of the thoughts the poem puts forward feel disconnected. It's as if they are coming out of thin air. While these may seem to be negative qualities, this is, in effect, an accurate representation of our internal worlds. Our thoughts are often disjointed, confusing and alienating, but

world — becoming irrecoverable. The loaded with meaning. The same holds true for Jamali Rad's writing, and as a result, inwards. To almost start perceiving these thoughts as if they were your own.

> Considering it as a whole, still is a powerful reflection on the modern on my relationship with myself, and the society that I inhabit. While at first glance it ne of the most striking aspects may appear inaccessible, with its complex of still is its form. Jamali language and structure, contained within it Rad writes in a very distinct is a level of emotional depth and richness style that greatly lends itself that very few works of poetry can claim to conveying the work's to have. Jamali Rad maintains this until rewrite history / burn all flags / burn all bridges, burn / personalized programs / facial recognition software / free delivery / / and invent a new language / / invent new souls"











"Our Language / Colored Eyes" (Deer and Bird) November 1, 2020

s my spiraling spirituality declines at an oddly impressive rate, I offer you this - there are apparently no crosses on Mormon temples or chapels, anywhere. However,

I did recently stumble across Vancouver's oxymoronic Mormon Crosses and their limited edition single featuring "Our Language" and "Colored Eyes," released November 1, on the local Deer and Bird label. Generally, I refrain from making declarative comparisons when discussing (new to me) bands, but at times, a gauge is required as a sort of musical watermark. So with my disclaimer intact and a cursory listen to Mormon Crosses, the influences seem obvious - shards of Bauhaus, Joy Division, with a splash of early, chaotic Black Flag sprinkled in. Search

"Mormon Crosses (live) @ the Boat 4.26. 2014" on Youtube in all its grainy black and white splendor.

Darkness lingers prominent on this triple shot single. As famed English writer Aldous Huxley once quipped, "Perhaps it's good for one to suffer. Can an artist do anything if he's happy? Would he ever want to do anything? What is art, after all, but a protest against the horrible inclemency of life?" I can hear the suffering seeping from the grooves of this "lathe cut" vinyl, even though the lyrics appear hidden in the overall mood of this sparsely produced release. Of course such suffering, that Huxley speaks of, is like a thick gooey blast of misery — it loves company. Relatable and universal, yes, and if you haven't had a good old kick in the teeth recently, be patient - it's coming.

Mormon Crosses is a trio consisting of Jesse Taylor (guitar/vocals), Casey F Preston (bass) and Bryce Agecoutay (drums) plus Mel Zee (backup vocals). This effort was recorded at Vancouver's underground haven, Nite Prison.

The recording opens with "Our Language" and may be the most subdued and accessible of the tracks complete with an outro that erupts into a ferocious mess of heaviness - " Realize we have lost sleep / Be alone again / Terrorists have instincts / To be alone again / She talks but never / Slows down with age / A staircase to nowhere / He falls away." Then we maintain the dusky hue with "Colored Eyes." Lastly, a seemingly lo-fi, exquisitely sloppy recording of "Gold Name" (reminiscent of Vancouver punk legends No Exit) is tacked on neatly.

While Mormon Crosses are clearly unlikely in religious terms, they are more than relevant in dusty, dank corners of your local vinyl shop; in those peculiar hidden post-punk corridors, that can offer solace to even the most prone sufferers. -Todd McCluskie



Dacev SATIN PLAYGROUND

(self-released) January 11, 2021

he Vancouver-based alt-indie band Dacey is composed of lead vocalist Dacey Andrada, guitarist / producer Justin Tecson, drummer

 Marco Marin, bassist Joshua Akow, and guitarist Nathan Chan. Having met as students at Vancouver's Nimbus School of Recording and Media, the quintet bonded in their individual eclectic tastes, combining skill sets from their background in jazz, electronic, and Motown. As a result, Dacey's debut EP, SATIN PLAYGROUND, is a genre-defying project that infuses elements of indie, jazz, alternative R&B, neo-soul and all the other

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Under Review

genres in between, to serve up 21 whole minutes of cozy summertime bliss. Released in January 2021, the EP itself, in its title, reflects the vibrant luxury of an intimate satin material. It paints a playful dynamic under the draping flows of silky bed sheets, yet not devoid of the looming kinks and tears of a tender heartache — a subject commonly explored in[•] the band's discography.

A stroll through the EP's first track, "Sidewalks," leaves one riding through the highs and lows of a relationship with groovy guitar riffs, melodic progression and Andrada's buttery smooth vocal performance. Paving the way with a nod to 1975's "What More Can I Say" by The Notations, a progression of notes from the sample muffles in the background, while the bass and drums introduce Dacey's upbeat rhythms that send you bopping throughout the collection. The EP turns sombre, with layers of heartbreak melancholia in the mellow tracks "See Thru Me" and "Night Calls." Recounting a story of infidelity, lingering feelings, and finding one's way through the acceptance of a failing relationship, the guitar feels soft, intimate yet definitive, acting in perfect harmony with Andrada's laid-back and lush vocals in expressing sentiments of being on a phone call with someone upon whom you are still hung.

The EP wraps up with the seventh and final track — the bemusingly endearing "Broccoli's Keeper." When asked to go in-depth about the track, Andrada noted, "I wrote that song based off of Amy Winehouse's song "Addicted" and we have similar concepts but it's just about how sometimes you gotta be stingy with your weed." The track itself feels like freeing yourself from the woes of the relationship, and being able to spend an evening to yourself blowing "Them clouds in the sky." As a bonus, we also get to experience this joy embodied by the band's guitarist in a full broccoli outfit in a music video, released in October 2020. – Anhi Tran



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Fake Fruit Fake Fruit (Rocks in Your Head) March 5, 2021

ake Fruit's self-titled album debut was mostly written while the band's lead Hannah D'Amato was sitting in her favourite

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Vancouver food establishments, before relocating her band to Oakland, California. The music: a post-punk description of heartbreak, anger and frustration. And while I don't personally listen to a lot of post-punk music, I was surprised at how positive and adoring the comments were on their bandcamp page. So, I decided to take a deep dive into "How to write post-punk lyrics" on wikiHow Turns out Fake Fruit's fanbase were completely right — they have managed to make an "album of classic British-style post punk" as Gaelan D'Costa wrote.

Step 1 on wikiHow is to find a topic and to "dive deeply into personal angst or worries." Check! It also goes on to say that one should "Tap into the classic punk tradition of anti-establishment songwriting" and Fake Fruit's "Lying Legal Lawyer Horrors" does exactly that with lyrics like, "Let's talk about men's rights [...] nah! / They'll be alright." The wikiHow also says not to "be afraid to throw in a sense of humour" which I think the song "Milkman" manages to do wonderfully. The song is about finding out "What year death came to / The wholesome reign / Of the American milkman," which doubles as an indirect reference to the realisation that a relationship is past its expiration date. Definitely post-punk!

Unfortunately, I did find some of the songs way too monotonous and repetitive in their sound and found it hard to differentiate between them. Despite the wikiHow article not mentioning that in its instructions, it does seem to be a somewhat common fixture of post-punk songwriting. Nonetheless, I did enjoy some of Fake Fruit's rhythms, riffs and melodies,

especially in "Swing and Miss," which was definitely my album favourite. So, thank you to Fake Fruit for some fun and meaningful lyrics and for helping me understand the ins and outs of post-punk music! **—Valie**



Lil_Babeee_4EVA June EP (self-released) June 10, 2021

t's a very rewarding experience to listen to June EP, the latest release by Vancouver's Lil_Babeee_4EVA. Everything hits at just the

right time and in just the right way, creating a very coherent and creative electronic album that flows and fits together really nicely. The sounds, the rhythms, and the notes all enmesh with one another to create a very cool and interesting release.

June EP is essentially variations on the same base song that demonstrate the breadth and creativity of Lil_Babeee_4EVA. The synths on "June 1st" soar then settle down before soaring again all while layered against more shapeshifting background synths , all sounding perfect and with just the right intensity. The song was originally intended to score a film, and the filmic feelings of inspiration and dread it gave me would make it great for that. But the song goes beyond a track in a film score and stands alone as a great piece of music. The rest of the songs on the album show the versatility of Lil_Babeee_4EVA. "June 2nd" has jagged but bouncy drums and synths layered on top of even more synths creating a track that is addicting to listen to. The rhythm and the atmosphere on "June 3rd" would make it a hit at an electronic music club and "June 4th" has an unexpected but wonderful combination of pianos and synths that engulf the listener.

Over the course of the *June EP*, depending on the song and the moments at which you tune in, the release left me with a wide variety of emotions — everything from being clear and refreshed to confused and uncomfortable. Despite the breadth of the album, the songs felt connected and coherent. Given that this is the first EP by Lil_Babeee_4EVA, coming after a slew of singles — "Mr. Bark,""Andya," and "Bengal" — hopefully there is a lot more to come. **—Shebli Khoury**



Empress

Libations (self-released)

June 19, 2021

mpress hasn't been hibernating during the live music hiatus we've been forced into. I came across them in November 2020 when they played the Modified Ghost livestreams,

hosted at the Rickshaw. As I was missing live music like a raccoon misses an open garbage can, these streams were a welcomed break from the COVID monotony. Their set poured out of my speakers like thick, gloomy molasses and I immediately hit 'Follow' on Empress's Spotify page.

Their prior release, *Premonition*, had attracted decent attention with its hard hitting collection of deep riffs; however, we see "Libations" take a more refined direction. While that refinement sounds inviting, it most likely comes from a place of heavy grief due to the untimely passing of guitarist Brenden Gunn. Gunn left behind a slew of broken hearts and a gleaming metal legacy that should have gone on to span decades. "Libations" is special as it's the last song Empress recorded with Gunn before his departure from physical form. With that context, "Libations" definitely hits different.

The beginning of the song is melancholic and ethereal, incorporating more prog rock fundamentals than we've seen from past Empress work. Towards the middle, the track grows heavier with each bar and there is a distinct emotional intensity that differs from the slow build we saw at the beginning. There is a raw vulnerability that comes along with witnessing someone's swan song.

To support the single, Empress released two other versions of "Libations." First, an acoustic version that still maintains metal qualities even though electric instruments are missing. The vocals are soft, far away, and a perfect compliment to the weeping guitar. Where the original song gears into heavy riffs and gloom, the acoustic version garners a

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more western sound, leaving me with images of hardened cowboys traveling across rough terrain. As an added bonus, the music video is a beautiful visual accompaniment to the acoustics.

The second version is a remix done by Thegn. Personally, when an artist does a remix, I want them to create something brand new and really make it their own — Thegn does just that. Layering hellish moans, synthesizers and organ over the original track showcases a jarring kind of genius. It takes the song from doom metal to a deep industrial experiment that invokes feelings of dread and excitement all at the same time. However, you can still feel the deep emotion the original version intended.

If you're a fan of YOB, Russian Circles, or King Woman, Empress will be right up your alley. For anyone beginning their journey into the depths of doom, "Libations" is nothing short of a perfect introduction. R.I.Power Brenden Gunn — gone in the flesh, but your riffs remain. **—Shayna Bursey**

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Chain Whip Two Step to Hell (Meon Taste Records) August 20, 2021

Unatever punky descriptors you seek, Chain Whip's got enough of it on display in these quick and deliberate nine minutes to

shatter the million crystals of the Granville Bridge's chandelier. "Laguna Bleach" opens the release with riffs that shimmy and blister, deking you out before hitting you full force, square in the face. The pace is set for the rest of the EP here — punchy distortion, followed by starry, post-concussion jangling. A frenetic combination that gives the listener no time to catch their breath — or their head. "Fresh Paint and Philanthropy" sees its opening quarter take a pause from the action for an old school Minor Threat-esque bassline and drum bit. The rest furthers Chain Whip's attack, with drums that roll more often than they pound, leaving less room to breathe on the percussive side.

The title track, "Two Step to Hell," opens with a double-stroke roll, providing some slight reprieve, before launching into the rest of its rocking, back and forth duration. Curiously, Spotify and Bandcamp present the last three tracks of this album in separate orders, "Blank Image," "Up In Smoke," "Death Was Too Kind" in the case of Spotify, with the first two swapped on Bandcamp. Personally, I prefer the growling, gang vocal shout backs as the first track of the EP's latter half, providing the catchiest, most robust tune on the track list thus far. The latter tunes veer away (slightly) from the rhythm oriented first-half, each providing more discernible melodies, particularly within the vocals. "Up in Smoke" sounds like a street race and feels more narrative oriented in its structure than the rest of the tunes here — hands out in the open air, cruising along sea-to-sky and shouting out to the ocean. The final tune, "Death Was Too Kind" has a similar feel to London Calling-era The Clash — if only Joe Strummer spent a few days getting anger augmentation lessons from Joey Shithead of D.O.A. If you're looking for some old-school, heavy, to-the-point hardcore, you'll be hard pressed to find better satiation this year than Two Step To Hell, a perfect meld of classic brute force, and the richness of modern production. -Tate Kaufman



TOAST COLLECTIVE VOCKRA

VANCOUVER ORPHAN KITTEN RESCUE ASSOCIATION

Citr 101.9FM PROGRAM GUIDE

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o CiTR every day." - Discorder

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4 PM	CUSHY RADIO	TEACHABL	E MOMENTS	CITR GH	HOST MIX	POWEI	RCHORD	NARDWUAR PRESENT		E BLUE	ON THE SADDLE	GHOST MIX	4PM
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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 breakfa

PARTS UNKNOWN

11AM-1PM, ROCK/POP/INDIE Host Chrissariffic takes you on an indie pop journey not unlike a marshmallov sandwich: soft and sweet and best enjoyed when poked with a stick and . held close to a fire programming@citr.ca

FILIPINO FRIDAYS

1PM-3PM, SPOKEN WORD Filipino Fridays is a podcast for the modern Filipinx millennial. programming@citr.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 pur pose of Cushy is to uplift pose 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 Mati Cornier. Iney re both queer women who grew up in the local music scene, and together they inclusive, accessible, and fun parties possible.

programming@citr.ca

THE ORCA MAN PODCAST 6PM -7PM, SPOKEN WORD Host Frederick DeNisco introduces the many characters who have created, developed and mutated The World of Orcas. This species has given him more joy than he knows what to do with, and now he's sharing that joy... with YOU!

programming@citr.ca • DELIBERATE NOISE

5PM-6PM, ROCK / POP / INDIE Love rocking out to live music, but don't feel music, but don't reel 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 how recommendations Let's get sweaty. ninapanini1234@gmail.com

EXPLODING HEAD MOVIES

7PM-8PM, EXPERIMENTAL Join Gak as he explores music from the movies, 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@citr.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 album and artists, Walker's extensive knowledge and hands-on experience as a jazz player will have you back again next week. programming@citr.ca

..... TUESDAY

PACIFIC PICKIN'

6AM-8AM, ROOTS/FOLK/BLUES Bluegrass, old-time music and its derivatives with Arthur and the vely Andrea Berman

pacificpickin@vahoo.com INTERSECTIONS 10AM-11AM (MONTHLY), SPOKEN WORD

Tune in monthly for conversations about gender, race and social justice brought to you by CiTR's Gender

werment Collective! genderempowerment@citr.ca **DUNCAN'S DONUTS** 1PM-2PM, ROCK/POP/INDIE

Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts duncansdonuts.wordpress.com **TEACHABLE MOMENTS**

TUES 4PM-5PM, TALK/POP a show with music about being uncool

programming@citr.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 nusic 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@citr.ca FLEX YOUR HEAD 6pm-8pm, loud/punk/metal Punk rock and hardcore since 1989. Bands and guests from around the world.

 programming@citr.ca CRIMES & TREASONS 8рм-10рм, нір нор Uncensored Hip-Hop & Trill \$h*t. Hosted by

Jamal Steeles, Homeboy Jules, Relly Rels, Malik, horsepowar & Issa.

ALTERNATING WED 6:30PM-8PM, ROCK/POP/INDIE dj@crimesandtreasons.com
crimesandtreasons.com If you're into 90's nostalgia Anita B's the DJ you for Don't miss her spins, every Wednesday.

10PM-11PM, TALK / MUSIC

SEASONS OF LIFE

Seasons of Life attempts to understand the crossroads between distinct phases in our guests' lives and the music that came with them. Host Sean Roufosse interviews a wide array of guests with diverse stories and musical influences to help add context to why people love/loved the songs they do.

programming@citr.ca 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 LATE NIGHT WITH THE SAVAGES programming@citr.ca 11PM-1PM, INDIGENOUS MUSIC

PLANET FHLOSTON 11PM-12AM, IMPROVISED MUSIC

A late night exploration into the depths of the unknown... programming@citr.ca

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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@citr.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

MUSIC IS GOOD

10AM-12PM, TALK/MUSIC Hey! Welcome to Music is Good, the podcast where we pick a random album every week and discuss it, with your hosts Devalin, Annie and Tuesday. programming@citr.ca

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@citr.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 Francais With some interviews on the horizon and many good times too... soyez sûr de nous rejoindre!

programming@citr.ca ALL ACCESS PASS

nusic, news, events, and

awesome dialogue.

THUNDERBIRD EYE

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@citr.ca

ARTS REPORT

Orange Grove Radio Episode 7 is ALTERNATING WED 2PM-3PM, TALK/ACCESSIBILITY POLITICS/ DISABILITY here! Featuring the best and bright est in Canadian Jazz. 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 programming@citr.ca

DUNCAN'S DONUTS 12PM-1PM, ROCK/POP/INDIE Sweet treats from the

11PM-12PM, JAZZ

pop underground. Hosted by Duncan, sponsored by donuts duncansdonuts.wordpress.com Twitter: @access_citr **CUSHY RADIO** 4PM-5PM, ROCK/POP/INDIE 3PM-4PM, SPORTS/SPOKEN WORD Cushy Radio is a weekly show hosted by Alv Laube, the programming@citr.ca co-owner of Cushy Entertain ment. The purpose of Cushy is to uplift and amplify the

oices of marginaliz through event production and promotion — a mission dear to Alv'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@citr.ca

d artists

RESEARCH REVIEW ASTROTALK ALTERNATING WED 6PM-7PM, SPOKEN WORD

Research Review features a different UBC-affiliated researcher

show, as we endeavour to

showcase a broad range

of change-makers from a

programming@citr.ca

programming@citr.ca

artcoordinator@citr.ca

for all audiences.

SAMSQUANTCH'S HIDEAWAY

I COME FROM THE MOUNTAIN

8pm-9pm, ecclectic

NINTH WAVE

The show that doesn't

happen on a physical mountain, but it does

happen in the mountains of your mind. Bittersweet

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

the snow capped rocky

Between the Salish sea and

mountains, A-Ro The Naut

explores the relationships

rary stylings through jazz, funk and hip hop lenses.

Facebook: NinthWaveRadio

of classic and contempo

Late Night With Savages

programming covering tra-ditional and contemporary artists, musical releases, and current cultural affairs.

OFF THE BEAT AND PATH

Host Issa Arian introduces

you to topics through his unique lens. From news,

to pop culture and sports

7AM-8:30AM, TALK/DISABILITY

Disabled people have long

Disabled people have long been experts at staying at home, and getting creative with new ways to stay in community with one another. At the beginning of the COVID-19 lockdown, many of us ware wondering

many of us were wondering

how we could maintain

connection that we get

the sense of intimacy and

from gathering in crip arts spaces. Out of this desire, Crip Times was born: a new

interview podcast series produced and hosted by

Besse, and Kristina McMul-

lin. Crip Times is a project

and Tangled Art + Disability and hosted on Andrew

Ground podcast network.

Yousef Kadoura, Kayla

of Bodies in Translation

Gurza's Wheels on the

ROCKET FROM RUSSIA

Hello hello hello! I

interview bands and play new, international, and local punk rock

music. Broadcasted by

Russian Tim in Broken

English. Great Success!

ORANGE GROVE RADIO

rocketfromrussia.tumblr.com
rocketfromrussiacitr@gmail.com
@tima_tzar
Facebook: RocketFromRussia

9AM-10AM, PUNK

programming@citr.ca

Issa has the goods.

6AM-7AM, TALK

CRIP TIMES

programming@citr.ca

features indigenous

during each bi-weekly

2PM-3PM, TALK/SCIENCE Space is an interesting place. Marco slices up the night sky with a new topic 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@citr.ca • MUSE-ISH

12PM-1PM, EXPERIMENTAL/ IMPROV

that inspires me (and

DAVE RADIO WITH RADIO DAVE 12PM-1PM, TALK/THEATRE

Using found sounds, new music, and an eclectic vinyl library join me, chronfused, as I mish mash everything that incrines me (and

anything you send in) into new improvised tunes.

Your noon-hour guide to what's happening in Music and Theatre in Vancouver.

daveradiopodcast@gmail.com

1PM-2PM, BEDROOM POP / DREAM POP / SHOEGAZE

each other and leave mix tapes and love letters in each other's lockers xo

BEPI CRESPAN PRESENTS

electronics, spoken word, cut-up/collage and general CRESPAN© weirdness.

Join Nardwuar, the Human

Serviette for an hour and a half of Manhattan Clam Chowder flavoured

entertainment. Doot doola doot doo... doot doo!

nardwuar.com

Hey there you've reached Phone Bill on CiTR 101.9FM.

So sorry we can't take you're call right now,but please tune on Fridays at 5pm for the freshest guest-curated playlists from accross the country!

• FRIDAY NIGHT FEVER

6PM - 7:30PM, DISCO/R&E

Friday Night Fever - an exploration into the disco nation B-) Every alternating Friday, join Sophie and Max on a journey of disco, funk, and RnB on CiTR 101.9. Night-time is just around the corner so get

around the corner, so get

ready to head out with

7:30PM-9PM, ROCK/POP/INDIE

experimental, noise and

basically anything your

host Pbone can put the

word "post" in front of.

Skald's Hall focuses on

entertainment through the art of Radio Drama

Story readings, poetry

recitals, drama scenes

storytellers, join host Brian MacDonald. Have an interest in performing Guest artists are always

.

SATURDAY

8am-12pm, roots/blues/folk

Now in its 31st year on CiTR,

The Saturday Edge is my personal guide to world & roots music, with African, Latin and European music in the first half, followed by Calkie Aluea Saewuritzen

Celtic, Blues, Songwriters

ALTERNATING SAT 12PM-1PM, INTERNATIONAL/LATINX

Cajun and whatever else fits!

• VIVAPORŰ: THE OINTMENT FOR THE SOUL

"Similar to vicks-vapo-rub

to nourish

Vancouver's longest running

the magical ointment that seems to cure it all,

we bring you cultural

vour soul Latinx style"

medicine

POWERCHORD

1PM-3PM, LOUD/METAL

Coleman Se

metal show. If you're

into music that's on the

heavier/darker side of the

spectrum, then you'll like

it. Sonic assault provided

Chris, Bridget and Andy!

programming@citr.ca

steveedge3@mac.com

• Twitter: @Skalds_Hall

welcome, contact us

THE SATURDAY EDGE

SKALD'S HALL

Stay up, tune in, zone out

ome groovy tunes.

CANADA POST ROCK

programming@citr.ca

programming@citr.ca

• PHONE BILL

5PM-6PM, ECCLECTIC

NARDWUAR PRESENTS

Facebook: @TooDreamvRadio

Lots of tunes and talk.

Let's totally crush on

TOO DREAMY

programming@citr.ca

of change-makers from a range of unique disciplines. Our show, featuring hosts Alirod Ameri and Gurmaan Gill, highlights cutting-edge work in a format that is accessible and engaging for all audiances POWERCHORD

3PM-5PM, LOUD/METAL Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Coleman, Serena Chris, Bridget and Andy! programming@citr.ca

DEAD SUCCULENT HAUNT PM-6PM, ROCK/POP/INDIE A plant- and nature-based alternative music show for everyone from the experts to the over-waterers.

 programming@cit K-POP CAFE ALTERNATING THURS 6PM-7PM, K-POP/ECCLECTIC/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@citr.ca 2010 RADIO ALTERNATING THURS 6PM-7PM, INDIE/ELECTRONIC

2010 Radio is hosted by 2010 Records' founder Charlie D. The show focuses primarily on indie-electronic music; music that is electronic in nature but usually includes a vocal element Expect to hear the latest and greatest from mainly Canadian artists in this genre and the occasional interview with said artists!

programming@citr.ca THE BLUE HOUR THURSDAY

7PM-8PM, SPOKEN WORD The Blue Hour is a conversation – a dialogue about life, literature, science, philosophy and everything in between.

 programming@citr.ca AFRICAN RHYTHMS 8pm-9pm, r&b/soul/jazz/ international

Your Host, David Love 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@citr.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@citr.ca

programming@citr.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@citr.ca

. FRIDAU

CRACKDOWN AM-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 activities and supported activists and supported

by research. CiTR is airing all episodes weekly. • @crac OUEER FM SAM-10AM, TALK/POLITICS In case you missed them

on Tuesday, tune in to Oueer FM's rebraodcast on Friday morning!. queerfmvancouver@gmail.com

CODE BLUE 3PM-5PM, ROOTS/FOLK/BLUES

From backwoods delta low-down slide to urbar

harp honks, blues and blues roots with your hosts Jim, Andy and Paul. codeblue@paulnorton.ca

TECHNO PROGRESSIVO

8pm-9pm, electronic/ deep house

A mix of the latest house music, tech-house, prog-house and techno +

DJ / Producer interviews

9PM-11PM, ELECTRONIC/TRANCE

broadcasting from Vancouver, BC since 2001.

We favour Psytrance, Hard

We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, ber Trance, Hard Dance and even some Breakbeat. We also love a good Classic Trance Anthem, esparially if it's remixed

especially if it's remixed.

THE AFTN SOCCER SHOW

11PM-12AM, TALK/SOCCER

This weekly soccer

djsmileymike@trancenda

discussion show is centered

around Vancouver White-

football. Est. in 2013, the

football. Est. in 2013, the show features roundtable chat about the week's big talking points, interviews with the headline makers, a humorous take on the btert homenings and

latest happenings and even some soccer-related

music. If you're a fan

of the beautiful game,

.....

Island °f

Lost Toys

• STUDENT PROGRAMMING

Marks any show that is produced primarily by students.

CITR GHOST MIX

ANYTHING/FVFRYTHING

Late night, the on air

studio is empty. Spirits move from our playlist

RADIO ART GHOST MIX

SOUNDS / IDEAS / EXPERIMENTS

hours of Radio Art, Radio

Art Ghost mix gives you a taste of the weird, won-

From the makers of 24

derful. and challenging

to your ear holes. We hope they're kind, but we make no guarantees.

ECLECTIC

programming@citr.ca

this is a must-listen.

caps, MLS and the world of

Trancendance has been

programming@citr.ca

and guest mixes.

TRANCENDANCE

MANTRA

ALTERNATING SAT 5PM-6PM, ELECTRONIC/MANTRA/NU-GAIA Mantra showcases the many faces of sacred sound – traditional, contemporary and futuristic. The show features an eclectic array of electronic and acoustic beats, music chants and poetry from the diverse peoples and places of planet earth.

 mantraradioshow@gmail.com NASHA VOLNA 5pm-7pm, talk/russian

Informative and entertain-ing program in Russian. nashavolna@shaw.ca

• CITR NEWS: ON THE POINT 7PM-8PM, NEWS/SPOKEN WORD News from arc

Vancouver brought to you by the News Collective at CiTR 101.9 FM. 2PM-3:30PM, EXPERIMENTAL / DIFFICULT MUSIC programming@ CITR's 24 HOURS OF RADIO SYNAPTIC SANDWICH ART in a snack size format! Difficult music, harsh

9PM-11PM, ELECTRONIC/RETRO/ TECHNO Every show is full of electro bleeps, retrowave, computer generated, synthetically manipulated Twitter: @bepicrespan aural rhythms. If you like 3:30PM-5PM, MUSIC/INTERVIEWS

everything from electro / techno / trance / 8bit nusic / and retro '80s this is the show for you programming@citr.ca RANDOPHONIC

11PM-1AM, EXPERIMENTAL Randophonic has no

concept of genre, style, political boundaries or even space-time relevance. Lately we've fixed our focus on a series, The Solid Time of Change, 661 Greatest Records of the Prog. Rock Era - 1965-79. We're not afraid of noise programming@citr.ca

..... sundaj THE ABSOLUTE VALUE OF INSOMNIA

2AM-3AM, EXPERIMENTAL/ GENERATIVE 4 solid hours of fresh generative music c/o the Absolute Value of Noise and its world famous Generator. Ideal for enhancing your dreams or, if sleep is not on your agenda, your reveries.

programming@citr.ca PACIFIC PICKIN'

8AM-10AM, ROOTS/FOLK/BLUE-GRASS Formerly on CKXU, Canada Post Rock remains committed to the best in post-rock, drone, ambient, Pacific Pickin', originally aired on Tuesday mornings, brings you the best in bluegrass plus its roots and branches: old time, classic country, rockabilly, western swing and whatever jumps off the shelves at us. Most shows have an programming@citr.ca
Twitter: @pbone 9PM-10PM, TALK/RADIO DRAMA

artist feature and a gospel set. Hear the historical recordings and the latest releases right here. pacificpickin@yah SHOOKSHOOKTA

10AM-12PM, INTERNATIONAL/ AMHARIC/ ETHIOPIAN 2 hour Ethiopian progra on Sundays. Targeting Ethiopian people and Ethiopian people and aiming to encouraging education and personal development in Canada.

programming@citr.ca THE ROCKER'S SHOW

12PM-3PM, REGGAE All reggae, all the time. Playing the best in roots rock reggae, Dub, Ska, Dancehall with news views & interviews.

 programming@citr.ca BLOOD ON THE SADDLE

ALTERNATING SUN 3PM-5PM, COUNTRY Real cowshit-caught-

Salsa, Bachata, Merengue

Latin House and Reggaeton with your host Gspot DJ.

8pm-9pm, international/bha jans/qawwalis/sufi

Presenting several genres

different languages, poetry

semi-classical and classical Carnatic & Hindustani music and old Bollywood

rhythmsindia8@gmail.com

numbers from the 1950s to 1990s and beyond.

of rich Indian music in

and guest interview

Traditional, Bhaians

Dance, Folk, Oawwalis

Sufi, Rock & Pop, Also

programming@citr.ca

in-yer-boots country. programming@citr.ca

LA FIESTA 5PM-6PM, INTERNATIONAL/LATIN AMERICAN

RHYTHMS INDIA

	TR101.		HART	
mmm	JUNE - JU	LY 2021	. Ann ar ar an an an ann an	U
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12	Jasper Sloan Yip*+	Halcyon Dream / Gin Fizz	TINY KINGDOM	indicate FemCon, and those marked plus
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22	Dim Wit	Self-Titled	Self-Released	Canadian, artis
23	Lightman Jarvis Ecstatic Band*	Banned	Flemish Eye	iir over the last month. Artists with asterisks (*) are Canadian, arti
243	TAAHLIAH	Angelica	UNTITLED (RECS)	Can
25	N0V3L*+	NON-FICTION	Flemish Eye	are
25	Needles//Pins*+	S/T	DIRT CULT	s (*)
27 7	Kelly Lee Owens	Inner Song Remix Series	SMALLTOWN SUPERSOUND	risk
28	viñu-vinu*	Exilio Transitorio	Self-Released	aste
29	Allison Russell*	Outside Child	Fantasy	with
30	Edward II	Dancing Tunes	COOKING VINYL	ists
51	Dizzy Fae	ANTENNA	Downtown	$A\pi$
32	I M U R*+	My Molecules	Fontana North	nth.
33	Anybodys*+	Acts of Endurance	Self-Released	t mo
34}	Hildegard*	Hildegard	CHIVI CHIVI	arts reflect what's been played most on air over the last month. Artists with asterisks
35	Smirk	ST LP		r the
35	YlangYlang*	Cycles & Decay	Self-Released	, ove
5F	Bachelor	Doomin' Sun	POLYVINYL	ı air
38	Isabella Lovestory*	Remix Mixtape	Self-Released	st or
39	TEKE::TEKE*	Shirushi	KILL ROCK STARS	been played most on a
30	Mitch Davis*	Bear the Cold	Arbutus	tyed
31	Golin	Crush	TWIN	nd n
32	Body Breaks*	Bad Trouble	WE ARE TIME.	bee
33	Rachika Nayar	Our Hands Against The Dusk	NNA TAPES	vhat's
343	Remi Wolf	We Love Dogs!	ISLAND	πw
15	TyrisWhite	Plaza Zion	SELF-RELEASED	iefler
]6	Luna Li*	jams EP	Self-Released	arts reflect u
17	Primp*+	DAYTONA	SELF-RELEASED	cha
]8	Yu Su*+	Yellow River Blue	BIÉ	CiTR's ch
0	Nadjiwan*	STAR NATION	HEADING NORTH MUSIC	6



presented in partnership with SpokenWeb & CURRENT

AURAL ALTER-ITIES

presents 8 sound artists, a range of possibilities for sound art, a repository of references (conceptual and concrete)

ADEE ROBERSON + AJ MCCLENON + ALLIAH GEORGE + JAMILAH MALIKA ABU-BAKARE + JESSICA KARUHANGA + KIM NINKURU + SOLEDAD MUÑOZ + RUTMEAT

aura as in the distinctive atmosphere or quality that seems to surround and be generated by a person, thing, or place aural as in relating to the ear or the sense of hearing note the words aural and oral have the same pronunciation in standard english, which is sometimes a source of confusion alter as in change but also sounds like altar as in a place where offerings are made **alterities** as in the states of being other or different; otherness

currentsymposium.com