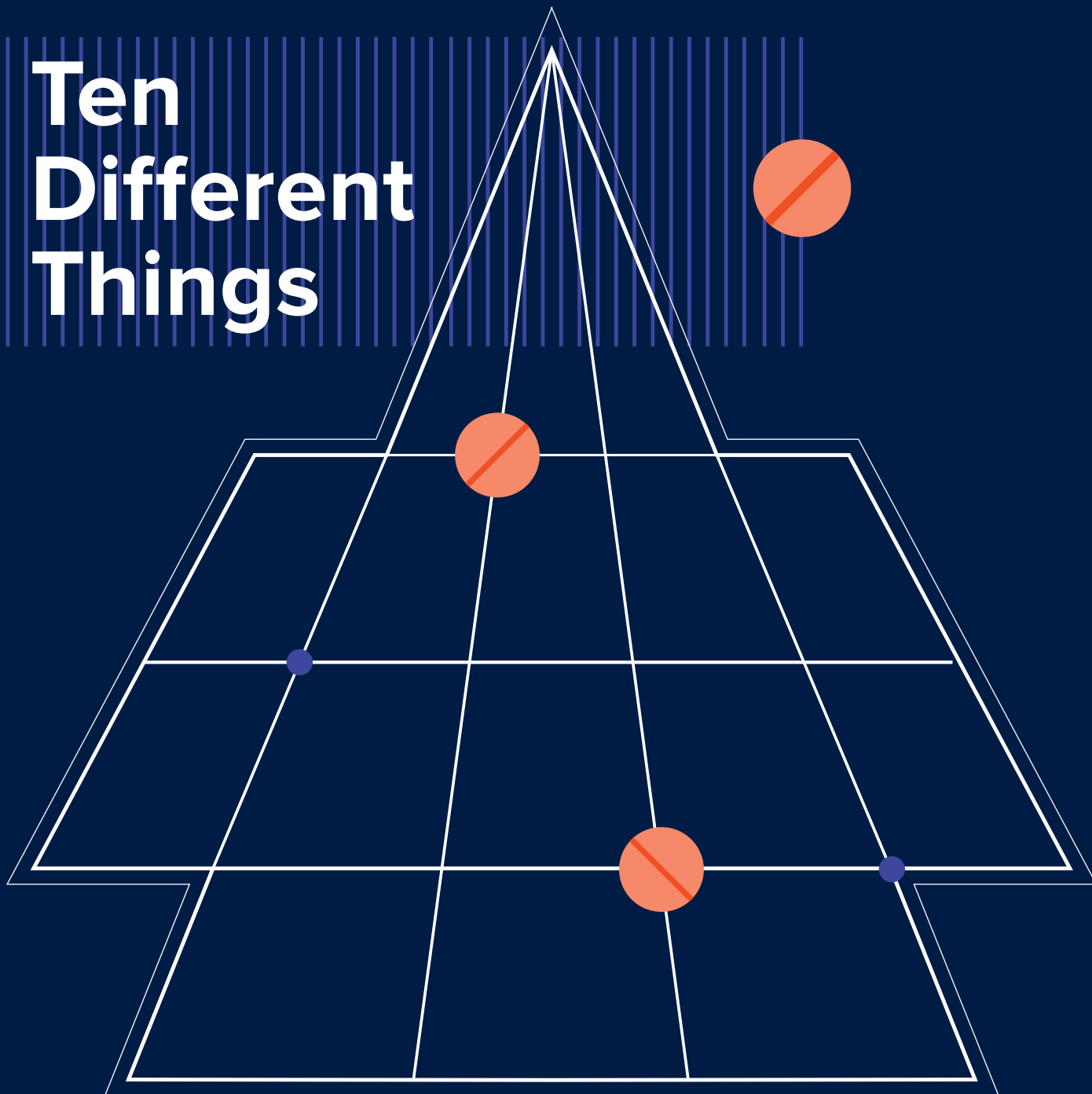


Ten Different Things



Ten Different Things

Vancouver, 2018

Ten Different Things

Edited by Kate Armstrong

Design: Laura Kozak
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CityStudio Vancouver (B.C.)

tendifferentthings.ecuad.ca

Living Labs, Emily Carr University of Art + Design
520 East 1st Ave., Vancouver, BC V5Z 0H2

(604) 630 4545
livinglabs@ecuad.ca

CityStudio Vancouver
1800 Spyglass Place, Vancouver, BC V5Z 4K7

(604) 874 6401
media@citystudiovancouver.com

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Kate Armstrong

Living [Labs] in the City [Studio]

Ten Different Things is a series of public art commissions in Vancouver that engages ten artists to investigate the role of culture as a critical ingredient in the construct and vitality of the contemporary city.



How can we create structures, processes or dynamics to produce new ways of living in, interacting with, or occupying the city? Where are the intersections in public life where artists can produce alternate outcomes?

Ten Different Things invited artists to create new works in the spirit of free inquiry at the intersection of public art, community engagement, and civic process, with the aim of provoking new visions of art and civic life. The series of commissions happened throughout Spring 2018 and took a variety of forms including events, installations, residencies, interventions, and workshops.

As a partnership between CityStudio Vancouver and Living Labs, commissioned by the City of Vancouver within the “Public Art Boost” initiative under Mayor Gregor Robertson, Ten Different Things inter-wove the approach of CityStudio, creating deep collaboration and dialogue with city staff, with that of Living Labs, developing projects in a lived context as a mode of investigation. One of four research centres at Emily Carr University of Art + Design, Living Labs develops projects that draw from multiple disciplines, methodologies, and communities; in this case, the investigation centered in the role that artists can play in city building.

The question of what artists can contribute to the issues facing us as we attempt to build a more creative city is best explored in real time and real contexts. The way artists work should inform the policy environment that shapes what they are empowered to do. Theory will not necessarily help us here: sometimes we need to see how artists choose to work and what they decide to focus on in order to understand what our questions are.

For me, this project also introduced an opportunity to pilot a new way of working between Living Labs and CityStudio Vancouver. Formed in 2011 by Duane Elverum and Janet Moore, the work of CityStudio is grounded in design thinking and aims to connect students from a broad array of arts and science backgrounds at universities to stakeholders in the City of Vancouver, with the intention of taking on emergent problems facing the city. This work is broad and multifaceted, anchored through many city departments, but grounded through its history in concerns around sustainability and community engagement, finding and demonstrating value in connection, consultation, and play. The sense of shared interests between the work and concerns of Living Labs and CityStudio is palpable, whether through the lens of collaboration or the shared interest in public space, but in actuality, the border zones between our methods are in constant flux, making the nature of this partnership - and the partnership as a direct investigation of what is possible working in a new way across our institutions – a key part of the investigation itself.

In Summer 2017 we started working with Ten Different Things artists Colleen Brown, Instant Coffee, Laiwan, Khan Lee, Holly Schmidt, Henry Tsang, Janet Wang, Casey Wei, Jen Weih, and Denise Holland and Pongsakorn Yananissorn. Predicated on delving into city structures - whether physical, conceptual or happening in actual bureaucratic space-time, our collective work sometimes sheltered the artists, and other times plunged them into exploratory or occasionally uncertain connections with the individuals operating the municipal sphere. The artists were invited to begin with a direction or approach rather than a finalized concept, and to develop their works over time. As it turns out, this

in itself is slightly uncommon: it is more usual for artists developing public art to start from the position of a fully developed work.

There were two key results from this approach: first, artists were able to adjust their investigations depending on their observations as they went along, sometimes producing radical shifts in direction; and second, process was put front and centre, allowing us the opportunity to work in a conscious manner to surface and track the specific details of what each work required in order to happen.

On the first example, we can gesture to Colleen Brown's *Assemble, Reassemble, Disassemble, Repeat*, which began as a series of workshops to engage the public in the project of reconsidering spatial archetypes of the city. As the work emerged, the artist adjusted her methods and aims, so that the work ultimately found form in a textual and visual essay that tracks the emergence of global capital in the Vancouver housing market.

As another example, in *Admin Meets the Guts*, Jen Weih explores intersections between city planning processes and body-based therapeutic practices. Part installation, part performance, and part residency, the artist held workshops for city staff and installed music based on the principles of Qi-gong at a variety of sites including Vancouver City Hall and the office of Development, Buildings, and Permits. The process of gaining and losing permissions to operate in these spaces becomes a defining layer of the artist's investigation.

Perhaps in part because of the project ethos being so firmly grounded in process, and in part because of the associatively quantitative project title of "Ten Different Things", we can see that some of the projects engage across vectors of process, public, and scale with surprising connections to quantity or multiples - whether choosing to engage large numbers of collaborators, taking shape through many events, or being guided in form by repetition or multiplicity. For example, Khan

Lee introduces not one but seven pianos into his sculptural installation in the skating rink at Robson Square, commissioning Robyn Jacob to compose an intentionally multiple musical form. According to Lee, the work should be thought of as a process that begins through dialogue with people listing free pianos on Craigslist, and continues during the time the work is installed. Lee's work engages the public and the city on a number of levels including the manifold backstories of how these instruments came to be here, in this city, at all.

With *in/visible*, Janet Wang continues her work with the delicate, interior-referenced Toile de Jouy fabric pattern, while forming deeper connections between community dialogue as a form of research practice. Here, her work with organizations such as Youth for Chinese Seniors and the Hua Foundation results in a fabric or wallpaper pattern featuring intricate, repeating scenarios that depict effects of gentrification in Vancouver's Chinatown.

In a different way, *RIOT FOOD HERE* is also predicated on a kind of seriality. Henry Tsang convenes four events, each shaped by the inclusion of five cuisines, and uses this as a lens through which he engages people in the consideration of multiple sites layered through racist and colonial histories, both past and present. A different example of this quantitative, almost generative approach, is *Open Season*. Within the Ten Different Things series, *Open Season* becomes a kind of alternate frame, through which the artists present another set of ten projects. The scaled down tennis court is a sphere for action into which Holland and Yananissorn introduce concentric collaborative possibilities, specifically choosing to extend their work as a platform to engage emerging artists.

Some of these works represent a beginning; others are the result of artists continuing an exploration or enacting further iterations of previous works, and one - Casey Wei's *art rock #31 FINALE* - approaches the series as an opportunity to bring a longstanding serial project to an end.

With *Accretion*, Holly Schmidt chooses to investigate the city through its base materiality, tracing the movement of a 600 lb. slab of granite from its place in a quarry on Hardy Island through a lengthy and ultimately unresolved journey that speaks to city building on the most fundamental level. This work is a beginning that has not yet ended: Schmidt's granite currently rests in a stonecutter's storage yard in Coquitlam, awaiting what comes next.

Instant Coffee's *Slow Dance* during Ten Different Things was the third event on a trajectory of their exploration of this nostalgic art form. Past versions have involved bus shelter ads, billboards, posters, and other sites. So when the slow dancers come back to Sunset Beach, Clark Drive, nofunradio, and Robson Square, the work again unfolds in a moment of slowness within an overarching and perhaps ongoing context.

Laiwan's piece *Mobile Barnacle City: Live/Work Studio* becomes a platform for dialogue and connection where the artist and her collaborators explore the act of "being alongside" sites that had once been underwater. This work investigates the changing city through a variety of timescales - whether viewed against the slow backdrop of human and non-human relationships encapsulated in the concept of the Chthulucene, or posited in relation to the intense pace of development of Chinatown and North-East False Creek. This work builds on the artists previous work, and attempts to peel back physical layers of the city to a time before water became land in order to absorb, restage, and reflect the patterns of human communities that reside there.

Casey Wei elected through this series to produce *art rock #31 FINALE*, the end of a well-established series of art rock events she produced mostly as monthly nights at the Astoria. Her event at Robson Square in April 2018 engaged a new site and a new relationship with the public, while putting the larger series to rest with an unexpected kind of monumentality.

Ten Different Things acts as a kind of umbrella that shelters the artists to produce new works while creating a structure that tests the limits of the municipal system in order to identify in real time the barriers encountered by artists working in public space. The focus on connective mechanisms and relationality gave weight and meaning to the role of CityStudio in the project, aligning with the strengths of their *modus operandi* as an arms length research body of the city. Our production team embraced these operational realities as an integral layer to the work to be done, which relates to - but is ultimately separate from - the beautiful, playful, investigative, and sometimes haunting works in this series. To look at it another way - these works are the applied tests that let us see, in real time, the barriers that are present in the city, inviting us to try to see past them in order to build toward a fuller accounting of what might be possible.

At the heart of this project is an inquiry that is deliberately broad, through which we explore how to bring artists to different tables, and how to bring their strengths further and more structurally into the social and municipal fabrics that bind us. Simultaneously through this project we assert the importance of temporary, relational work and residency models to bring artists and municipalities together to make new things happen, and to create new grounds and commons. This conversation, though not new, is not yet done. My hope is that we can deepen these explorations with a view to becoming a city that not only includes all voices but taps the expertise of artists whose strengths lie in producing new worlds, identifying tensions, and creating mystery and surprise that can benefit us all if we move forward with a mandate to make our cities not only better, more fair, diverse, equitable, and inclusive, but more challenging, imaginative, engaged, and radical.



Adrian Sinclair

Ten Very Different Things

A first-time collaboration between Living Labs at Emily Carr University of Art + Design and CityStudio Vancouver, Ten Different Things supported ten artists to produce distinct explorations and experiments through the lens of public art. Some of the artists worked alone: others collaborated with tens of other artists. Kate Armstrong at Living Labs provided artistic leadership to the project as curator. As project lead with CityStudio, I focused on connecting the artists with resources -both human and material- that would help them navigate the complex web of permits, insurance, risk assessment forms, and interconnected bureaucratic processes that are inherent in public work.

At CityStudio, collaboration and the importance of building good relationships is hardwired into our DNA. We know that working together is the only way to bring a project to life, and that we can't solve a complex problem without hearing from everyone who is affected by it. We test this every day by working with city staff and community to co-create experimental public projects. Each year we guide our students through a rigorous process of project development and implementation that prepares them for our increasingly interdependent and intersectional world. These on-the-ground projects have addressed a wide range of issues including social isolation, food security, single-use plastics, public safety and poverty.

At Citystudio we have a saying: "Trust The Process." The work of enacting anything in public spaces, art included, whether temporary or permanent, is 99% process and 1% final installation. For every piece of public art, there is a deep web of people spending countless hours on insurance, permits, meetings, forms, public notifications, proposals, and community research. In other words, relationships are formed through a variety of channels that require communication among the people who are responsible for a public place.

In this project the distinct yet complementary approaches of CityStudio and Living Labs has led to a diverse and innovative output of ten very different things. The following are some collected themes that emerged from interviews, public talks, and written responses from the artists after their installations were complete, in addition to things each of us have picked up along the way.

Kate Armstrong and Adrian Sinclair

18 Provocations

We don't want conclusions.

HORIZONTAL STRIPES

We see a need to thread culture as a lateral value into more of our collective decisions.

CULTURAL METRICS

We should ask ourselves, what does this project do to bring us together, create community, or create joy or connection?¹ What does this work do to advance our understanding of the interrelationships between our histories, cultures, or geographies?²

LESS NO

How can we build process around things we want to see and things that work instead of things we don't want to see or things that don't work?

PERMISSION AS PROTOTYPE

How can we instigate a cultural process in the frame of temporary public artworks in which every artist project becomes a formal precedent that permanently expands the vocabulary of the commons? When something worked, why don't we let the next artist build from there?³

PUBLIC AND PRIVATE

As members of the public, we think that the permissions that underpin public space should be at least as free as private space.⁴

UNRULES

Are there cascading system effects when municipalities are not specifically set up to welcome unruly formations around cultural expression?

A "LIVELY", NOT "LIVEABLE" CITY

Not only public art and cultural events but farmers markets, buskers, patios, and food trucks are heavily regulated in the City of Vancouver. Ironically, "public" spaces are accessible to only a few cultural producers who understand how to navigate the particularities of permission and risk management that the city requires. How can we celebrate the things that fall outside the usual categories, the sublime, the small, the emergent, the persistent, the cathartic?

SCALE MATTERS

Reason would suggest that *RIOT FOOD HERE*⁵ should require significantly less scrutiny from the City than Car Free Day.⁶

PEER TO PEER

What if artists who are experienced within a specific realm of activity are the ones to guide, recommend, or vouch for newer practitioners?⁷ How can we best position artists to pass along their experience around event-based work in the public sphere?

COMPILING OUR PAST FUTURES

We have of course many examples of artists becoming engaged with the city, whether through policy, advocacy, or imagination. How can we surface more of these histories so they can spur greater connection between artists, citizens, and municipalities,⁸ and bring sharper focus to the specific contributions that artists make?

DECENTRALIZED NETWORKS OF PERMISSIONS

We see artists continually engaging other artists and expanding the activities of their platforms. How can projects be better positioned to create their own stability and self-rule, momentum, continuance, boundaries, or governance, and what could this look like in relation to the top-down notions of approval, permission, or dependence that are historically attached to city permissions?⁹

PARKS AND RECREATION

We are inspired by the National Parks coda for campers in which we compel citizens to “leave it better than you found it”. What simple ethical frames can inform guidelines that allow for greater freedom for artists creating temporary works in public space?

STRENGTH

Artists understand better than anyone when something is going to be problematic. What if our systems were to be structured to engage artists where they are strong?

PUBLIC SQUARE

If cities were to lift restriction from specific zones throughout the city where artists can realize projects without constraint, how and by what mechanisms could future zones dissolve or expand through the power of example?

NO FORMA

Let’s invite artists to write their own permit, risk management plan, and community consultation process, and task the City with determining where it represents a true threat to public safety.

WAYFINDING

We suggest forming a new position of Artist Liaison who works with artists and community groups to navigate city processes around permissions, stakeholder management, and liability.¹⁰

IDENTIFYING THE BUREAUCRATIC PROCESSES THAT POSE A DANGER TO THE PUBLIC

Where should we locate the job of creating spaces of possibility for artists within the structure of the city? Cultural Services, Public Art, artists themselves? What if it is actually the job of Risk Management (or some other City department)?¹¹ How can we lift the weight of onerous processes that eventually crush so much creative action?

LOST AND FOUND

Where will we direct all the surplus time and energy once our municipal workers are free from the maintenance of these constraints?

¹We experienced general agreement that one of the KPIs for a city should be “making weird shit happen”.

²Planting the seed for much larger discussions on the subject of what culturally appropriate, inclusive, incisive, and interesting metrics could look like.

³In Jen Weih’s *Admin Meets The Guts* (2018), she spent over a month speaking with person after person at the City looking for the decision-maker who could permit her to play recorded music in the lobby of City Hall. Moving this forward successfully means that we charted new territories of permission. What do we do with these outcomes?

⁴On private property we can do what we like.

⁵To produce an artwork in which we proposed to set up a table and converse with the public while sharing a meal, we were required to notify five separate city departments (Streets, Fire, Police, Special Events, and Public Health), compelled to supply the dimensional specifications of the table to Engineering, and pay \$100 for a Special Event permit.

⁶Car Free Day in Vancouver involves closing road access to 4 separate sites and has an attendance of 400,000 people.

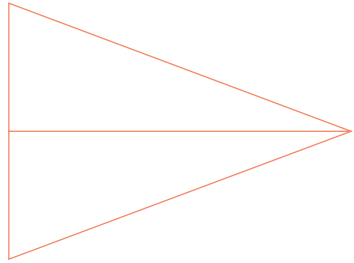
⁷Casey Wei introduced this idea in connection with the model of the Mayor’s Art Award, where the artist who receives it is invited to recommend an award to an emerging artist.

⁸Through her project-related research Colleen Brown examined the case of Jack Shadbolt chairing the commission on the Future of the Waterfront in Vancouver in the 1970s. To bring increased focus to historical examples of this kind of work, Brown suggests a Wikipedia edit-a-thon to collect case studies.

⁹Laiwan’s *Mobile Barnacle Live/Work Studio* is an example: what possible externality would this experienced artist working within a deeply engaged social and relational practice fail to anticipate, that could be anticipated by the city?

¹⁰Several Ten Different Things artists identified the need for this as an ongoing role.

¹¹vancouver.ca/your-government/organizational-structure.aspx



Holly Schmidt Accretion

Accretion examines precarity through a particular granite used in the construction of government buildings at the turn of the last century and in recent development in False Creek. Holly Schmidt's on-going project uses photo, video and writing to document the extraction of a slab of granite from Hardy Island, its transportation to the Mainland, and transformation once it enters public space. *Accretion* acts as in inquiry into the confluence of geological and historical time on coastal shores.

HOLLY SCHMIDT is a Vancouver artist with a research-based practice that engages processes of collaboration and informal pedagogy. Moving across disciplinary boundaries, she explores the relationships between practices of making, knowledge creation and the formation of temporary communities. Her exhibition, public art and residency projects include Pollen Index (2016) Charles H. Scott Gallery, Till (2014-15) with the Santa Fe Art Institute, Mess Hall (2013) Banff Centre Residency, Moveable Feast (2012) Burnaby Art Gallery, Grow (2011) Other Sights for Artists' Projects. Upcoming projects are A-Y with Locals Only (2018) AKA Gallery, All the Trees (2018) Vancouver Park Board and Lost Lessons (2019) Boca del Lupo.

*Holly Schmidt, Accretion, Image from Hardy Island
Quarry, BC. Photo: Nigel Laing*



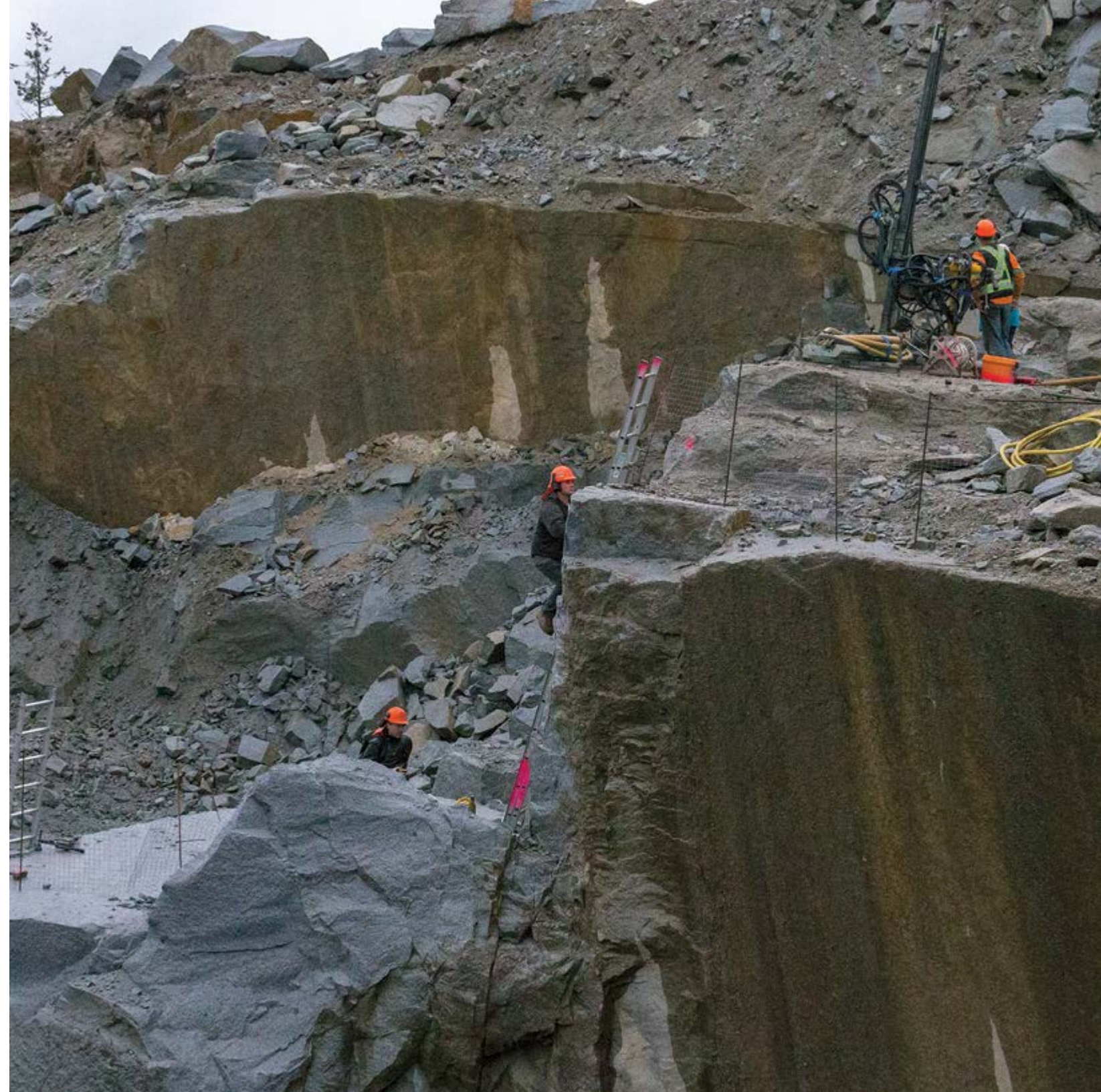


Holly Schmidt, Accretion, Image from Hardy Island Quarry, BC. Photo: Nigel Laing

“Ten Different Things offered a unique opportunity to think outside prescribed formats for public art. Where a typical call for public art proposals is framed by a specific framework and set of requirements, this call was open-ended, inviting artists to put forward ideas and present possibilities of interest to them in relation to the city. As an artist with a research-based practice, I was inspired to propose a residency that traversed urban infrastructure and systems to create encounters that potentially reveal, shift or modify points of connection with civic bodies, rather than being housed within a specific department or set of concerns.

The residency format offered the greatest potential for an extended duration of research and exploration without a specific outcome in mind. This slow, embodied and emergent approach to research made it possible for complex questions about ecology, economy, and precarity to arise through a curious inquiry into granite as a city building material. By working this way, the City became only one piece of the project and I came to ask questions about where the city interfaces with other material and economic structures, such as the quarry. Where does the city start and stop?”

– Holly Schmidt



Holly Schmidt
AT THE SPEED OF ROCK

This stone is strong and dense – competent in its supporting role. It can be found underfoot as paving stones, cobbles, and blocks in South East False Creek. Historically, it was used as the foundational stone for colonial structures such as the Legislature in Victoria and the former Court House in Vancouver. The lions that peer off into the distance from the steps – they’re made from this stone.

“This stone, of granodioritic composition, is an Early Cretaceous intrusion that forms part of the Coast Plutonic Complex. The stone is fairly uniform in appearance, having only occasional small (a few centimetres) dark [spots] (from xenoliths and autoliths to inclusions of black mineral aggregates.) It is a medium-grained, light grey, salt-and-pepper grandiorite, and is composed essentially of quartz, orthoclase and plagioclase feldspar, minor biotite and hornblende, and accessory magnetite. The stone polishes easily and contains very few microfractures. It endures the coastal climate well without staining or physical deterioration.”¹

At the quarry perched on a cliff of Hardy Island, this Early Cretaceous intrusion is recognizable to Helgi. With a masters in geology, a history of consultation and starting up small quarries on the Coast, he can read the composition of the rocks. He knows where to cut and how to extract the stone, section by section, ten tons at a time, while keeping a ledge to stand on.

¹ Zdenek D. Hora and Kirk D. Hancock. “6. Geology of the British Columbia Parliament Buildings, Victoria.” Series Geology of the Parliament Buildings. Journal of the Geological Society of Canada, vol. 5, No. 2, 2008, p. 90.

You can also find this Plutonic Coast Complex on a geologic map of British Columbia in the Pacific Museum of Earth at UBC. I notice it on my way to meet the Director, Kirsten Hodge. The Museum is filled with rocks, minerals, and fossils carefully arranged and lit in display cases. Plexi-stands and mirrors help to show all sides of these stony objects making them available for scientific investigation and aesthetic admiration. This display reminds me of Roger Caillois an aesthetic philosopher, science historian and momentary surrealist and his impassioned habit of collecting rocks and minerals. Later in life he wrote about his desire to collect, a kind of geophilia that found endless aesthetic fascination with the excess and superfluous ornamentation of nature. For Caillois, creativity was not exclusively the domain of the human animal, nor was love, affinity and affection. In the preface of his book *Writing on Stone*, a series of reflections on stone, he chooses to write about his own collection because of his intimacy with it – having “looked at, handled and caressed” them. I catch a glimpse of the collection storage through an open door. Large wooden cabinets with drawers for each specimen. I wonder how frequently this collection is caressed.

The stone in the quarry was wet with rain. It felt like its colour. A coldness similar to the greyish cast of the sky. Its rough exterior is gritty with sand. I don’t feel like I’m touching the stone so much as everything surrounding it. There’s something impenetrable about it, despite having watched it snapped from the edge of the Island with a little black powder and an electric charge. This isn’t a precious or coveted stone.

Dr. Kirsten Hodge was not a rock hound when she was a kid. She was attracted to the sciences and liked spending time in the outdoors. This proclivity led her to study how “magma reservoirs grow, differentiate and ultimately erupt at the Earth’s Surface.” Her expertise is situated perfectly for my inquiry – but my question sounds like something emerging from my pre-school self.

Where do plutonic rocks come from?

She drew me a diagram and walked me through deep time in about ten minutes. What follows is a transcript of Dr. Hodge providing a scientific explanation for the formation of plutonic rock on the northwestern pacific coast, which is a specific type of tectonic setting called a subduction zone.

“...The tectonic setting below us is forming plutonic rocks as we speak. The whole North Shore is made up of this type of rock. Directly below us there is a subduction zone, in our case it’s the Juan de Fuca plate (oceanic), diving down, or subducting, under the North American plate (continental). These two plates are converging very slowly, similar to the rate that fingernails grow, a couple of millimetres per year. I should point out that oceanic crust has a different composition than continental crust – oceanic crust contains less silica and is therefore denser than continental crust. Due to its higher density, the oceanic crust sinks below the continental rock as the two plates converge. As the dense oceanic crust subducts, it carries water that is trapped in the mineral structures of the rocks that make up the ocean floor.

Two things happen as this crust moves deeper below Earth’s surface: both temperature and pressure increase. The water trapped in the subducting crust lowers the melting temperature of these rocks which aids in their transformation from solid rock to fluid magma. At this depth below Earth’s surface – approximately 10 km – magma consists of two phases – solid crystals and liquid melt. This newly formed magma is less dense than the surrounding crust, so it rises, slowly melting and incorporating parts of the surrounding crust. The rising

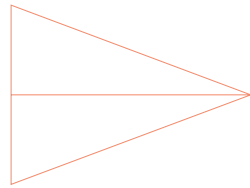
magma will eventually pond (or stall) within the crust as it reaches a level of neutral buoyancy somewhere between 5 - 10 km below Earth’s surface. Here it will form what we call magma reservoirs. These reservoirs are filled with mush, a liquid with some crystals in it. They are lens-shaped bodies and are often interconnected. These magma reservoirs are what ultimately feeds volcanoes at Earth’s surface.

What gives us the granite? Let’s say this magma in the reservoirs is “mushy” – some of it erupts and some of it doesn’t – the part that doesn’t erupt will eventually cool completely forming a plutonic rock like granite. Now if we fast forward through time and push some glaciers over this part of the crust that contains these fossilized magma bodies, we will eventually expose the plutonic rocks (e.g. granite) at the surface. A great local example of this process is the Stawamus Chief in Squamish. It’s a giant old magma reservoir that formed several kilometers below ground but became exposed at Earth’s surface following the most recent glaciation in British Columbia during which time it was covered in 2 kilometers of ice! As a geologist, I study these rocks as fossilized remnants of processes that happened millions of years ago.

Granodiorite is widespread. It’s the average composition of the continental crust. Dig down in most places and you will find bedrock. Granodiorite is a really competent rock and its strong structurally.”

In Vancouver it’s what builders pin everything to in the hope it will stay standing when the tectonic plates moving at the rate of a fingernail suddenly shift and move really fast at the speed of rock.

The artist would like to gratefully acknowledge Helgi Sigurgeirson and the Hardy Island Quarry team for sharing their knowledge about granite, stone cutting and the history of the quarry. Thank you also to Nigel Laing for photography, Josh Hite for videography, Simon Levin and Sadira Rodrigues for supporting this project through Copper Moss Retreat in Tuwanek, BC.



Colleen Brown

Assemble, Reassemble, Disassemble, Repeat

A series of participatory workshops led by Colleen Brown that reconceptualize the city and city-making processes as dynamic and collaborative sculpture.

The comments, questions and insights that emerged from these workshops were translated into a paper written by Colleen Brown that provides an historical context and suggests how results from the workshops could be used.

“Art training could help city employees see when staying out of the way of divergent or unruly activities of citizens is the most supportive thing they can do.”

– Colleen Brown

Colleen Brown: Assemble, Reassemble, Disassemble, Repeat
Photo: Colleen Brown



I recently invited people to use sculptural materials to augment their conversations about city building. This paper puts peoples’ comments and suggestions into a larger context and makes some suggestions for how results from the workshops could be used.

Before each workshop, a grid pattern was marked on the floor in tape. Participants were asked to make an assemblage within the grid. Branches, boxes, fabrics, metal tubes, fur etc. were brought in for the building. Participants might be asked to choose a stick or pole, a box and some fabric to make a construction within a square of the grid. The grid was presented metaphorically as a representation of city lots.

Participants were asked to expand the construction by extending the city metaphor. For example, people might be asked where the public square should go or the transit hub.

At the end of a session, people were asked to develop instructions to guide the next group to do the workshop. In this way, each session had three stages: the initial building that was directed by instructions coming from a previous group, a second build when participants were encouraged

to explore and consider new rules, and a final stage were participants collectively decided what rules they would like to assign to the next group.

The most salient observation from the workshops is that many of the city government’s strategic objectives are concepts the participants spontaneously talked about. Whether they agreed or disagreed on the particulars of a transit or sustainability goal, people could easily communicate with one another about it. They named the core goals of the city government as topics of discussion and could engage in imaginative play around those goals to communicate a possible future. In general, this suggests there is good communication between the city government and Vancouverites.

There was one notable exception. While participants in the workshops were dexterous in developing concepts associated with Vancouver’s parks or transit, for example, thinking about housing was more awkward. If housing was explicitly represented in a workshop people often used cardboard boxes, the most banal material in the room. That material was used purposefully as an expression of concern about housing development.



Participant works on a model viewing station for the Vancouver waterfront. Photo: Colleen Brown

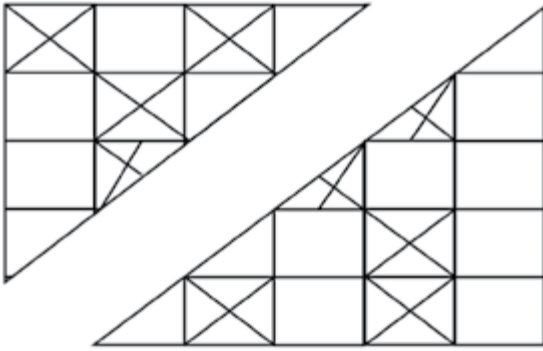
A conversation about housing sounded something like this.

“And we need more social housing!”
“Ya!” ...

Silent glances exchanged.

Participants were concerned about housing in the city and knew details about the problem but, those details didn’t add up to a story or action. This is no surprise. Housing problems have been identified as a potential threat to the city for forty years in many reports and planning documents but we have not been able to face this threat meaningfully.

On the other hand, people were really imaginative about parks. This seems obvious, everyone loves parks. But our expectations for parks has changed substantially over the years. In the 1960’s, urban parks were generally seen as large, turfed areas for sports. In the 1970’s, people started to explore the idea of preserving some urban areas as habitat for other species. This was expressed as incorporating pieces of wilderness in the city. The purpose was ecological.



‘The Kingsway’ from workshop deck.

Our initial hopes for parks are still in place but have been subdivided and added to over the years so green spaces can be held in urban areas as habitat for insects, community gardens or cultural and historical sites. The intended human benefits are readily embraced by the public.

By using what I’ve learned in the workshops I’m going to try to transport some of the successes of the Vancouver parks story to the housing story. To do that I’m going to add some detail to the parks story to make it easier to see similarities between the development of parks and the development of housing.



Aerial view of Vancouver looking south from Burrard Inlet, 1930, Vancouver Archives



Empire Stevedoring ad run in BC Business, 1983

“Artists have been directly involved in city planning for a long time.”

– Colleen Brown

Vancouver Seawall: A Case Study

The seawall is an element of urban design most Vancouverites value. The City website only provides a narrative of the wall until 1980 (the Stanley Park section). After 1980 the forces influencing the seawall start to seem very similar to current city politics. I am going to tell some of the story of the rest of the seawall in the hope of relating it to the forces shaping the city. The continuation of the seawall outside of Stanley Park was possible because of a confluence of three important forces: citizens’ groups, city government and financial interests. The three forces all came together in 1974.

Citizen’s Designs for the Waterfront: The Waterfront Conference

The Waterfront Conference, held in 1974, was the earliest reference I could find of efforts citizens were taking to redistribute Vancouver’s access to the water. The conference brought together a number of organizations working independently to redevelop waterfront in the metro Vancouver area. These organizations included the Citizens’ Council on

Civic Development, the B.C. Environmental Council, Concerned Citizens of Burnaby, the Community Arts Council, the Community Planning Association of B.C. and UBC’s Department of Continuing Education. The conference was Chaired by Jack Shadbolt.

Federal Minister of the Environment Jack Davis opened the conference. His speech focused on Vancouver’s port as a national resource, essential to Canada’s economy. Minister Davis warned conference goers that Vancouverites’ desires for the City were getting in the way of the nation’s prosperity.

“There [are] competing claims of the homeowner, the apartment dweller and the community planner making it difficult to get from the land to the sea and vice versa. We have to get our priorities straight. We can not refuse trade simply because we want to keep our own local Vancouver waterfront to ourselves.” (as cited by Waterfront Conference Committee, 1974)

It is clear from the remaining speech that the value of Vancouver from the federal point of view was measured in tonnes of exports and acres of land used for industry. One source of citizen resistance at the time was the protection of estuaries which were argued for to protect fishing, but also for the sake of environmental diversity and as a step toward reversing industrial pollution. Estuaries were also presented as a social good. There was a sense that pockets of urban land should be preserved in an “untouched state” for recreation. Jack Shadbolt’s vision for the urban waterfront seems prescient. The goals Shadbolt set out in 1975 are very close to what we have managed to build.

“... to work for street-end and general access to the water, to develop and maintain a continuous trailway along the 400 miles of water edge, to create interest programs of events along waterfront, to encourage the recreational use of the trail, to promote inter-community visiting, to promote leisure study programs for both young people and adults connected with the seashore life, the wildlife, conservation, ergonomics and marine

development and recreation patterns.” (included in conference proceedings, Waterfront Conference Committee, 1974).

City Government’s Designs for the Waterfront

At the same time Shadbolt was Chairing the conference, the City of Vancouver was receiving Richard Mann’s Waterfront Planning Study (1974). The study recommended increased residential development and residential uses of the waterfront while maintaining existing industrial uses like shipbuilding. The study also outlined ways to preserve view cones of the mountains and create views through the downtown.

Strata Property Act: BC Legislature Paves the Way for Waterfront Changes

And while citizen groups and the city government were making plans for a new residential experience of the downtown core the provincial government was becoming the first jurisdiction in Canada to recognize a brand new form of shared ownership, strata title. BC’s strata tenure policy was written in 1966 and modified it in 1974 (British Columbia Law Institute, 2014).

“Sometimes there is a feeling that public art is something the city government provides for citizens rather than something citizens do and the government supports.”

– Colleen Brown

Developers’ Designs for the Waterfront

But mixed-use and residential development in the downtown core was stalled for a decade.

The Greater Vancouver Regional District developed the first Liveable Region Program in 1975 (Tomalty, Hercz, and Warne, 2002). Jobs were being created in the downtown core and housing in the suburbs. The main goals of the Liveable Region Program were to share housing growth among municipalities, promote a balance of jobs and housing in each part of the region, develop transit, build regional town centres and develop open space (CityPlan Toolkit, 1993).

The goals of the Liveable Region Program were overshadowed in Vancouver by CorePlan. In the 1980’s investors and architects wanted to build office towers downtown and industrial parks in the suburbs. CorePlan, a city strategic plan developed in 1981 focused on development of office and retail in the downtown (Vancouver (B.C.). Planning Department, 1981). There was a sense that Vancouver had narrowly missed being caught up in a national recession. Increasing office space was seen as a shield against recession. In the 1980s very large projects like BC Place were also completed to increase employment downtown.

By the late 1980s, there was a massive overstock of high-end office space downtown creating an opportunity for the city government to reintroduce mixed-use livability concepts to the development goals of the downtown core.

New Financial Concepts are put on pause while Banks have an Identity Crisis

Although the financial model of strata title was ready to be put to use in 1974 it took ten years for stakeholders to develop a building strategy that would incorporate the municipalities’ goals for livability with post recession risk aversion of the developers and the need for financial institutions to develop a new business model suited to a global economy.

Between the mid-70s and the mid-80s, the identities of banks were completely transformed. In 1974, every banking advertisement in BC Business included the date the bank was established and described the bank’s involvement in small communities in the province. By 1983, banks had shed all references to geography, community and the past, presenting themselves instead as global players.

In the mid-80’s banks reentered the “real” of the photograph as business models became more stable. Rather than focusing on the services provided to business to define themselves



(1)



(2)



(3)



(4)

as they did in the 70’s banks began to promote services to individuals. Banks worked to characterize those individuals as “investors”. People were encouraged, cajoled and cudged into investing in their future, their retirement and their home.

From the perspective of reimagining parks, the seawall development story starts with a convergence of citizen groups expanding the idea of urban public space to consider a number of new relationships parks can have with other needs in the city. It includes a city government prepared to take advantage of opportunities. The story also includes a transformative financial model for shared property and a redirection of the development industry away from office towers and towards condominiums that would provide an opportunity to rezone and build the waterfront.

(1) One of the first condominium ads in BC Business magazine ran in 1975. There were no ads for condos in this magazine again until the mid-80s.

(2)Through the 80s the number of advertisements for office space in the downtown core increased and buildings struggled to distinguish themselves in the crowded field. One of many distinctions, luxury, emerged from the glutted market.

(3) A Bank of Commerce ad found in a 1974 issue of BC Business, an example of the rugged, localized and personal touch banks aspired to.

(4) An ad for the Standard Charter Bank of Canada, an example of the transitional stage of banks finding their new place in global finance.



Three of the many house designs illustrated in CityPlan.

Housing might be able to follow the same reimagining strategy the waterfront has gone through. The city government has already participated in a highly respected consultation process in 1993 that included housing concepts.

In 1993 Vancouverites were invited by the City to create their own planning circles and use planning kits to help them submit new concepts for city development. Their ideas were published and presented at a fair. They were also illustrated by a group of 35 artists who met with the groups. In the Where People Will Live section of the portfolio of drawings I encountered early references to the detached in-fill house. Artists’ Live/Works were also described. People proposed rental housing above community centres like we have now in Mount Pleasant. There were also many, many designs for shared housing (City of Vancouver, 1993).

Vancouver’s Invisible Rental Foundation

One difficulty in tackling housing issues is that our expectations and desires are so strong in this domain they overcode everything we look at. We literally have difficulty seeing the city that is in front of us. Renters go unseen in Vancouver in a number of different ways.

There has been very little purpose-built rental housing created in forty years. Instead, all detached residential areas

in Vancouver are zoned for secondary suites. This has spread renters out. At the same time, there is a strong inclination to see detached structures as “single family dwellings” lived in by owners. Downtown condominiums are often seen as first-time owner homes rather than investment property. We need to retrain our eyes to accurately see our neighbourhoods.

Vancouver is becoming known as an exporter of residential housing designs (Rockel, 2017). Vancouverism, a real estate development model, comes from an economic environment of renters.

Vancouver: The City of Renters

Fifty per cent of Vancouver households rent. This has been true since the 1970’s (McClanaghan & Associates, 2010). Vancouver has always been a city of renters.

The stability in the number of renters is remarkable given all of the political and economic changes during that time. Through two booms and two recessions, when interest rates were as high as as18% and as low as 1%, from Premieres W.A.C. Bennett to John Horgan, through steady immigration, during constantly reduced investment in rental stock and through 60 years of relentless pressure on individuals to get a mortgage, Vancouver remained a city of renters.



The number of renters in a neighbourhood is often masked by how we understand the architecture. In the 2016 Census downtown contains 57% rented households, Hastings-Sunrise 40% rented households and Shaughnessy 25% rented households.

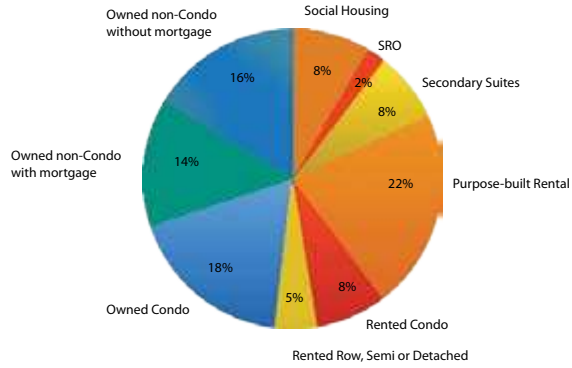
Rent as City-wide Ballast

Revenue from rent is providing an essential economic ballast to Vancouver. There were approximately two billion dollars of revenue generated in Vancouver through rent last year. The 2016 Census reports there are 150,475 rental households in Vancouver. The median rent for purpose-built units is \$1127(Canada Mortgage and Housing Corporation, 2017) For comparison, there was 2.6 billion dollars generated through the BC film industry (Little, 2017) and 3 billion dollars throughout BC from clean energy (Polyakov, 2017).

Rent revenue is spread out across a number owners of rental condos and secondary suites as well as larger buildings and it is not easily consolidated into a few number of hands. That revenue is steadily rising in a predictable way. It isn’t volatile in the way house or oil prices are. For the most part, it flows through at least one set of local hands before entering global finance.

Renters are also invisible in the stories we tell about the city. Any good-news from Vancouver should be attributed to, among other things, a city of mostly renters. The city that hosted Habitat 67, Expo86 and the 2010 Olympics was chock full of renters.

This is particularly important for us if we intend to shift the narrative. It helps us to understand how renters have made Vancouverism possible if we want to export our model of development in a responsible way.



City of Vancouver Rental Housing Strategy Research and Policy Development Synthesis Report



Above: This image compares the presentation of Concord Pacific after the first phase was completed in 1996 with the presentation of Vancouver House in 2018. Right: Lego 1957 international Christmas box top for 700/0 large Basic Set.

Learning From LEGO

The Center for Urban Pedagogy uses DUPLO in their “What Is Zoning?!” kits, a set of teaching materials designed to help community groups understand New York’s zoning bylaws. (Gaspar, Torrey, and Mangin, 2013). Understanding zoning is particularly important when a community is being radically changed by exterior forces. Using these familiar blocks seems like a good choice to teach zoning. But if people want to have a lasting effect on the city they also need to be part of the conversation much earlier in the design process so they are not always responding to an existing field of intentions.

My initial design for the workshops could be described as open-ended LEGO. This design didn’t support people’s thinking about cities in the ways I had hoped. Some of the reasons it didn’t work can be found in the history and nature of LEGO.

In 1955 Godtfred Kirk Christiansen released the LEGO company’s “System of Play”. By using the system, any LEGO block can interlock with any other block and sets of blocks can be used together in a single design (Blakemore, 2017).

The System of Play must have had a strong resonance with adults’ post-war desires for a fresh start. Canadian soldiers returning from the war dreamt of a new, civil world they

would build. Their motivation was to create a rationalized environment that completely excluded the possibility of the chaos of war they had just experienced (Jack Brown, personal communication). People wanted a fresh start through building.

Something else came with the desire to build that is easier to see in LEGO. LEGO’s System of Play shares characteristics with any system of exchange. The list below, for example, is taken from William Jenvons’ qualities of the material of money (Jevons, 1875 as cited in Library of Economics and Liberty) but could easily be describing LEGO.

Divisibility	Homogeneity
Portability	Stability of value
Indestructibility	Recognizable
Utility	

As a reusable building material, LEGO needs to be able to be demolished, emptied out, abstracted and cleansed of its old design so it can be used again.

With a desire for a clean slate for building, we imported some of these relationships to systems of exchange into the building process itself. Housing has been conceptually linked to money.



Participants discuss their assemblage.

LEGO’s System of Play does not fit well with Vancouver’s hemmed in geography or mature cultural history. There is no empty land; there is no place without a long history. We need a way of thinking about the city that works within or around an existing context.

The contemporary LEGO company may have a partial answer. LEGO has branched out and now produces two very different types of toys. Some LEGO is designed to build robots and teach electrical engineering and seems very “on-brand” with the older civil engineering LEGO. The second branch of the business is driven by big film franchises like Star Wars. The interchangeability of the building blocks combined with a set narrative seems confused. You can take the Luke Skywalker block head off and put it on the Wonder Woman body but it’s still the Luke head. In this system, a child is first introduced to an overarching narrative and then fits themselves into it or bends or alters the existing story.

In the last session of the workshop, I altered the design radically to incorporate what I’d learned from LEGO.

The last workshop looked specifically at the implications of zoning in the Hastings Sunrise neighbourhood. The workshop was very similar to a community planning session. Participants



In the final workshop iteration, people used playdough to reference the existing neighbourhood built onto the City zoning map.

were given neighbourhood data from the most recent Census and the most recent neighbourhood plan at the beginning of the workshop.

The group worked together to name and place significant resources in the community onto the zoning map of the city. They were then asked to suggest where new members of the community could live.

Collectively building a model of an existing neighbourhood allowed all of the participants to share their domains of knowledge with the group. The doctor spoke about ambulance response times and the home owner located parks. Each member of the group had an opportunity to highlight the aspect of the area that was important to them. This was a good way to ground ideas in a real neighbourhood but very few new concepts were explored. Instead, the conversation focused on discussing the merits of plans from the city government or private developers the participants knew about.

The second design seems to offer a way for people to share the task of building a detailed model of their current neighbourhood. I can imagine a number of different groups working on the same model to code and overcode each group’s experience of the neighbourhood onto the same set of

“Art is not some colourful display. It is about change.”

– Colleen Brown

objects. This would create a very “grounded” model space to test ideas.

I would like to see design concepts tested in this type of grounded model. People could test the implications of their ideas in a model rich with Vancouverites’ representations of themselves and their neighbourhoods. We could imagine how a new type of building or a radical change to our transportation system changes a map with a bouquet of references, desires and expectations at every location. Working in a model of a neighbourhood that is dense with existing interrelationships might change the way we think about urban design. I would particularly like to workshop the unleashing of a new financial structure, just like we did in 1974, that could radically change housing.

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“The available supports are set up to go from the city government down to the citizens. I was trying to make the pipe flow in the opposite direction. I did not recognize the value of the political capital I was asking for. People stand in line to speak to city employees for hours. City employees can not take the time to participate in an art project both because they are too busy and because their time represents a socio/political value. Why should they interact with me instead of all the other citizens?”

– Colleen Brown

billion-in-2017-setting-new-record/

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This Chinatown toile was installed as temporary and guerrilla public artworks, using the motifs, materials and forms of decor to contrast the megalithic forms of the Viaducts. Special thanks to Valerie Pugh and Monique Motut-Firth for assisting with the installation of *in/visible*.

Groups and individuals consulted for the creation of the toile included **Yulanda Lui**, Youth for Chinese Seniors, False Creek Residents' Association; **Hayne Wai**, past president of the Chinese Canadian Historical Society of British Columbia; **Kevin Huang**, Executive Director, Hua Foundation; **David Gowman**, long-time resident and artist in this neighbourhood; and **Bruce Walther**, a glass and mosaic artist who has lived and worked in the Downtown Eastside for over 25 years.

JANET WANG is a visual artist working within a traditional painting practice, integrated with sculptural installation practices and digital media. She received her Bachelor of Fine Arts from the University of British Columbia and her Master of Studio Practice from the University of Leeds in England. Her work explores the construction of identity through the appropriation and disruption of social patterns and familiar gestures.

Janet Wang: in/visible, Installed under the Dunsmuir Viaduct. Photo: Barb Choit





“I think Ten Different Things was helpful in starting more conversations about the nature of public art in our city. Should/could artists be a conduit with the public and bring communities into the process of creating the art that we live with? I heard from a few community members that they feel that public art is not made for them, but to serve a purpose that is opaque to them.

After completing this project and being able to look back at the overall process, I am pleased with the outcome (wheat pastes/temporary drapery installation). Ten Different Things offered me insight into how seemingly opaque the nature of public art is to the public itself. I found community stakeholders more wary of the idea of art in the public realm, how this might relate to them individually and socially, and was able to have interesting dialogue around what public art can and might be.

My process began with research, looking at historic motifs and toile patterns, and settling on the specific decor pattern Ballon de Gonesse, relating the themes of spectacle, human scale, and designing towards a near future found in this design to current issues in urban development. The other initial piece was walking the city to find the places to situate this work, and to find current socio political and cultural narratives to weave into this motif.

As I was moving my studio and art practice back to Chinatown via the BC Artscape development at 268 Keefer, I focused on this community, especially in light of the upcoming redevelopment of the Viaducts, a site already layered with multiple histories. I identified and communicated with various community stakeholders, including non-profits, historical societies and residents. I arranged walking tours led by these community participants and a workshop (for the

Chinese seniors, as they had limited mobility) to gain a deeper understanding of the impacts of historical, current and future development in this neighbourhood.

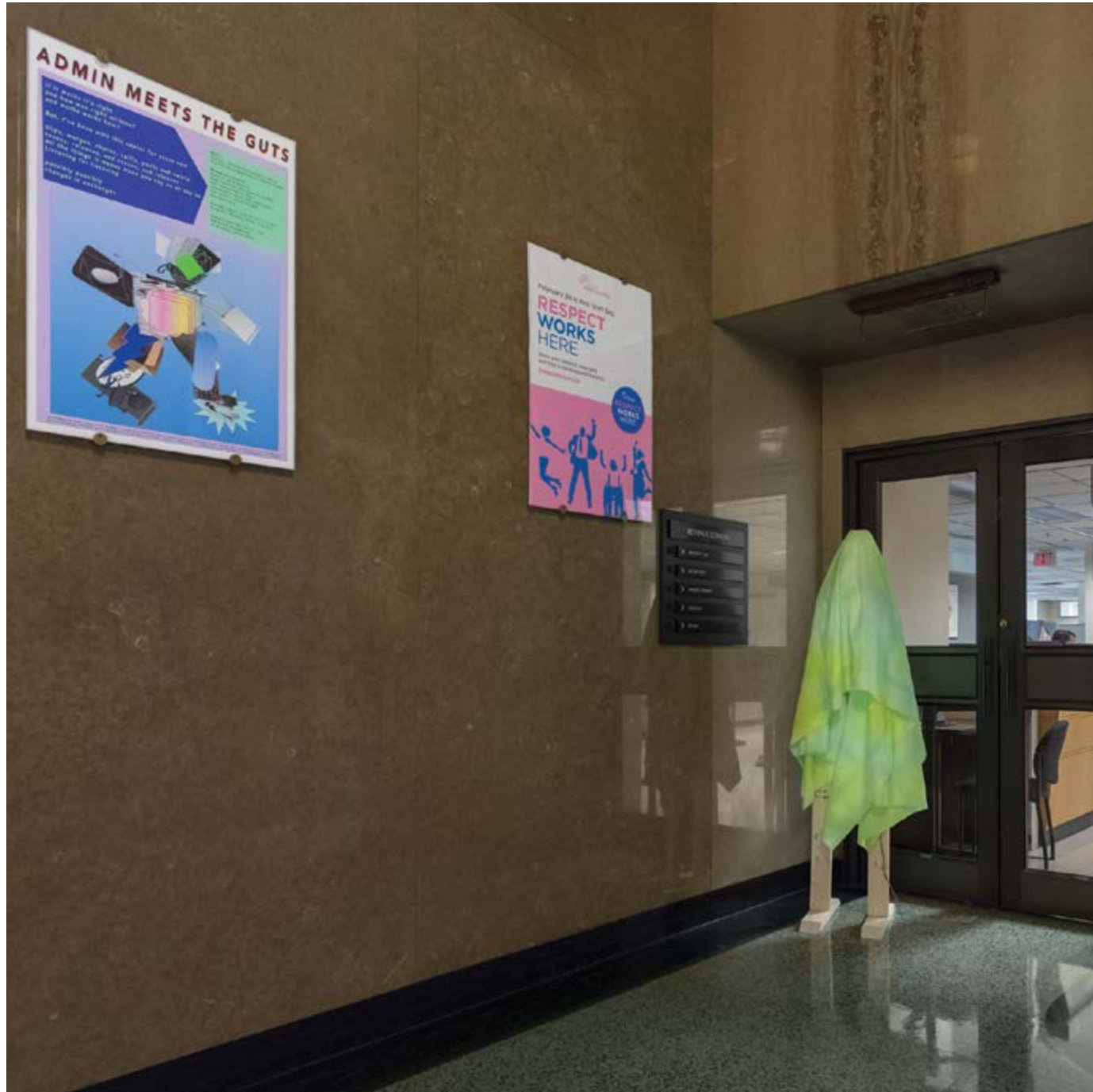
Once this community-based research was completed, I went back to the studio and created numerous detailed sketches, culminating in a pattern motif. This was then printed on fabric, and copied for wheat paste, which were then placed as temporary/guerrilla installations around and on the Viaducts.

This was not a simple task - there were a few times where I thought this might fail. But I always knew that I wanted to have a tangible, material outcome, which wouldn't necessarily be the collaborative component. Collaboration came from working with community stakeholders who could inform the stories and details of the pattern I created. I was also inspired by the concrete structure of the Viaducts, especially with the city's housing crisis, to juxtapose its cold, hard angles with softer, decorative forms.

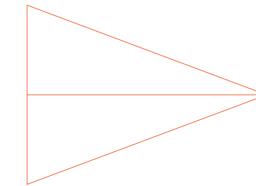
I would love to see future iterations of this project/model, to build more public awareness of the possibilities of this kind of work.”

- Janet Wang

Janet Wang: in/visible, Installed on the Georgia Viaduct,
Photo: Barb Choit



Jen Weih: Admin Meets the Guts
Music at Vancouver City Hall. Photo: Barb Choit



Jen Weih

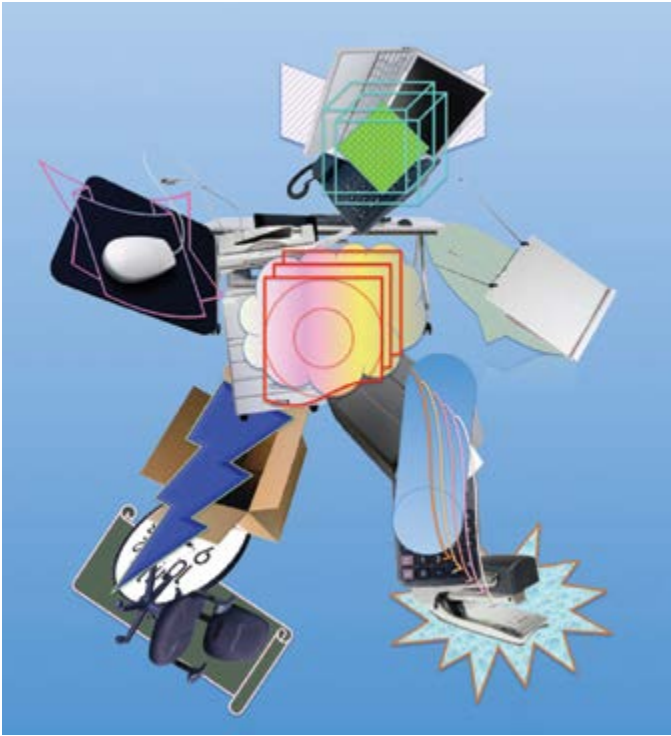
Admin Meets the Guts

In this project Jen Weih introduced recordings of the piano music of Albert Chang, a local Qi Gong based physical trainer into the environment of City Hall.

The music played for three twenty-minute sessions daily in the Lobby and Revenue Services of City Hall at April 12 and May 4, 2018. It also played briefly at the Development Services Desk from May 11 – May 16.

Weih also facilitated a pair of lunch time movement workshops for City staff based on the fluid and relaxing qualities of Chang's piano compositions and playing style.

April – May 2018
 Vancouver City Hall, 453 West 12th Avenue



If it works it's right
and how was right written?
and works works how?

But I've been with this copier
for years now

Slips, merges, churns, spills, and swirls
tenses, releases, and tenses, and releases
All the things it means when you say no or say so
Listening for listening

Possibly possibly
changes in exchanges

For this project I started with this question: what do body based therapeutic practices have to offer, experientially and metaphorically, to the operation of the City? The following are excerpts from the notes I kept during the process coupled with reflections that hopefully will add up to more than the sum of its parts.

~~
Thu, Feb 8, 12:13 PM
Jen Weih
To: [REDACTED]

Hi, I'm Jen Weih, working on a City of Vancouver funded art project that will introduce relaxing music in COV spaces for short periods of time. The music is intended to promote wellbeing and I am excited to follow up with participants and report back to the city.

I am wondering if your office would be interested in participating in an extension of a public art work that is being planned for the lobby of the main City Hall building. It involves recorded piano music with electro-acoustic intro/outro elements. The music is a selection of original compositions by Albert Chang, a local qi gong* trainer who uses sound in his healing/health work. It's designed overall to be relaxing. The music would come on for two 30 minute periods a day for a week in an individual office area.

In order to measure the effect of the music - I would conduct a few 5 minute interviews with staff in your office about the effect of the music on their work experience.

A poster that works as an artist statement for the introduction of that sound into your office space at City Hall would accompany the sound work.

* Qi Gong: a system of coordinated body posture and movement, breathing, and meditation used to promote health and spirituality and in martial arts training.

[Full disclosure: I have been an intermittent client of Chang's for the past decade.]

~~
Ran into A on the street coming out of his basement suite on Victoria drive. Apparently working at a city funded research organization doesn't get you the salary to live on the first floor. He was excited about the problems of my project. How do you get the city to allow music in office spaces? Working in public very often comes down to permissions and for this kind of thing there was no existing pathway or mechanism for approval.

‡
*Discussions of neuroplasticity talk a lot about pathways in relation to the human brain's ability to adapt to change by relocating sites of capacity. If a part of the brain is damaged it is possible for other neurons to "re-wire" themselves to take over the lost function. Also, if a certain capacity isn't actively used that part of the brain can be taken over for something else. For years convention held that areas of the brain set their specific functions permanently in early life.**

This shift in understanding the brain is such a beautiful and fundamental transformation of our understanding of the human potential for healing and change.

* Norman Doidge, *The Brain that Changes Itself*, 2007

~~
"Will you be surveying staff or somehow confirming the impact of the experiment or is it just art for art's sake?"

‡
I recognize the need to quantify and report effects as the accepted method of observing and understanding properties and functions, of determining proof of concept. And, this project did angle at introducing particular qualities into CoV space that you might want to make a future case for. But, I'm interested in

frustrating the instrumentalization of things that arise from the territory of art, and for that matter of things in general.

Wikipedia > “Systematic reviews of clinical trials [of qi gong] have been low quality and inconclusive, leading to determinations that there is no evidence as of 2018 that qigong provides health benefits.”

※ If something is not measured does it exist?

*What is instrumentalization? It describes the ways in which things, events, and experiences become instruments, especially toward increases in efficiency and profit. Some consider it to be the essential aesthetic mode of capitalism. It’s always what coin can I get for this? **
This idea, this feeling, this air, this view, this space, this place.

* Terry Eagleton, *The Ideology of the Aesthetic*, 1990

Maybe this as a feedback mechanism: You are invited to do an interpretive dance of your work experience with and without the music.

~~

When I first approached D about having the music in his office he was immediately skeptical. In fact, he explained that in his office there is no art at all. He’s recently framed a thank you card that he received, but that is it. Everything, he explained, was white.
Yes, definitely to send him the email about it but his body language was a combination of enthusiasm framed by regret.

Answer from D:
“This is an innovative approach and interesting. There are certainly links to listening to music and increased productivity. I am not sure if I am the right person to be championing this – but – you may want to try P [who] pilots innovative projects.”

The question of productivity is a pitfall I have been both aware and wary of, since the start. The last thing I want to do is facilitate or encourage the maximum extraction of value from people by cloaking them in soothing and relaxing sounds. In bureaucratic language this is more about work-life balance than productivity. Stress/ease balance?

※ How does it feel to be human?

‡
The problems of the so-called new age. There is so much absurdity, awkwardness and failure that eddies around our attempts to recover our relationship to our lost bodies, our feeling selves, our unruly imaginations.

~~

Asked A about the music today. Trying to understand both what it does, and how it does it, from his perspective. He said it gives you a break. The dynamics between tension and release and harmony and dissonance in the pacing and tone provide a series of tiny rests that make it easier to go on. It’s like allowing yourself to meander, even slightly, along your path so that you enjoy it a little bit more. And it is important that the playing is not virtuoso. That also helps you relax –it’s less pressure.

※ A little more about the means.

J in Engineering told me her way of creating white noise for focus and concentration is to listen to metal.

~~

Met K, Health Enhancement Coordinator for the City, who kindly booked me the Town Hall meeting room for two lunch movement workshops with city staff.

I told her about my hopes of using the emergency address system to broadcast the music. If the art work is like a sculpture and the emergency address system can be part of the structure, it works like a word in the poem –bringing in a particular idea.

Constantly workshoping how to explain the project.

As we were leaving her office we passed a facilities person working in the ceiling ducts and she stopped to introduce us. They explained that the system was old and not able to isolate areas. There are some places the music definitely cannot go: Council Meetings, Press Conferences, Town Hall Meetings.

~~

Workshop note—
Close your eyes / observe your breath. How does it feel in your body? Is it shallow? or deep. or fast. or slow. Just pay attention. No need to change it.

Start to pay attention to your diaphragm. Feel it draw down as you inhale, extending your belly, and balloon up as you exhale, exerting pressure on your lungs. Make these breaths deep and long, filling your lungs to their fullest. // 60 secs

Now, experiment with allowing the movement of your diaphragm and lungs to transfer into other parts of your body. See if you can let the wave of your inhalation and exhalation flow through your tissues- referring from one part to another to another to another. How does your rib cage move/ what do your shoulders and shoulder blades do/ how about your spine/ your neck/ your throat/ your skull/ your guts? These movements can be minute and subtle and still very effective. // 120 secs

You can do this at your desk and nobody will notice.

※ Are you a smartphone or the telegraph, a smoke signal or a quill? How does the photocopier want you to move?

~~

The lunch time movement workshops were minimally attended in spite of promotion in the “Fit City” flyer. Maybe ‘movement’ is too ambiguous an activity. It was also was explained to me that there is a culture of eating lunch at your desk.

The music was well received in both the lobby of the main City

Hall building and Revenue Services which is adjacent. Staff were appreciative and enthusiastic. Development Services asked for the music to be removed within days of its being installed.

‡
Development Services is where people get their building and renovation permits making it the front line of real estate development for this town. The environment of an extreme intensity. Apparently the music was too incongruous or distracting to the work happening there.

‡
Working on this in the context of the City bureaucracy got me thinking about our relationship to the forms that we are working with. They do important work and yet there are ways in which they fail. These sites of failure have something to teach us about where we need to go and maybe also how we might be able to get there.

We are always working with flawed models that sooner or later are bound to morph or be replaced. It’s easy and tempting to think that what we know is ‘what is’ but of course it is ‘what is now’. The change from the geocentric to the heliocentric model of the cosmos attracts my attention. Even such massive shifts as the relationship between the sun and the earth are things that can and do change.

※ What makes it possible for an idea to be thought?

~~

“Planning fails when you fall in love with the plan”
Andrew Power, Development, Building and Licenses Dept, research interview 2017

I’m very grateful to the generosity and support of so many folks at the City of Vancouver, CityStudio and Living Labs: Marcia Belluce, Adrian Sinclair, Kate Armstrong, Doug Smith, Kate Lekas, Laura Kozak, Jess MacCormack, Miriam Esquitin, Barb Choit, Lindsay Cole, Blair Choo, Bruce Patton, Sonia Erichsen, Andrew Power, Tobin Postma, Peter Marriott, David Lewis, Elaine Ayres, Jenniffer Sheele, Lihwen Hsu, Margaret Wittgens, and Eric Fredericksen. Also special thanks to: Lisa Prentice, Zoe Kreye, Sydney Hermant, Katrina Niebergal, Donna Redlick, Jen McNeely, and Andrea Wong.

*"I think what we want is for the city to say yes when it comes to artists. We want them to say yes to the project before it is defined, then to support its research and realization. If they did that, then what would happen?" **

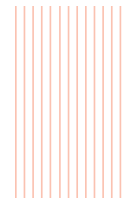
– Jen Weih

Jen Weih: Admin Meets the Guts, Music and poster at Development Services, Vancouver City Hall. Photo: Barb Choit



"Someone could accidentally poke their own face with a stick...that is going to be a problem in an artwork as it is in life. How subtle do we need to be about risk and risk aversion?"

"It should be ok with everyone if public art just says (to artists) just go ahead and leave no trace. If what you are doing is temporary, treat it like camping."



"If we use the metaphor of leaving a place better than you found it, what does that enable us to accomplish, or permit, when it comes to creating culture in public space?"

– Jen Weih

"Embedded in all of these different steps is education - advancing people's ideas of what art is and what it could be. We should be having an active conversation about how different intersecting systems might benefit from enabling artists to operate. This is connected to possibility, and permission. How do we engage people in city processes? One aspect of the city's conversation around resilience is how to decentralize processes so people are more comfortable taking care of things themselves. What happens to that principle when we apply it toward artists and public space?" *

"Sometimes artists aren't interested in questions about how life is structured."

* From Weih's participation in City of Vancouver Solutions Lab: Public Art 2018

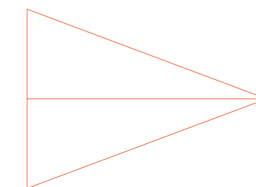
JEN WEIH

Jen Weih's projects range from printmaking to video to participatory movement events to public programming and community engagement. She has been a producer with Other Sights for Artists' Projects since 2011. She worked as project lead on Slow Dirt a series of works for Urgent Imagination— a conference considering artist responses to urban development at the Western Front, and The Foreshore— a public research series and soon to be a podcast series focused on poetic activist strategies and politically engaged artist practices presented in collaboration with Access Gallery and the Contemporary Art Gallery. She teaches sessionally at Emily Carr University of Art + Design and lives and works in Vancouver in unceded Coast Salish Territory.

ALBERT CHANG

Albert Chang is a devoted student of Internal Alchemy Taoism and Qi Gong, which recognizes Qi as the key to health and longevity. His formal training includes a PhD. from Cambridge University in computer science and Traditional Chinese Medicine (TCM) diplomas in both acupuncture and herbal formulas. The result is a unique blend of Yin-style martial arts-based exercises, music, art and poetic expression that puts him on the frontier of wellness.

For 20+ years Albert treated people for acute and chronic symptoms. In 2008, he founded the Original Yin Wellness Centre to educate and train clients into a healthier state of balance based on the obvious principle that the best way to treat people is to train them to release old pains and grow new strength. originalyin.ca



Laiwan Mobile Barnacle City Live/Work Studio

Located within the Site Factory bus at a contentious site of ecological transformation, historical and cultural significance, and development pressure, Mobile Barnacle City examines conditions of displacement and disparity where Chinatown meets North-East False Creek.

Sunday, April 15 – Sunday, April 29, 2018
Quebec Street at Keefer, Taylor Street at Keefer and
105 Keefer Street

Laiwan: Mobile Barnacle City Live/Work Studio, located at 105 Keefer Street, Chinatown, Vancouver. Photo: Laiwan.



Luq’luq’i: a herbal lounge with T’uy’t’tanat–Cease Wyss and Anne Riley. Photo: Laiwan.

MOBILE BARNACLE CITY LIVE/WORK STUDIO PROGRAM

Over the course of two weeks *Mobile Barnacle City Live/Work Studio* hosted several open salons in the Site Factory bus, including:

Welcome with Indigenous Youth leader Senaqwila Wyss
(Squamish, Sto:lo, Tsimshian, Irish metis, Hawaiian and Swiss)

Introduction: Imagining l’avenir — what is to come and a possible Chthulucene
Mobile Barnacle City School SEMINAR #1

Indigeneity and Decolonial Mobility
Mobile Barnacle City School SEMINAR #2

Luq’luq’i: a Herbal Lounge
T’uy’t’tanat–Cease Wyss and Anne Riley

T’uy’t em’emut: sitting in a group with medicines — Share indigenous medicines, talk about remedies for loving souls, talk about healing ourselves and our planet, share stories with these lands and waters. What else can you expect to find? Tinctures, salves, herbal mists all made from local indigenous plants. IKT: Indigenous Knowledge Transfer. We hope you will enjoy this relaxing atmosphere of traditional knowledge and healing energies that are created when acknowledging our ancestors.

Strategies to Counter Artwashing and Gentrification
Mobile Barnacle City School SEMINAR #3

Remembering Chinatown
Wiith guest Chipper John Mah, who as a boy was featured in the CBC 1956 film *Summer Afternoon*
Mobile Barnacle City School SEMINAR #4

“Hot+Noisy” Chinatown Mahjong Social
Community free play, BYOPP (Bring Your Own Poh-Poh)



Above: *“Hot+Noisy” Chinatown Mahjong Social, hosted by the Youth Collaborative for Chinatown in the SiteFactory bus.*

Right: *Chipper John Mah, from Remembering Chinatown with the screening of CBC’s 1956 film “Summer Afternoon” in the SiteFactory bus. Photos: Hannah Doyle*



Kate Armstrong: Now that this iteration of your project is complete, how would you describe some of the issues, insights, or findings that emerged for you?

Laiwan: In the end, in terms of how the project manifested, I tried to focus on two key policy areas:

First, the possibility of hosting creative activities using a large parked vehicle in the city centre for up to a month in a single location¹. I wanted to explore the lack of central creative spaces for artists in the city centre that can engage the public in ways not marked or identified as tourist or entertainment centres.

Secondly, the possibility for art projects to be mobile so as to highlight key heritage or environmental sites within the city. With the SiteFactory bus we were able to “be beside/speak nearby”², for example being nearby the astroturf soccer fields at Columbia and Keefer, which once was False Creek water. This opportunity to meditate beside this site proved to be engaging and resonant.

KA: How were you able to take consideration of so many different communities and bring them into this space and form?

L: By programming seminars and community events I aimed to engage site specific questions and communal possibilities that would pique the interest of locals. The SiteFactory bus with the barnacle sculptures were also inviting to curious passerby, and many times we had folks drop in from the local area and participate or engage in some way. Some locals wanted to lecture us about gentrification and other issues but then calmed once we spoke about the ecological heritage of the site, and they voiced being glad that someone remembers the waters that once flowed there, because they do too. The

¹ The permitting for *Mobile Barnacle City Live/Work Studio* was done through the Film Location office. Gathering in structures on wheels (rather than in temporary buildings) means that the work is governed by the Motor Vehicles Act, which makes permission and liability navigation easier.

² As advocated by philosopher/filmmaker Trinh Minh-ha

Indigenous Herbal Lounge Open Salons facilitated by Cease Wyss and Anne Riley, and the unplanned Hot&Noisy Mahjong event collaborating with the Chinatown Youth Collaborative group, and generous meals throughout the project all provided opportunity for informal gathering and celebration. All of these activities enabled a broad engagement with a variety of audiences.

KA: From your perspective - whether as something you encountered through the production of this specific work or through your past experiences with working in the public sphere - what are some of the common barriers you have encountered, and do you have any suggestions about how they could be addressed, evolved, or overcome from a policy level?

L: A typical barrier may be the lack of central creative spaces for artists in the city centre that can engage the public and are not identified / stereotyped as tourist or entertainment centres. For example, I support Car Free days, and the need to encourage pedestrian friendly car-free boulevards, but increasingly they are becoming spectacles that no longer truly engage local collaboration, community, social engagement, change or creativity. There are go-to ideas that people hold - like having a band play, even if it is loud and noisy, or if it does not fit with or have roots in the neighbourhood. What if we were to invite less entertainment and humbler creativity that focuses on building long-term communal benefits and in building kinship?³

On a policy level—which includes formulating pedagogical vision in art in Vancouver—is the question of how to build audiences that engage in public art not simply as passive consumers of spectacle or entertainment. We could be looking toward something that is ecologically and culturally radical in terms of building stronger foundations in local neighbourhoods and communities, to counter neoliberal gentrifying, extraction-

³ An example is my colleague Seitú Jones who created a feast for 2000 people in which all the food was sourced from an organic 13-acre farm in FrogTown that Seitú helped start in an immigrant area in urban St. Paul, Minnesota. http://publicartststpaul.org/project/create/#about_the_project

based, or parachute-based practices (such as the ethical issue of artists going into communities to which they are an outsider).

KA: Are there further thoughts to share about your experience producing *Mobile Barnacle City Live/Work Studio*?

L: Working with Donna Haraway’s ideas of “staying with the trouble: making kin in the Chthulucene”, the project of creating a barnacle sculpture bus and inserting it into a troubled area of Vancouver that is rife with community battles including realty exploitation, greed and gentrification, generations of neglect and discrimination due to racism, and class wars (the ghettoisation of poverty, drug addiction, and sex work), made for a complex yet informative learning situation for me as an artist interested in shifting perception and consciousness, with aspirations toward social justice and acts of liberation through creativity, imagination and empowerment. The work of sitting with the bus in the area proved to be much easier than I had imagined before the project, and the openness, curiosity and kindness of passers-by and local neighbours proved to be constructive and receptive. I think my approach to not be patronizing and not be there to fix anything helped. My project FOUNTAIN (2014)⁴ is rooted in this area, with my Toisan elders and working with Chipper Mah, and so I was not parachuting in. Additionally, working with Cease Wyss and Anne Riley made for vibrant Indigenous connectivity and local opportunities, and further taught me about protocols and respectfulness, and included connecting with the Youth Collaborative in Chinatown group. Overall, my relationships and kinships on the ground grew and came to include enthusiastic support.⁵

⁴ FOUNTAIN (2014) was a collaboration with Chipper Mah, the boy from the 1956 CBC Film “Summer Afternoon”, from which FOUNTAIN was sourced.

⁵ <https://www.chinatown.today/guide/the-barnacle-bus-and-chinatown-in-1956/>



LAIWAN

Laiwan is an interdisciplinary artist, writer and educator with a wide-ranging practice based in poetics and philosophy. Born in Zimbabwe of Chinese parents, her family immigrated to Canada in 1977 to leave the war in Rhodesia. She founded OR Gallery in 1983. Since 2000, Laiwan has been investigating embodiment through performativity, audio, music, improvisation, and varieties of media, so as to unravel and engage presence and bodily, emotional affect. Recent public commissions enable her to focus on issues of urban development, touching on poetic and philosophical themes related to current questions of environment and the built cityscape of Vancouver. She currently teaches at the MFA in Interdisciplinary Arts at Goddard College, Port Townsend, WA, and is based in Vancouver.

LEAH WEINSTEIN, SITEFACTORY

SiteFactory is an artist-run exhibition and performance space created by Vancouver-based artist Leah Weinstein, dedicated to exhibiting local and international emerging and established artists in various locations around the Greater Vancouver area. Based in the mobile space of a converted school bus, SiteFactory is designed to accommodate a variety of media, from traditional painting and sculpture to site-specific installation, video and performance. Through the shifting context of changing locations, this mobile gallery is in conversation with a broad range of landscapes, cultivating an audience that roams with it. As a nomadic art space, SiteFactory promotes the intersection of contemporary art, experimental sites and social engagement.

T'UY'T'TANAT-CEASE WYSS

T'uy't'tanat-Cease Wyss is an indigenous plant educator and interdisciplinary artist of Skwxwu7mesh, Sto:lo, Metis, Hawaiian, and Swiss heritage. She has extensive experience producing various formats of media art for almost 30 years, and works as an ethnobotanist with traditional training by Indigenous elders. Cease combines culturally focused teaching with storytelling as a means to share knowledge. She recently co-authored *Journey to Kaho'olawe*, covering more than two centuries of the Kanaka family's migration to the Pacific Northwest coast, and was also a recipient of the City of Vancouver Mayor's Arts Award for film and new media in 2010. Among her long list of artist residencies and presentations is the Stanley Park Environmental Art Project, where she helped create public artworks after a storm devastated Stanley Park in 2006. Cease is currently the Vancouver Public Library's 2018 Indigenous Storyteller in Residence. Additionally, for 2017-2019 she is working in collaboration with artist Anne Riley on a project titled *A Constellation of Remediation*, to create four Indigenous gardens in four vacant gas station lots in the city, commissioned by the City of Vancouver's Artist Initiated Projects Public Art Program, in Canada.

ANNE RILEY

Anne Riley is a multidisciplinary artist based in Vancouver. Her work explores different ways of being and becoming, touch, and Indigeneity. Riley is Cree and Slavey Dene from Fort Nelson First Nation, and received her BFA from the University of Texas at Austin in 2012. She has exhibited both in the United States and Canada.

Left: Anne Riley, T'uy't'tanat-Cease Wyss, Laiwan and Leah Weinstein. Photo: Hannah Doyle

EMILIE GRACE LAVOIE

A native of New Brunswick, Emilie Grace Lavoie obtained her Diploma of Collegial Studies in Fashion Design in 2011 from LaSalle College in Montreal and her Bachelor in the Visual Arts in 2016 from Université de Moncton. Currently, Emilie Grace is continuing her studies in the MFA program at Emily Carr University of Art and Design in Vancouver. In 2017, Emilie Grace represented New Brunswick-Canada at the VIII Games of La Francophonie in Abidjan, Côte d'Ivoire, where she won the silver medal in the Sculpture and Installation category.

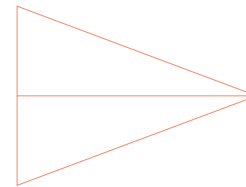
CHIPPER JOHN MAH

As a boy, Chipper John Mah was featured in the CBC 1956 film *Summer Afternoon* from which Laiwan's 2014 project *FOUNTAIN* sourced the image of the Georgia Viaduct showing the waters of False Creek flowing up to Chinatown. In 2015 Laiwan put out a call in search of Chipper, a year later she received an email from a family member who knew his whereabouts. Laiwan discovered he lived around the block from her house. This year Laiwan received a Canada Council Interarts Award to interview Chipper, who at 72 years is enthusiastic with lucid and lively memory, toward a project poetically investigating the trajectory of Chinatown, starting from memories of Chipper's childhood growing up as the fishmonger's son at Leong Shing Fish Market at 188 Pender St, a site that is now a parking lot.

Additional support for this project was provided by Artspeak Gallery, Vancouver, and the Goddard College Faculty Development Fund, Plainfield, VT.



RIOT FOOD HERE, Henry Tsang and chef Kris Barnholden at 425 Main Street, formerly Vancouver City Hall.



Henry Tsang RIOT FOOD HERE

RIOT FOOD HERE is a public art project by Henry Tsang that recalled the 1907 anti-Asian riots through the form of food offerings in four locations over four days in May and June 2018.

RIOT FOOD HERE launched with a walking tour led by Michael Barnholden, author of “Reading the Riot Act: A Brief History of Riots in Vancouver.”

The food offerings, prepared by Chef Kris Barnholden, were presented over four weekends at these locations:

Beatty Street Drill Hall/Cambie Street Grounds (now Larwill Park), where the demonstration began; **City Hall** (at the time in the Old Market Hall next to the Carnegie Centre), where a mob formed to attack Chinatown and Nihonmachi; **Chinatown**, where rioters smashed windows and property and attacked any Chinese caught on the streets; and the **Powell Street Grounds** (now Oppenheimer Park) in Nihonmachi, where the Japanese held a mass meeting on the final day of the riots, with Mayor Alexander Bethune in attendance.



The riots grew out of a demonstration organized by Vancouver's Asiatic Exclusion League that began with a highly publicized march led by parade marshal Major E. Brown, followed by carriages, marching bands playing "Rule Britannia," and "Stand for a White Canada" banners. Their destination was City Hall, where city officials, business, religious and union leaders made inflammatory speeches to a crowd of eight to ten thousand. From there, an angry mob formed and set off to attack the Chinese and Japanese neighbourhoods nearby.

The riots raged for two days and nights and involved hand-to-hand combat. The Japanese and Chinese bought out all the firearms in local gun stores, resulting in the city banning any further sales to Asians, but not whites. A general strike was called by the Chinese that lasted for two days, effectively shutting down the city.

The Vancouver chapter of the Asiatic Exclusion League was founded less than a month before this historic event, initiated by The Vancouver Trades and Labour Council, and backed

by the Knights of Labour. This was not an isolated incident; white nationalist racism had been rising along the west coast for decades. Just three days prior, the Bellingham Riots took place, when 500 white men attacked South Asian lumber mill workers in Bellingham, Washington, driving hundreds out of town and force-marched them towards the Canadian border where they were allowed to cross because they were British subjects.

The food tastings reflect five cuisines that people in the area would have been eating at the time of the riot: English, Chinese, Japanese, Aboriginal and Punjabi. *RIOT FOOD HERE* stimulated dialogue and awareness of this historic event as a way to reflect upon the ongoing struggle since colonial times about who has the right to live and eat here.

Project partners included the Carnegie Community Centre, Oppenheimer Park Fieldhouse, and Dr. Sun Yat-Sen Classical Chinese Garden.



"If you fit the city's categories, it only takes 2 weeks for a food permit. You can be a food truck or you can be a food cart. We decided not to call it a food cart because then you have to get an engineering inspection. You can be at a table, but then you are a food vendor. But Henry was not selling the food. The city permission architecture is not set up to understand the idea of giving out food. We applied for a temporary food event permit even though there was no "event" per say. The city has a category called "feeding for sustenance" but they don't have one for "feeding for social engagement". This actually happened a couple of times in Ten Different Things - let's call it "Category Invention". In these (RIOT FOOD HERE, Admin Meets the Guts), we needed to build a permission architecture. I would like to see this architecture recorded and made available to other artists."

– Adrian Sinclair

"In terms of reflecting back to the city about how to create ways for food to be used in artistic practice: if the primary concern is food safety then it should just be food safe standards. There is currently no existing overlap between the public art department and food. For food events, you speak to Vancouver Coastal Health."

– Henry Tsang

Community participants at Oppenheimer Park, formerly the Powell Street Grounds.



RIOT FOOD HERE Menu

Roast Beef with Horseradish and Yorkshire Pudding; Salmon and Wild Greens; Daal and Chapati; Mochi; Congee with Pork

Chef Kris Barnholder serving food to participants at 425 Main Street, formerly Vancouver City Hall.



“The city has been historically antagonistic to street food, and culturally insensitive around how rules are applied. In the 1970s, health inspectors tried to shut down Chinese butcher shops with their cooked meat, roast ducks, hanging in the windows.”

– Henry Tsang



HENRY TSANG

Henry Tsang's projects take the form of video, photography, language, digital media, sculptural elements and convivial events to explore community and identity through place and the impact of global flows of people, culture and capital. Projects include *The Unwelcome Dinner*, a meal commemorating Vancouver's first anti-Chinese riot in 1887; *Maraya*, an eight-year collaboration that investigates the reappearance of Vancouver's False Creek in Dubai as the Dubai Marina; *Orange County*, and *Olympus*, shot in California, Beijing, Torino and Vancouver, exploring overlapping urban and socio-political spaces; and *Welcome to the Land of Light*, a public artwork along Vancouver's seawall that underscores Chinook Jargon, the 19th Century trade language, and English that replaced it. Henry teaches at Emily Carr University of Art + Design.

MICHAEL BARNHOLDEN

For now Michael Barnholden lives at the corner of Broadway and Kingsway in Mount Pleasant where he reads, writes, edits and translates poetry. His most recent project was editing Roy Miki's *Flow: Poems Collected and New*. He also facilitates a writing workshop at The Gathering Place Community Centre in Yaletown, Vancouver.

KRIS BARNHOLDEN

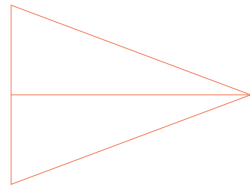
Kris Barnholden lends his creative vision and talents to any project he is involved in. He has cooked at restaurants all over Vancouver, Toronto, Montreal and London. After years travelling and cooking he is thrilled to back in his beloved Vancouver.

The Kelowna born chef began his career in Vancouver, where his interest in cooking led him to study Culinary Arts at VCC. Over the years Barnholden has developed a handful of other talents beyond cooking: he worked as a chocolatier for Chocolate Arts, and in 2002 he was the head pastry chef for Michelin restaurant *Chez Bruce* in London, U.K. In 2013 he moved out east to Toronto to work as Chef De Cuisine at Toronto's *URSA* restaurant, where he aided in menu development, food cost, menu implementation and training. He has worked as executive chef at *Lucy Mae Brown* and chef de cuisine at *Parkside* here at home in Vancouver. As well as owning and operating award winning restaurants *Latab* and *Mis Trucos*.

Kris believes in pushing himself to learn new skills and techniques, he has staged at the prestigious *Blue Hill* at *Stone Barns* in Westchester as well as *Lukus* in Brooklyn recently. When not opening restaurants he has a curiosity with fermenting, specializing in vinegars, kombucha, kefir, and pickles. He is also an abstract painter, beekeeper and cyclist.

Henry Tsang: RIOT FOOD HERE

Photos (p. 62-69): Keely Bruce, Emiko Morita, Naiya Tsang and Henry Tsang



Pongsakorn Yananissorn and Denise Holland

Open Season

Open Season is a multi-artist project that draws from various terminologies of “court”: a tribunal presided over by judges and magistrates, an area marked for sports, and an establishment of and for sovereignty. *Open Season* is a launch of a court of sovereign absurdity.

March 10 – April 29, 2018
800 Robson Street, Vancouver

“Art and activism - how are they different and how are each determined or changed by their relationship to an institution versus their relationship to the street and to the public?”

– Rachel and Sarah Seburn, Temporary Investments

Katharine Meng-Yuan Yi: The Art of Living.
Photo: Barb Choit



Katharine Meng-Yuan Yi, The Art of Living
A mock advertisement for a real estate development project which took place at the VAG's building, yesterday once a courthouse, today now a gallery and tomorrow perhaps a condo.

Praising serenity and the integration of art as a part of daily lives. A motto often seen in real estate advertisement or lifestyle magazines. A condo with a gallery or a condo in a gallery becomes a dystopian marriage of the motto that “art is a part of life”, stretched to its absurd yet palpable conclusion.

“I found myself asking, what are my own responsibilities being in public space as an artist and how are they different from being there as a citizen?”

– Marika Vandekraats

Once dubbed a “Game of Palms”, historically tennis is often termed as a sport for kings and noblemen. A site of contestation, 18th century France saw the marginalized Third Estate composed of those not belonging to either the nobility or clergy occupy a tennis court to sign an oath, one that instigated the French Revolution. Synonymous as a sport tied to politics and various forms of assembly and resistance, *Open Season* establishes a tennis court on 800 Robson Street, between the steps of the Vancouver Art Gallery (an old courthouse) and the new Law Courts. Three courts, now in a row, provide alternative ways of occupying space and considering relationships within the public sphere. Employing the aesthetics of sports , a town square is demarcated through court lines.

The term Open Season sets a precedent in allowing professional and amateur players to compete in the same tournament. Similarly, this project embraces that spirit by inviting ten emerging artists to intervene in the court with a series of performances, installations and events. Each iteration, like a match of tennis, responds and works back and forth from one another.



Pongsakorn Yananissorn: Open Season. Photo: Pongsakorn Yananissorn and Denise Holland



Left: **Julie Mills: Pep Rally**

Julie Mills and her paintings simulate the ritualistic movements associated with routines, drills, and athletic scrimmages through a series of loosely choreographed performances.

Above: **Terry-Dayne Beasley: For Getting the Civic Sphere**

Sculptural seats were created on-site in response to the immediate architecture, the stairs in front of the Vancouver Art Gallery. These sculptures were used as part of a performance which was documented and screened on the same premises.

Photos: Pongsakorn Yananissorn and Denise Holland



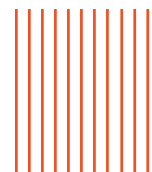
Above: **Kaylee Louie: 42.** Manifested in the city square from all walks of life, 42 is a choreographed performance of the facade that sustains civility and their inherent absurdity.

Right: **Marika Vandekraats: Washing Hands with Soap in the Shape of my Mother's Hands.**

Using soap casted in the shape of her mother's hands, Marika Vandekraats washes the hands of participants, sharing a brief experience of familial care. Over time, the soap breaks down and dissolves the fingerprints, removing the identity, and leaving behind a faint scent of clean hands.

Photos: Denise Holland and Pongsakorn Yananissorn (above) and Barb Choit (right)





“Art in public space can unexpectedly build or break communities.”

– Stephanie Gagne



Stephanie Gagne: Ball and Chain.

Ball and Chain presents a game of tennis with two professional players. Each playing together yet not with each other. An absurdist paddle ball, they each play in their own courts. The ball never leaves the court and nobody wins.

Photos: Pongsakorn Yananissorn and Denise Holland

Denise Holland and Pongsakorn Yananissorn
OPEN SEASON: OBSERVATIONS

Permitting is very complicated and requires specific working knowledge of City departments and processes.

We weren't even aware of how much work was being done behind the scenes [during Ten Different Things] on our behalf. Without [project collaborator] Adrian [Sinclair] putting us in touch with who he thought were the right people, we wouldn't have known where to start. I'm not even sure that a document describing the process would work because every art project varies so widely. The city needs a liaison that can work with artists to do what Adrian did.

Underutilized businesses could be exhibition space for new artists. There are so many businesses that have shut down for various reasons (failed, waiting for redevelopment etc), that could be venues for exhibition spaces for artists. In a similar spirit to the Empty Home Tax in trying to encourage full utilization of space, we imagine that the City could work with businesses and developers to support artist space, maybe even give them a tax rebate. Most of us would be happy with a space to show work in an older building while they wait for permits.¹ Ideally artists would be paid a small amount to

¹ In 2017 the average wait time for a building permit was between 28-38 weeks.

improve the space. We have both experimented with this idea with underutilized space at Plaza Projects in Richmond [Yananissorn] and Parking Spot Projects in Gastown [Holland]. We left the spaces in better shape than they were when we got them, and had hundreds of people through to look at art. It activates the space and provides new artists with a space to show their art and learn about putting on events.

You can't underestimate the neighbours in your location.

We were lucky to have the Vancouver Art Gallery as our neighbours on this site. After we showed them we were serious with our project, they took us under their wing. Not only the art and curatorial side of the gallery, but the operations and security support were invaluable. I can imagine how difficult and complicated it could be if we had neighbouring businesses that didn't want to have our [tennis court] net there or thought what we were doing was weird.

Filming on the site was confusing. We needed to work around film crews twice during our time in the space. Some were very easy and generous to deal with, and one was very upset that we were there. This caused trouble for us and the organizers.

We gained leverage We think that our support through Ten Different Things (and our other partners) helped to leverage other relationships. A platform with collaborating organizations lends credibility to placing art in public.

We are losing "new" artist talent. There is a gap for new artists. "Emerging" artists seem to mean artists with 5 or 6 years of exhibition experience in artist run centres. There isn't enough funding and space to accommodate the group that is actually "new" - those right out of school looking to build a portfolio. Due to these difficulties these artists often stop making art, which results in a loss of those different perspectives.

Temporary yet durational works seem to be unusual. Most events are booked for the day in a space, or are there for a solid chunk of time. But we booked three weeks over a two month period. This seemed to fall outside of convention for the City and made it more difficult to secure the space.

Different City departments are different. We really saw how some departments in the City are supportive of arts while others are conventional and more risk averse. Part of our process of learning was knowing how to speak to each department.

Sometimes people don't know what to expect. Our dialogue with the public was so different than if we were in a gallery setting, where people are expecting to view art. Here people were indifferent, interested, thoughtful, lewd and/or threatening. There was such a range of interaction because people weren't expecting an art project there that required them to slow down and think about what they were seeing. This could sometimes be disheartening but we came to embrace this and make it part of the artistic experience.

Why book space that is so, so incredibly public? This particular space [in the pedestrian-only block of Robson Street, between the Vancouver Art Gallery and the Law Courts] is a very, very "free" space in the city. It was interesting to

contemplate this space over time, and to ask what "public" means in that context. On the one hand we had worked hard to secure permission to install [the tennis court] in that space, and so it kind of felt in certain ways that it was 'ours'. But of course it is other people's space too, and that is why we wanted to be there. The cohabitation in that space is so extreme that we wondered in the end why it needed to be booked at all.

This was a test. We think our project actually tested the policies of the City. Maybe each new public project has a responsibility to open up space in policy for future artists. Once the City gets comfortable that something worked in the past, then new artists can follow and continue to push new ways of approaching public art.

We passed it down. We chose to engage ten more artists within our one-of-ten projects. And many of those became group and collaborative projects in themselves. We are happy with the way this approach decentralized the grant, and we think it provided a more diverse range of themes, concerns, and engagements for our large group of participating artists, many of them emerging.

We brought it together. Our projects took place over three weeks over a two month period. Because each project happened one at a time, and over such a broad time period, it was really valuable to have an artist talk at the Vancouver Art Gallery at the end, where we were all present to tie the projects back together again.



Far Left: Temporary Investments, The Good Little Bad Boys of Autonomy.

A delay of movement, the segregations of paths , and the framing of opposing forces are constituted through public architecture. Subtle or overt, our actions and inhabitation of space is determined through these structures. Temporary Investments explores self-building techniques which exist on the edge of the law by building an improvised barrier/barricade, made of found household and building materials, across the tennis court.

Left: Denise Holland, Peaceful Protest.

Two sculptural protest signs face each other across the net as the audio of a tennis match is played. Inspired by “The Battle of the Sexes”, an absurd televised match between Billie Jean King and Bobby Riggs in 1973, the protest signs stand as disembodied agents representing an aesthetic contemplation of opposition, competition and our drive to choose a side. Peaceful Protest is a study of human allegiance to descriptors from the perspective of an abstracted form.

Photos: Barb Choit (far left) and Denise Holland (left).





She Laughs to Herself, Chelsea Yuill.

A poem about farting confidently in public.



Sahand Mohajer, Drawing One Last Breath.

Drawing One Last Breath is a portrait of the artist in a state of limbo, suggesting that sometimes the gap between the living and the dead, banality and magic, exhaustion and possibility is filled with one flickering but long breath.

Photos: Pongsakorn Yananissorn and Denise Holland

PONGSAKORN YANANISSORN'S practice investigates and expands on naturalized experiences and unobserved paradoxes in which ideologies are at their most potent. Employing various mediums that correlate to their own socioeconomic and historical specificities his projects often take form in subtle interventions and tongue-in-cheek responses. This engagement applies to both his artistic and curatorial practice. Where he explores art's possibility to open up spaces, as well as proposing alternatives to modes of fundamentally being in space. Born in Bangkok, Thailand, he currently lives and works in Bangkok and Vancouver.

DENISE HOLLAND seeks to disrupt the meaning of objects and ideas in order to draw attention to alternative views. She is interested in the power structures we are immersed in, particularly those that are so ingrained that they seem invisible. Holland predominantly uses sculpture and text, often turning ideas literally upside down, inside out and backward in a satirical way. As an extension of her interest in subverting traditional power structures, she is the founder and curator of Parking Spot Projects in Gastown, a small defunct retail space focused on providing opportunities to “embryonic” artists with little exhibition experience. Holland is a Canadian artist who lives and works in Vancouver.

MARIKA VANDEKRAATS is a visual artist with a BFA from Emily Carr University of Art and Design, currently based in her home city of Vancouver. She previously lived in Rotterdam, NL, where she began experimentation into performances and more site-specific based work. Her work investigates the interaction between materials and objects in ways that examines how they relate and are connected to people.

KAYLEE LOUIE is a contemporary dance artist working in Vancouver, Canada. She is currently completing her Bachelors in Fine Arts at Simon Fraser University. Her work explores the arbitrary values we associate with existence. With the dancers,

Kaylee has generated the material for her piece through randomized games, quizzes, and other absurd methods.

STEPHANIE GAGNE was born in Vancouver and is a local visual artist. She completed her Bachelor of Fine Arts at Emily Carr University in 2016 and is currently completing her Master of Fine Arts at Simon Fraser University. Her interests include popular culture, sexuality, neighborhoods, and childhood nostalgia. Gagne's interdisciplinary projects often involve sculpture, photography, drawing, and video.

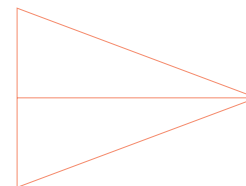
KATHARINE MENG-YUAN YI is a visual artist whose practice seeks to investigate and intervene within the generally rationalized presumptions of mundane life, and transforms them into works that evoke sentimentality, identity, and the urgency of time and locality that is inextricably linked to her personal experience of growing up as an immigrant to Canada. Recent exhibitions include Digital Carnival, Richmond World Festival (2017), A Distant Place, Ng Art Center, Suzhou (2017), Precarium—Right Until Revocation, Plaza Art Project, Richmond (2016), and In Spite of the Abyss, Yactac, Vancouver (2015). Yi holds a Bachelor of Fine Arts degree in Visual Arts from the University of British Columbia.

TEMPORARY INVESTMENTS, Rachel and Sarah Seburn are transdisciplinary artists currently working out of Vancouver, BC. They both hold BFAs from Emily Carr University. Their duo practice often engages with neglected urban space, real-estate, architecture, demolition, urban planning, autonomy and the post-internet experience. Mediums include sculpture, sound, performance, photography, and video. Their work exists outside of the gallery as ephemeral interventions in physical and virtual reality. They are the co-founders of the artist collective/company Temporary Investments and currently co-curate the Transient Exhibition Parking Lot Platform.

SAHAND MOHAJER is a Persian-Canadian artist and filmmaker producing video, writing, photography, performance and installation. With an aesthetic sensibility that oscillates between conventional and experimental beauty Mohajer views artmaking as a balancing act between the subjective and the systematic. Communication, as result, is soft and open presented with great humility on the part of artist, inviting a multitude of interpretations.

CHELSEA YUILL dabbles in embroidery, video, film and digital image making, producing artworks that are personal and political, with a sprinkle of humour. Based in Vancouver on the unceded Coast Salish territories, she sees herself as less of an artist and more of a curator. Currently, she is in her final year of the Critical and Cultural Practice Major at Emily Carr, in 2017 she was the Curatorial Assistant at Access Gallery and was a co-curator of 88 Artists from 88 Years a retrospective of Emily Carr Alumni.

JULIE D. MILLS is a interdisciplinary artist based in Vancouver BC. She attained her bachelor's degree in Visual Arts from Emily Carr University of Art and Design in 2016. Her practice explores the cultural production of imagery associated with gendered, nationalistic identities. In this, she approaches social structure both critically and satirically as a comprehensive method of initiating progressive conversations.



Instant Coffee Slow Dance

Slow Dance is a poetic public expression of slowness, gathering and taking a path of least resistance. What does it mean to dance in public space? And why are we drawn to love ballads as songs to dance to?

An artwork by Instant Coffee, slow dance performances throughout Vancouver.

Sunday, May 20, 2018, 8-9pm (magic hour)
Sway side to side with someone by your side.

Locations included Clark Drive Plaza (2000 Block Clark Dr), Third Beach (Stanley Park), Robson Square (800 Robson Street) and NO FUN RADIO (30 E Cordova St).

Playlist by Nicole Lefavre; slow dance music also broadcast on NO FUN RADIO.

*Instant Coffee, Slow Dance at NO FUN RADIO.
Photo: Instant Coffee*

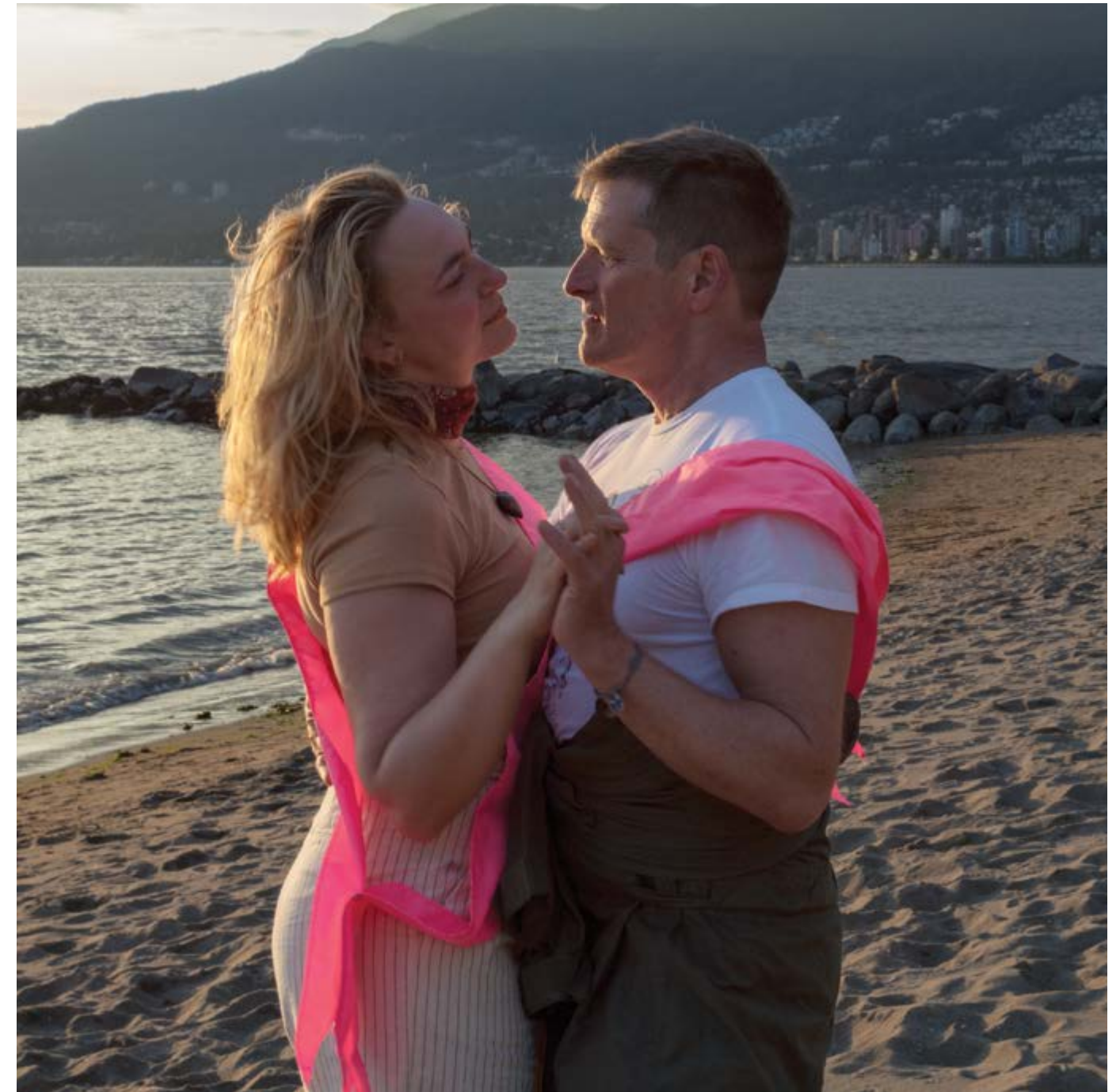
"For the Slow Dance, it is more interesting if we hide the bureaucratic processes that produced it. It is more mysterious - serendipitous, happenstance, unexpected, random. It is nice to have effortless things. Who cares how it got there? For some artworks process is best kept secret. Artists should tell more lies about how things are made, pretending something incredible happened out of nothing by chance, unplanned, effortlessly." – Instant Coffee

There is no denying, this work panders to an odd nostalgic reflection on the awkwardness of slow dancing. Experiences that linger in the western sentimentality of high school and community dances -- low brow, unskilled, flirting rituals that are as simple as swaying side to side while holding someone close. The slow dance is an intimate interaction performed in public, and it is this sexual tension between public and private that Instant Coffee wants to isolate and pause.

For this artwork they invited dancers to perform at several locations throughout Vancouver - from a deteriorating monument placed clumsily at the side of a busy thoroughway, to the sandy shore of one of the city's most popular beaches. The dancers perform as magic hour progresses, turning slowly into silhouettes as the light dims, united into shapes, moving ever so slowly, almost still. The base action of the slow dance, while nostalgic as a demonstrative display, is unraveled and stayed into sculpture.

"It's great to do work in public spaces, using artistic experimentation within the city context, knowing the city itself is an experiment. Right now we could look at it as an experiment in corporatism. We have a large government that can't spend money to support the public sphere. It wants to create partnerships and layered arrangements, and complicated structures that pay for themselves and have a zero net cost to anyone. This brings conflict forward for art in the public spaces. How do we look at public art in a time where we have an atrophied public sphere?" – Instant Coffee

Instant Coffee, Slow Dance at Third Beach, Vancouver.
Photo: Barb Choit



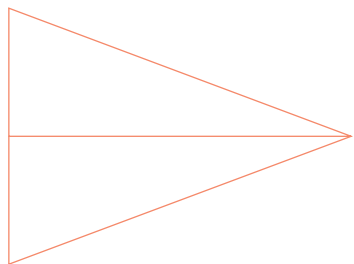
"I am finding recently that bureaucrats are looking to artists for tidy answers but I am not sure that artists should be thinking about solving the problems bureaucrats have." – Jinhan Ko

INSTANT COFFEE

Instant Coffee is a service-oriented artist and curatorial collective based in Winnipeg and Vancouver, Canada and Seoul, South Korea. Instant Coffee has an extensive art practice, spanning over fifteen years established in 2000. As an artist collective they have been invested in combining the social with the aesthetic, and as such have worked in public spaces to engage expanded audiences. They have produced many projects most notably for Art Gallery of Ontario, Toronto; Simon Fraser University Galleries, Vancouver, Subdivision, Hamburg; International Medellin 07, Colombia, Hotel Maria Kapel, Hoorn, The Netherlands, the Toronto Sculpture Garden, the Vancouver Art Gallery, and the Art Gallery of Greater Victoria. Most recently Instant Coffee worked with grunt gallery to produce Pink Noise Pop Up at One and J +1, Seoul. Instant Coffee has worked with the form of the slow dance previously, most notably working with the artist Kathleen Ritter in 2009 and 2011. All Instant Coffee *Slow Dance* performances have occurred in Vancouver.

Photo: Instant Coffee





Casey Wei

art rock? no. 31 FINALE

“When an institutional presentation platform exists, why do we so often see it in terms of the difficulties of access rather than the excitement of possibility?”

– Casey Wei

Situated in the space between art, installation and alternative music, this one-evening festival provoked thoughtful and unconventional engagement with intersecting publics at Robson Square. Performances included Strawberry (Barry Doupe and Dennis Ha, Julian Hou, hazy (Casey Wei), Gretchen Snakes (Brody McKnight with accompaniment).

Friday, April 27, 2018
Robson Square, 800 Robson Street Vancouver

Casey Wei: hazy, Robson Square.





Gretchen Snakes, Robson Square. Photo: Casey Wei

"I want to make something happen, but I'm not delving too much into the investigation of bureaucracy itself. There are annoying obstacles, that is part of the world we live in. To do anything in a city takes compromise. The conceptual side of practical difficulties is not a focal point in my practice, though the critique is always there. But it's a constructive critique, because ultimately, I just want to put on a show."

"The communities are already functioning. You have to keep what is interesting or specific about those communities. You don't want to get away from the details and try to homogenize things."

"In the context of artistic production in the city, we are held even more accountable than most operators because we are proposing to use different modes and models. It would be normal to be asked to do things the "right" or the sanctioned way, but even when we do that, we are looked at that much more closely because it is new or unusual. There is extra scrutiny on models that aren't understandable."

– Casey Wei

Casey Wei

31 MOONS OF ART ROCK? CHASING THE #POPULARESOTERIC

The *art rock? no. 1-30* series started in September 2015 and ran monthly at the Astoria Pub until March 2018, with no. 31 being a grande finale at Robson Square in April as part of Ten Different Things. I'm writing this post mortem as I slowly sink into post-production: editing all the footage I've collected over the years – all the way back to my first attempt at creating a publicly engaged artwork, Kingsgate Mall Happenings, in 2014 – into a music documentary. In hindsight, one way of looking at my practice that I hadn't considered before is that I am bringing live music performance into the framework of public art. But for what purpose? I have always wanted to create more dialogue between the music and art communities, mainly because I wanted to exist in both. But whatever an artist does within a symbolic realm of visual representation becomes incorporated into larger, societal questions of how we want the world to be.

The music scene goes to concert venues, dive bars, and underground spaces (whatever is left of them in Vancouver); it's inherent in our geography. The art scene is more fickle. To get the art scene to go to the Astoria on any night, there has to be someone active from the community doing something. To be fair, I think about the roles reversed: how often do I see music people at art things? So, when programming *art rock?* I always made sure to include one act made up of performers who had more active art practices than music practices.

Visual art can always find its ironic critical foothold if necessary, but the performance of music must be earnest. That sincerity has always been a guiding principle to programming the series.

To perform a set of ANYTHING, to start and to finish, there has to be a level of care in the performer to carry through. It's the authenticity that we're always questioning in art. In music, when it is good, it being good already justifies itself, I never question that. It doesn't need to be technically perfect or virtuosic or verbose or meta-reflexive or slickly cool. It can be those things but it doesn't have to be any of those things, and that's what I have been continually chasing throughout the series.

When I was conceptualizing how I wanted the *art rock?* nights to feel, my references were David Lynch, Winnipeg Babysitter, and TV Party. It came from a visual, spatial place that felt connected to the DTES context of the Astoria Pub. *art rock?* was a vision, and it's hard to convey a vision to a public that has no reason to care, especially when you don't have any money. But because of that lack, every time it happened it was a real effort of everyone involved, and a great learning experience. To see a community grow over time around an event that happens once a month, like a full moon, and to see the work become slowly received and accepted into a community that can be as pretentious as Vancouver's, feels important. *art rock?* was never conceived of as a part of an art practice, it was a platform for other practices to be seen. I was beginning to wonder how long it could last -- foreseeably forever, as I am a Virgo and very much like routine, but the Scorpio rising took Ten Different Things as an opportunity for change. To see *art rock?* take place in that space with that community (a mix of friends, peers, artists, musicians, practicing dancers, passers-by, students, etc.) made the last few years make a bit more sense.

CASEY WEI is an interdisciplinary artist, filmmaker, and musician based in Vancouver. She graduated with an MFA from Simon Fraser University in 2012. Her practice has evolved from film-making (Murky Colors in 2012, Vater und Sohn / Father and Son / 父与子 in 2013), into works that cross over between art, music, and the community at large (Kingsgate Mall Happenings in 2014, Chinatown Happenings in 2015, and the *art rock?* series that began in 2015). In 2016, she began Agony Klub, a music and printed matter label that releases material under the framework of the “popular esoteric”. She also plays in the musical projects Kamikaze Nurse and hazy.

HAZY is Casey Wei's solo shoegaze project, formed in 2015 during her time with Late Spring (now defunct). hazy's fluid treatment of genre creates a cinematic and dreamy guitar scape over which her voice pushes and pulls, through conventions of popular song. She has released two albums on agonyklub, x.o. Virgo Ox (2016), and 4 Letter Word (2018). hazyhazyhaze.bandcamp.com

STRAWBERRY is a rock band formed in 2012. Members are Barry Doupé (various instruments) and Dennis Ha (vocals, various instruments). agonyklub.bandcamp.com/track/strawberry-pearl

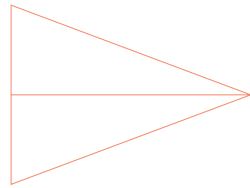
BRODY MCKNIGHT began Gretchen Snakes as a way to stay connected with his mother who had passed away when he was 14. Inspired by a specific feeling a piece needs rather than the sound created, the band has been free to perform in a multitude of ways; solo, ensemble or 4 piece. Gretchen Snakes performed the soundtrack to Milena Salazar's documentary 'Mars Barb' as well as had releases through Gary Cassettes & most recently ISLA. In 2014 the band performed the 8 hour VU inspired epic 'Sour Cream' in its entirety. Gretchen Snakes is currently at work on the debut full length. gretchensnakes.bandcamp.com

JSN began in the summer of 2014 as “Johnny Steve, Steve Johnny”, a musical duo announced as a kind of battle between John Burgess on bass and Steve Hubert on keyboard and drum machine. Their mostly improvised approach was buttressed shortly after when Nikolai Gauer joined them on guitar. JSN's first performance as JSN (Johnny Steve and Nik) took place a couple months later when the band played a magazine launch for Looking at Nothing-RT.

JSN's first album, Mirror of Your Life, was released in 2018 on Agony Klub after a number of appearances as the unofficial house band for the *art rock? at the Astoria* series. Similar to these performances, the music for MOYL was prepared by getting together at Duplex on Wednesday nights and reviewing the day's events over beers. These stories were folded into lyrics, with the songs recorded on the same night in a single take. The resulting pop music has always been a surprise to JSN, since very little control is exerted by anyone.

After 4 years JSN is largely the same as when it started out: a therapy session turned into music. They cull their inspiration from hanging out, listening to music in a Ford Festiva, and sitting on the porch sipping Rolling Rocks outside Duplex. All members cite a special relationship that keeps the project going, against all odds, towards a weekly catharsis with varying results.

Past iterations of *art rock?* include performances by: Music for Evenings, Shearing Pinx, Ivory Towers, Swim Team, Eschatons, The Clear Channel, Zen Finger, Shitlord Fuckerman, Echuta, Pukesword, John Saint-Pelvyn, Group Vision, Rinse Dream, Francesca Belcourt, Christoph Clébard, Experience This, Magneticring, and others.



Khan Lee

Composition for Seven Pianos

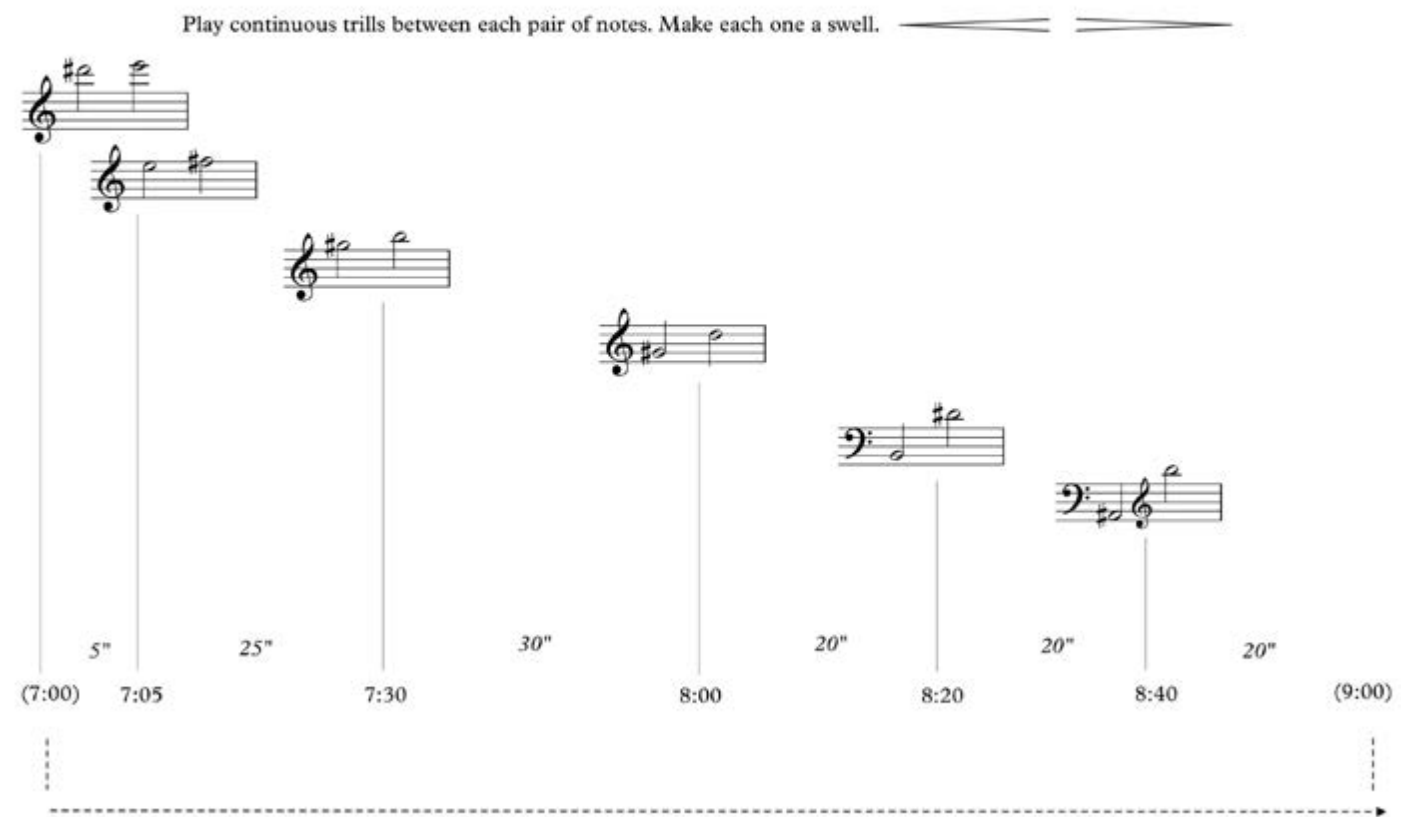
Situated in Robson Square, *Composition for Seven Pianos* invited passers-by to both participate in and witness an ever-changing time-based acoustic pattern layered on top of a static circular composition made by the arrangement of seven pianos. The work is a collaboration with composer Robyn Jacob.

April 20 – 27, 2018
Robson Square, 800 Robson Street, Vancouver

On Friday, April 27, a musical score for *Composition for Seven Pianos*, written by Robyn Jacob, was performed by seven pianists: Robyn Jacob, Hank Bull, Caroline Neufeld, Caitlin Hurley, Emily Best, Roisin Adams, and Nico Boffa.

Khan Lee: Composition for Seven Pianos, Robson Square.
Photo: Sungpil Yoon





Detail of musical score by Robyn Jacob:
Composition for Seven Pianos.

*“When working in the public context, unnecessary concern comes not only from organizations but also from the public side. People look at the pianos and ask me, “Do you have a permit?” **Why do they ask?***

*For me the process of finding the pianos was one of the most interesting aspects of *Composition for Seven Pianos*. The project involved finding locations, creating connections, and having conversations with real people about their pianos - all of this gives reason to the project. For me the public context of the work extends throughout that process - from finding a piano to presenting the installation and performance - all of this is happening in public and relates to the work as a piece of public art.*

Some of the people who came to the performance were the ones who had given me the pianos. One piano had come all the way from Barbados - it was a single piano existing at the long end of a process of travelling. I have given away three of the pianos again now, and skinned the rest to take the harps for a new project, and have recycled all the wood. The most potent thing are the connections and the stories behind the scenes - these are sculptural, narrative, material, and also event-based.”

– Khan Lee



*Robyn Jacob, Hank Bull, Caroline Neufeld, Caitlin Hurley, Emily Best, Roisin Adams, and Nico Boffa: performance of musical score for Composition for Seven Pianos, written by Robyn Jacob.
Photo: Sungpil Yoon*

KHAN LEE

Khan Lee was born in Seoul, Korea. He studied architecture at Hong-Ik University, before immigrating to Canada to study fine art at Emily Carr University of Art + Design. Through sculptural and media practices, his work attempts to exhibit results of experimentation with form and process in order to express inherent relationships between material and immaterial content. He is a founding member of the Vancouver-based artist collective Intermission and is presently a member of the Instant Coffee artist collective. His work has been exhibited nationally and internationally. Lee lives and works in Vancouver, BC.

ROBYN JACOB

Robyn Jacob is a pianist, singer and composer based in Vancouver, Canada. She has been striving for beauty that defies category through her avant-pop project Only A Visitor, which has performed at numerous International Jazz Festivals across Canada, and has self-released four albums *Of Course the Journey* (2012), *Climb the Glass Mountain* (2014), *Tower Temporary* (2015), and *Lines* (2017). Committed to writing and performing avant-garde music, recent composition projects explore writing for voice and small ensemble, and balancing between the pop and new music realms. In the fall of 2017 she was a featured composer with *Sawdust Collector* in Vancouver.

As a music educator she believes in discovery through teaching, and learning through discovery, and has taught youth workshops on free improvisation and deep listening. Since 2012 she has been part of the multi-disciplinary arts collective Publik Secrets, currently artists in residence at the Hadden Park Field House with the City of Vancouver. In 2013 she toured Bali with Gamelan Gita Asmara, and has since been playing with her own ensemble Gamelan Bike Bike. Robyn has received a Bachelor's degree in Music from the University of British Columbia, and has completed two residencies at the Banff Centre for the Arts.

Acknowledgments

Ten Different Things is a collaboration between CityStudio Vancouver and Living Labs at Emily Carr University of Art + Design, curated by Kate Armstrong and commissioned by the City of Vancouver Public Art Program.

Ten Different Things is produced on the traditional unceded Territories of the Musqueam, Squamish and Tsleil-Waututh First Nations.

KATE ARMSTRONG

Kate Armstrong is a Vancouver-based writer, artist and independent curator with 20 years experience in the culture sector with a specific focus on intersections between art and technology. As a curator she has produced exhibitions, events and publications in contemporary art and technology in Vancouver and internationally. She founded Upgrade Vancouver as part of an international network of art and technology organizations in 30 cities, was a founder of the Goethe Satellite, an initiative of the Goethe Institut that produced ten exhibitions in Vancouver between 2011-2013, and is past President of the board of the Western Front (2007-2014). Armstrong serves on the boards of BC Artscape and the New Forms Festival. Armstrong was an Artistic Director of the 21st International Symposium on Electronic Art (ISEA2015), which partnered with 15 galleries and organizations including the Vancouver Art Gallery, the New Media Gallery, and the Museum of Vancouver to present the work of over 150 artists in Vancouver in 2015. She recently contributed to For Machine Use Only: Contemplations on Algorithmic Epistemology (&&& c/o The New Centre for Research and Practice, 2016) and was part of Lorna Mills' Ways of Something in Dreamlands: Immersive Cinema and Art 1905-2016 at the Whitney Museum of American Art. She is the Director of Living Labs at Emily Carr University of Art + Design and the curator of Ten Different Things.

ADRIAN SINCLAIR

Adrian is Co-Founder and Director of Engagement for both Transformation Projects and The Vancouver Mural Festival. He is a Visiting Faculty at the SFU Semester in Dialogue at CityStudio program. Through practical, on the ground experience, Adrian has become an expert in public engagement and fosters a passion for dynamic, creative and inclusive cities. Past projects have included design and event production for organizations including The City of Vancouver, Museum of Vancouver, Hootsuite Media, The Dragon Boat Festival and Sun Yat Sen Traditional Chinese Garden. He recently co-authored and illustrated Freestyle Focus Group: Learn to Freestyle Rap and Build Community, 2016. In his spare time, he is the Vice-President of the Mobile Sauna Society. Adrian completed his MA in Philosophy at the University of Western. Adrian co-produced Ten Different Things on behalf of CityStudio.

LAURA KOZAK

Laura Kozak is a designer, educator, and organizer. For fifteen years she has built partnerships and collaborated on projects with artists and organizations including Access Gallery, 221A, the Association of Independent Colleges of Art and Design, the Aboriginal Housing Society, the Vancouver Park Board, and the City of Vancouver. Recent publications include *Open Source City*, Routledge, 2014), and *Infinite Mappings*, with Rebecca Bayer (Access, 2015). In 2014 she was a lead organizer of *Culture and Community: Social Practice* and the City with the City of Vancouver and Vancouver Park Board, and has curated numerous exhibitions and educational institutes, including *Some Powers of Ten* (221A, 2010), *Design in the Field* (2011) and *Design Every Day* (2012). A core interest in cartography and collaborative design of the urban environment informs her research and teaching practice. She holds a Master of Advanced Studies in Architecture from UBC (2012) and a BFA from Emily Carr (2005), and currently teaches in the Master of Design program at Emily Carr. Kozak co-produced *Ten Different Things* on behalf of Living Labs and designed the materials and publication.

MIRIAM ESQUITÍN

Miriam Esquitín has spent 15 years in the non-profit sector after completing her M.A. in Social Anthropology. A former professional dancer, she also currently leads a community-based dance troupe. For *Ten Different Things* she was the liaison between the City of Vancouver Public Art and all other collaborators and artists. She helped enable all parties to work together effectively on administration and reporting, contributing to a successful and meaningful project. Esquitín is the General Manager at CityStudio

DUANE ELVERUM

Duane Elverum is a visiting professor and associate with SFU's Centre for Dialogue, as well as a past board director for the eatART Foundation and Modo Co-operative. Duane has taught at university for 20 years, most recently holding the positions of Assistant Professor in Design, Assistant Dean for Foundation and Academic Advisor at Emily Carr University of Art + Design. While at Emily Carr, Duane also designed and taught Canada's first required course in climate change for designers. Previous to that, Duane taught at the UBC School of Architecture where he created and managed the design/build program. Elverum co-founded CityStudio Vancouver and serves as the Executive Director.

JANET MOORE

Janet Moore is a Professor of Professional Practice at SFU Semester in Dialogue at Simon Fraser University. She has imagined, designed and facilitated intensive, interdisciplinary courses and programs that focus on dialogue, community engagement, group process, divergent thinking, and urban sustainability. She has engaged deeply in a number of innovative sustainability education projects in Vancouver, including university engagement on sustainability curriculum at UBC where she completed her doctoral dissertation *Recreating the University from within: Sustainability and Transformation in Higher Education* with the Department of Curriculum Studies, Faculty of Education. Her post-doctoral work focused on *The Learning City Project* at Great Northern Way Campus—an inter-institutional project working towards integrating real world issues into the university classroom. Moore co-founded CityStudio Vancouver and leads strategy for the organization.



CITY OF VANCOUVER PUBLIC ART PROGRAM

The City of Vancouver Public Art Program supports excellence in public art of many kinds, by emerging and established artists, in new and traditional media, and through award-winning commissions and artist collaborations.

The program produces contemporary art for public spaces throughout the city.

CITYSTUDIO VANCOUVER

CityStudio Vancouver is an innovation hub where city staff, students, faculty and community work together to design experimental projects that make Vancouver more sustainable, liveable and joyful. CityStudio was launched in 2011 by Janet Moore and Duane Elverum as a collaboration between founding partners, City of Vancouver and Simon Fraser University, and now includes Emily Carr University of Art + Design, University of British Columbia, Langara College, British Columbia Institute of Technology and the Native Education College.

LIVING LABS

One of four research centres at Emily Carr University of Art + Design, Living Labs supports creative projects, social venture and entrepreneurship driven by art and design. We build projects and partnership models that use art and design as a mechanism for innovation and community building.



