

Other Sights

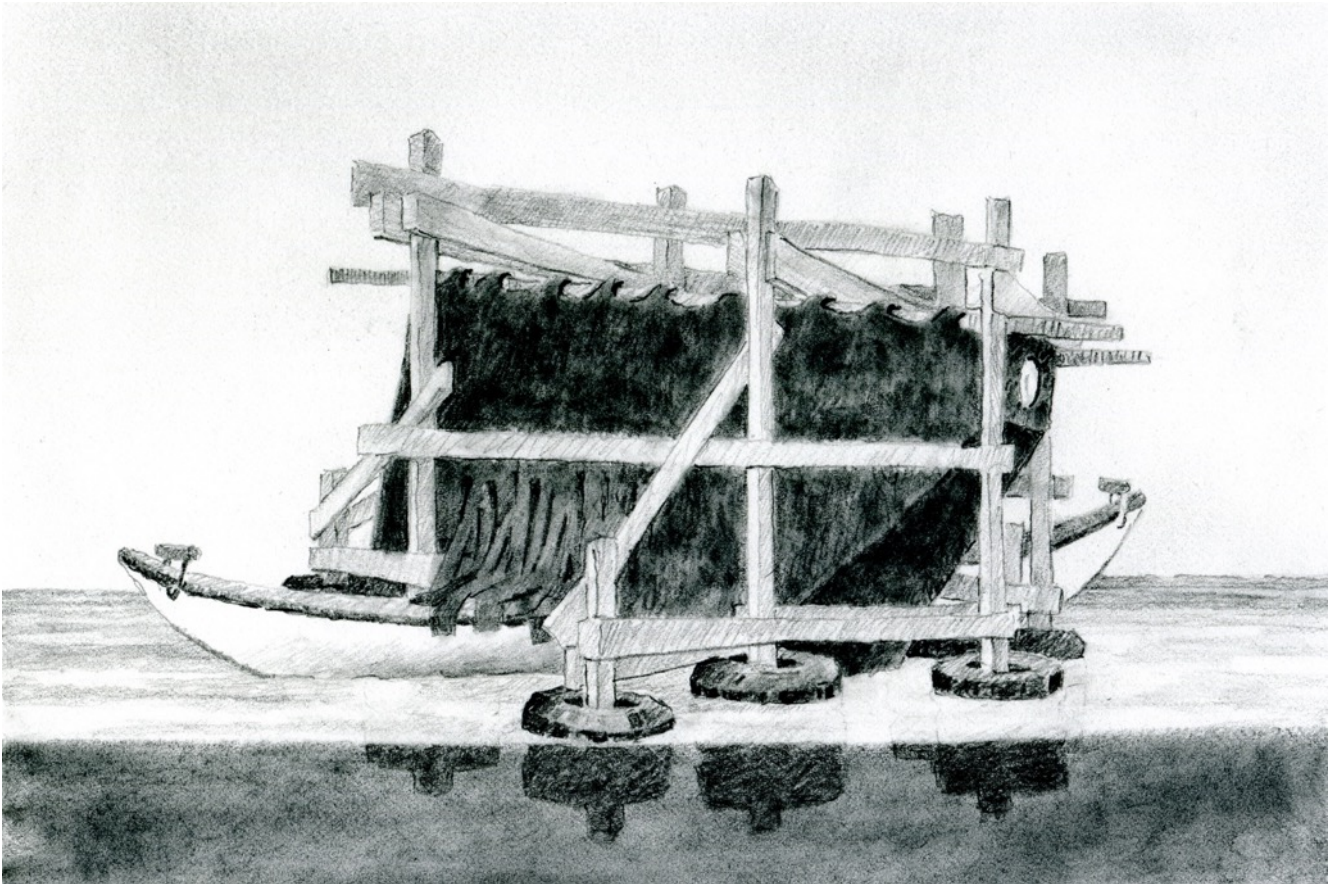
ANNUAL GENERAL MEETING

June 19, 2017

Producers' Report

April 1 2017 to March 31, 2018

Other Sights' Projects 2017-18



Coastal Camera Obscura

August 8 – 13, 2017

Artist: Donald Lawrence

Curator: Barbara Cole

Location: Anchored in False Creek, east basin, with guided kayak tours leaving from Habitat Island, Olympic Village

At the height of the summer, Other Sights welcomed kayakers, canoeists and paddle-boaters to paddle into the *Coastal Camera Obscura*, a floating artwork by Kamloops-based artist Donald Lawrence that was both sculpture and optical device. Anchored in the east basin of False Creek with views to the last remaining undeveloped waterfront just beyond its northeast shores, the camera obscura offered participants a multi-sensory experience, connecting with real time in the act of seeing a highly detailed reflection of the water and landscape. Light entering a simple lens fitted within the dark, tent-like structure, projected a real-time image of the surrounding environment, where, upside down and backwards, it was reflected onto a screen. With distant viaducts turned on end, and the water rising, the elusive image conjured the conditions of the foreshore and the city beyond as places of constant flux.

Marked by signal flags, a launch site on Habitat Island was set up by the artist with his team of kayak guides. A fleet of kayaks were lined up on shore and made available for free to both novice and experienced paddlers. Guides took individuals or groups of up to five out to the artwork, a 10 to 15-minute paddle away. With the conversations that happened on-shore, suiting up with life jackets, paddling out, experiencing the work and paddling back, the average time spent by each participant was approximately 1 hour, much of which was spent one-on-one. This 'slow read' was precious and gentle in its impact, providing a legacy of meaningful experiences and exchanges for everyone involved. Many of the people taking part were following their curiosity and were rewarded with an intimate 'event'. Primarily a non-art audience, participants shared with us their enthusiasm for water-based recreational activity, their interests in the histories of False Creek, their concerns about urban development, especially in relation to the upcoming development of Northeast False Creek, and their thoughts and observations about art in public space. The camera obscura as an early optical device has captured the imagination of people over time and disciplines and as such, was a rich catalyst for bringing people with diverse interests together – this also proved true of the *Coastal Camera Obscura*.



Blue Cabin Floating Artist Residency

Phase One, Planning and Research - Completed

Blue Cabin Collaborators: Other Sights, grunt gallery, Creative Cultural Collaborations (C3)

Partners: PM Volunteers

Other Sights' Leads: Barbara Cole, Marko Simcic

Other Sights, in partnership with grunt gallery and Creative Cultural Collaborations (C3), has been working to secure the fate of The Blue Cabin, a dwelling that has resisted ownership for 80 years or more. From 1932 to 2015, it rested on pilings above the intertidal zone of high and low tides on Tsleil-Waututh territory within the District of North Vancouver. The cabin was originally barged over from Coal Harbour to serve as a convenient place to live while the Norwegian carpenter who built it worked at the neighbouring shipbuilding yard. Tucked into a small cove between Cates Park and McKenzie Barge & Marine Ways, it had been standing empty for a number of years before artist/musician Al Neil moved there in 1966. His partner Carole Itter joined him in the late '70s and both used this very special site as a generative place for art production until their eviction in 2015.

The Blue Cabin Committee was formed to address the pressing need to save the cabin. Successful in this endeavour, our long-term goal is to return the cabin to the

foreshore to serve as a studio aboard a 'roving', off-the-grid floating artist residency: an inspirational, daring, and logistically complex plan. Crossing over jurisdictional boundaries, the Blue Cabin Floating Artist Residency will assert a presence for art, heritage and culture amongst the economies of trade that dominate our region's waterways.

Thus far, a [Feasibility Report](#) addresses the questions that supporters, potential partners and funders might ask when considering this ambitious proposal. It presents information about the Blue Cabin's heritage status; the regulatory conditions guiding building, travelling and mooring on the water; and identifies potential moorage sites and partners. Celebrating the potentiality of the residency, the Report also presents a range of possibilities for research and collaboration that are cross-cultural and multidisciplinary. It brings forward a desire and need for alternate modes of living and working, and expands our understanding of what constitutes public space. Despite Vancouver's international reputation for producing exceptional artists, inflated real estate prices make it challenging at best for arts organizations to offer visiting artists spaces for research, experimentation, innovation, and exchange. Recognizing the need for such a generative space, the Blue Cabin Floating Artist Residency presents an opportunity that is unique to this region while global in its reach.



**Phase Two, Planning, Remediation, Fabrication
Summer 2017 - Ongoing**

Blue Cabin Collaborators: Other Sights, grunt gallery, Creative Cultural Collaborations (C3)

Other Sights' Leads: Barbara Cole, Marko Simcic

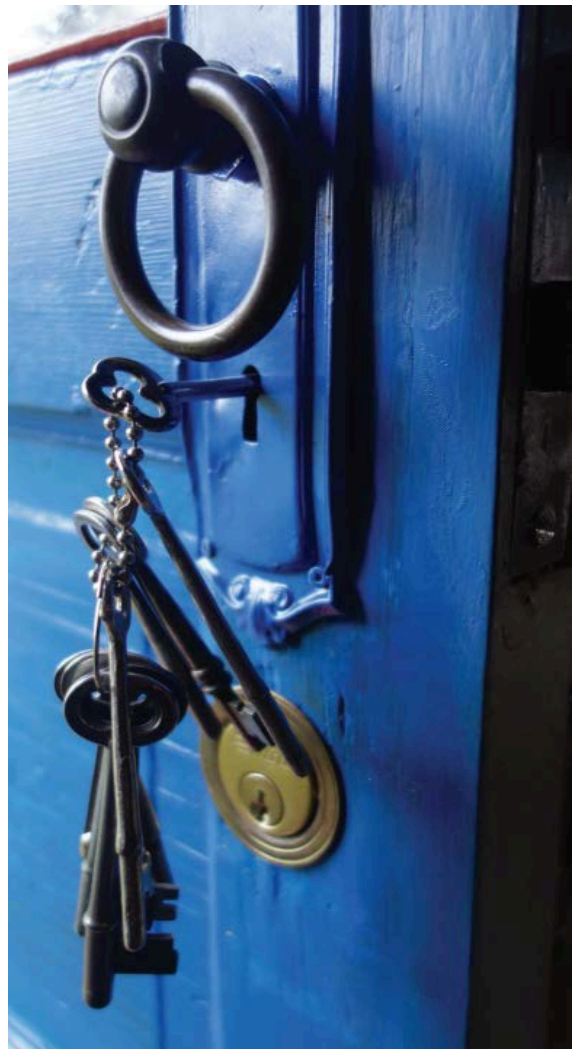
Artists Jeremy and Sus Borsos worked for five and a half months throughout the summer and fall of 2017 to restore and remediate the Blue Cabin, finishing this component of the project in January of 2018. Currently installed at Maplewood Farms on the North Shore, the local community and heritage enthusiasts are taking part in tours with Jeremy and Sus who have been sharing their discoveries and methods of the remediation process. The Blue Cabin was also used in the spring of 2017 to host an [art camp in collaboration with the North Vancouver Community Arts Council](#). Additional presentations on the *Blue Cabin Floating Artist Residency* project were given in the fall of 2017. The Borsos' also hosted cabin visits with artists and curators: Alan Storey, Mike Banwell, Helga Pakasaar, Robert Kleyn and Scott Watson among others.

Blue Cabin Remediation Talk

Seymour Art Gallery, Deep Cove, October 3, 2017 - Jeremy Borsos gave a short presentation on his experience with the Blue Cabin remediation – from taking the cabin apart board by board, to their discovery of a series of 1927 cultural posters hidden under its floorboards. The talk touched upon the cabin's broader history and its significance to the area.

Blue Cabin at The Foreshore, Session 2

Featured participants in *The Foreshore Series*, Glenn Alteen, Barbara Cole and Esther Rausenberg presented their research and findings relating to the cabin's past. They also shared their vision for its future as a floating artist residency. Glenn Barbara and Esther are part of the Blue Cabin Committee.





The Foreshore, Part I (Sessions 12 - 19)

April 1 - November 30, 2017

Curators: Other Sights and Kimberly Phillips

Project Lead: Jen Weih

Artists: See below

Location: 222 East Georgia Street

Partner: Access Gallery

The Foreshore Part 1 was a collaborative public research project in collaboration with Kimberly Phillips and hosted by Access Gallery in Chinatown. The gallery's annex was activated through a bi-weekly series of discussion sessions, three mini-artist residencies, open studios, workshops and performances.

Thematically, *The Foreshore* explored poetic activist strategies, radical philosophical proposals, and politically engaged artist practices. Describing the land that is submerged and revealed by the tide the foreshore is the wet part of the beach, a place of unclear jurisdiction, and thus of contestation, friction, and constant movement. Those who dwell in this zone must continually adapt to a changing environment. The foreshore conjures narratives of trade and exchange, habitation and nourishment, resistance and violent erasure. It might similarly evoke our contemporary lived situation in this place. Our questions were: The Foreshore exists at the edge of the city. Can we bring it to the centre? Can there be land that is not property? In conditions of appearance and disappearance, what is, as yet, unseen?

Sessions: Nineteen discussion sessions featured brief presentations by two people drawn from the visual art community as well as thinkers and practitioners working

in poetry, housing rights, architecture, economics, song, theatre, history and others.

Sessions 18 and 19 took place in Prince Edward Island as part of the Artist Run Centre Association's (ARCA) conference Flotilla. See Appendix A for descriptions of the sessions between April 1, 2017 to March 31, 2018.

Presenters, Sessions 1 - 19

Stephen Collis, Genevieve Robertson, Jay White, Justin Langlois, Holly Schmidt, Glen Alteen, Barbara Cole, Esther Rausenberg, Chris Williams, Kunté Adeyeme, Khan Lee, Lindsay Brown, Shiloh Sukkau, Germain Koh, Cecily Nicholson, Bracken Hanuse Corlett, Buster Simpson, Coll Thrush, Vanessa Richards, Marcus Youssef, Arianne Gelardin, Lisa Prentice, Jacqueline Hoàng Nguyễn, Dan Pon, Zoe Kreye, Eric Fredericksen, Dr. Cissie Fu, Holly Ward, Justine A. Chambers, Denise Ferreira Da Silva, Laiwan, Will Plowright, Cynthia Brooke, Lee Podesva, Carmen Paplia, Michelle Tung, John Oliver, Lindsay Dobbin, Harmony Wagner, Marie Burge, Journée sans culture.

Artist Residencies and Workshops: Three artist residencies were hosted in the space (Guadalupe Martinez, Kara Uzelman, Carol Sawyer) with a fourth resident-at-large (Justin Langlois) who responded to each of their practices. Events and workshops were presented by the resident artists, including Julianna Chapel, Caroline Bergonzoni, Elisa Ferrari, and Stacey Ho.



The Foreshore, Part II - (Sessions 1, 2 of 4)

January 2018 - November 2018

Curators: Other Sights and Kimberly Phillips

Project Lead: Jen Weih

Artists: See below

Location: multiple locations

Partner: Contemporary Art Gallery

The Foreshore continued from its initial exploration as outlined in Part I. Expanding the reach of the project, the sessions were held in public meeting rooms at the Mount Pleasant Community Centre and the néca?mat ct Strathcona Branch, Vancouver Public Library.

January, 2018 - Session 1: Dignity and Access

Carmen Papalia and Joulene Tse Parent

March, 2018 - Session 2: Land Language: Land Responsibilities

Coll Thrush and Kamala Todd





Big Rock Candy Mountain - Phase II

October 2017 – October 2018

Artists: Hannah Jickling and Helen Reed

Curator: Vanessa Kwan

Location: Queen Alexandra Elementary School, and Vancouver Art Gallery

Partners: Vancouver School Board, Queen Alexandra School, Inner-City Schools Team, Western Front Gallery,

Big Rock Candy Mountain is a flavor incubator and taste-making think-tank with elementary school students. The project takes its name from a folk song that has been revised and rewritten countless times over the past hundred years to reflect a comic utopia, where we hear a "...buzzin' of the bees in the peppermint trees, 'round the soda water fountains." The Big Rock Candy Mountain is a topsy-turvy world, where adults and rationality no longer define the rules and limits of what is possible.

Taking place over the course of a 2+ year residency with Queen Alexandra Elementary School (located at Clark and Broadway in East Vancouver), Big Rock Candy Mountain expands traditional notions of public art. The work is comprised of a multi-faceted program of workshops, printed matter, artist editions, installations and temporary public art projects on school grounds. Rather than invest in a single "result", BRCM privileges instead the school as a kind of (candy) factory, engaged in a wide range of productive capacities and processes. Here, creative flavour-making, pop art riffs and explorations in kid-

defined 'persuasive' language intersect with larger context of economy, labour, taste-as-power and culturally defined objects of desire. At every stage, the artists investigate the potential of children as collaborators, encouraging an exchange of ideas, methods and aesthetics across the adult-kid divide.

During 2017, the artists continued their work at Queen Alexandra, creating the Tastemakers series of artist workshops and began their research with the students into an edition of gum (to be released in late 2018).



Editions / Publications

None for this year

Project Websites

The Foreshore

theforeshore.org

Big Rock Candy Mountain

bigrockcandymountain.ca

The Blue Cabin

<http://grunt.ca/the-blue-cabin/>

Project Partners

Access Gallery
Creative Cultural Collaborations (C3)
East Van Roasters
grunt gallery
Inner-City Schools Team and Queen Alexandra School
PM Volunteers
Vancouver Art Gallery
Vancouver School Board
Western Front
Contemporary Art Gallery
Sydney Festival
Mount Pleasant Community Centre
néca?mat ct Strathcona Branch, Vancouver Public Library
City of Vancouver's Creative Strategy
Fresh Ideas and Solutions, Glee Gum, and
CommunityLINK

Press

Big Rock Candy Mountain

Women and Performance, Liz Park, October 23, 2017
"Big Rock Candy Mountain" - Interview with Hannah Jickling Helen Reed & Vanessa Kwan
<https://www.womenandperformance.org/ampersand/liz-park-27-3>

Thunderbird.ca, Ziwei Zhou, November 22, 2017
"Vancouver fosters arts education for inner-city youth"
<https://thethunderbird.ca/2017/11/22/vancouver-fosters-arts-education-for-inner-city-youth/>

Canadian Art, Lucien Durey, December 18, 2017
"Art in 2017: A View from Vancouver"
<https://canadianart.ca/features/art-2017-view-vancouver/>

"*SOUR VS SOUR* is delicious and symbolic of the lively exchange between adults and kids instigated by *Big Rock Candy Mountain's* inventive approach to public art. The project has proven that socially engaged practices can be funny and accessible while exploring new material approaches and furthering contemporary art dialogues."

Vancouver Sun, Kevin Griffin, December 20, 2017
"New public art works that engage the senses coming to Vancouver"
<http://vancouver.sun.com/news/local-news/new-public-art-works-that-engage-the-senses-coming-to-vancouver>

Art as Social Action: An Introduction to the Principles and Practices of Teaching Practice Art

Skyhorse Publishing Inc., Chloë Bass, Gregory Sholette & Social Practice Queens, 2018
page 220

Galleries West September 7, 2017
"CAG and Artist Harrell Fletcher launch a satellite gallery at Lord Strathcona Elementary School in Vancouver"
<http://www.gallerieswest.ca/news/cag-and-artist-harrell-fletcher-launch-a-satellite-gallery-a/>

Canadian Art, Leah Sandals, April 17, 2018
"25 Artists Longlisted for the Sobey Award"
<https://canadianart.ca/news/25-artists-longlisted-2018-sobey-art-award/>

Georgia Straight, Janet Smith, May 16, 2018
"Artist Susan Point to receive Audain Prize, while Charlene Vickers, Hannah Jickling and Helen Reed named for VIVA Awards"
<https://www.straight.com/arts/1076931/artist-susan-point-receive-audain-prize-while-charlene-vickers-hannah-jickling-and>



Blue Cabin

North Shore News, Brent Richter, June 30, 2017
"Historic Blue Cabin to be restored for artists"
<http://www.nsnews.com/news/historic-blue-cabin-to-be-restored-for-artists-1.20864792>

1130 News, Renee Bernard, June 30, 2017
"Blue Cabin will get a new life"
<http://www.news1130.com/2017/06/30/blue-cabin-will-get-new-life/>

Vancouver Sun, Kevin Griffin, September 18, 2017
"Blue Cabin restoration uncovers entertainment snapshot of old Vancouver"
<http://vancouversun.com/entertainment/local-arts/blue-cabin-restoration-uncovers-entertainment-snapshot-of-old-vancouver>

North Shore News, Maria Spitale-Leisk, September 27, 2017
"Rare posters from Vancouver's past discovered in squatter's cabin"
<http://www.vancourier.com/news/rare-posters-from-vancouver-s-past-discovered-in-squatter-s-cabin-1.23045257>

CBC News, Bethany Lindsay, October 1, 2017
"A time capsule in the floor: artists' cabin offers glimpse into Vancouver's past"
<http://www.cbc.ca/news/canada/british-columbia/blue-cabin-posters-1.4315003>

North Shore News, Maria Spitale-Leisk, October 3, 2017
"Window to past found in Blue Cabin subfloor"
<http://www.nsnews.com/deep-cove-crier/window-to-past-found-in-blue-cabin-subfloor-1.23054836>

CBC News, Karin Larsen, November 17, 2017 - Al Neil
<http://www.cbc.ca/news/canada/british-columbia/vancouver-musician-and-artist-al-neil-passes-away-at-age-93-1.4407181>

Vancouver Sun, Kevin Griffin, January 18, 2018
"ARTSEEN: Artist Residency next stage for the Blue Cabin"
<http://vancouversun.com/news/staff-blogs/art-seen-artist-residency-next-stage-for-the-blue-cabin>

Vancouver Sun, Kevin Griffin, January 18, 2018
"ARTSEEN: Artist Residency next stage for the Blue Cabin"

The Capilano Review, Issue 3.35, Jeremy Borsos, Spring 2018
"The Blue Cabin"
<https://thecapilanoreview.com/issues/spring-2018-2/>

SubTerrain Magazine Issue #79 – Bye Bye Vancouver, Charles Campbell, Summer 2018
"The Last Squat"
<http://www.subterrain.ca/> - pages 16-23

Catalog Essay -Grunt Gallery, Scott Watson, June, 2018
"Blue Cabin"
<http://grunt.ca/exhibitions/jeremy-borsos-the-blue-cabin-exhibition/>

Throughout 2017 and into early 2018, artists Jeremy & Sus Borsos were also interviewed about the Blue Cabin on CBC TV, Check 6 News TV, Canadian Art (forthcoming article by Caoimhe Morgan-Feir), Amanda Spotted Fawn Strong, and CBC Radio (with host Margaret Gallaher).



The Foreshore

Pacific Rim Magazine, Anne-Sophie Rodet, 2017
"Access Gallery"
<http://langaraprm.com/2017/community/access-gallery/>

Coastal Camera Obscura

Georgia Straight, August 9, 2017
"Donald Lawrence's Coastal Camera Obscura turns city on its head"
<https://www.straight.com/arts/946276/donald-lawrences-coastal-camera-obscura-turns-city-its-head>

Other Sights

Vancouver Sun, Kevin Griffin, June 1, 2017
"ART SEEN: New curator to continue supporting artist-led outdoor art at UBC"
<http://vancouversun.com/entertainment/local-arts/art-seen-new-curator-to-continue-supporting-artist-led-outdoor-art-at-ubc>



Finances

See attached year-end financial statement

Grants

Other Sights applied for 5 grants this year and were successful with 2, a core grant from the Canada Council for the Arts and the BC Arts Council.

Donations

Patrick Andersson
Barbara Cole

Other Sights' Services



Larwill Park

Commissioned by the Vancouver Art Gallery, and produced/organized by Other Sights, two different projects were conceived in response to the Vancouver Art Gallery's future occupation of the Larwill Park Site: Inaugural Project (2015-16) and Ovoidism (2016 – 17). Vanessa Kwan was the overall project lead while within the OS team, projects were executed by smaller working groups and led by different members of the collective.

Ovoidism

September 2016- September 2017

Artist: Lawrence Paul Yuxweluptun

Project Lead: Colin Griffiths

Location: 688 Cambie Street, Vancouver, BC

Partner: Vancouver Art Gallery

Installed in Fall 2016 and continued through Fall 2017, Ovoidism by Lawrence Paul Yuxweluptun, the renowned

Vancouver-based artist of Coast Salish and Okanagan descent, uses the rounded oval shape that is a key design element unique to Northwest Coast art. This series of large, brightly coloured elements represents both a reference to modernist abstraction and a subtle yet definitive reference to the watchful eye of native iconography, reminding all that pass by and through the site that we live, work and interact on the unceded territories of the CoastSalish people.

Northeast False Creek Public Art Master Plan

Cole Projects responded to a call from the City of Vancouver for public art consulting services to develop a public art master plan for NEFC. The contract was awarded to Cole Projects. Cole Projects proposed to sub-contract Other Sights for project visioning. Through Spring of 2017, 3 visioning sessions took place.

Upcoming Projects

The Foreshore Part II - Sessions 3, 4

Session 3: Subterranean Weaving: On the Entwinement of Indigeneity and Hidden Labour in the Making of Contemporary Vancouver

Dana Claxton and Jaleh Mansoor

Session 4: Participating artists will be announced soon.
– See Appendix A for full list of Part II contributors.

The Foreshore Listens

Fall 2018

Project Lead: Jen Weih

Editors: Vanessa Campbell, Stacey Ho, Sarah Moore, Dan Pon

Sound design: Pietro Sammarco

Partners: Western Front

“The Foreshore Listens”, is a series of widely accessible podcasts informed by the research of The Foreshore Sessions (2016-2017). Editors will draw on our archive of event recordings and collected references from discussions with artists, thinkers and audiences, a series of audio works commissioned by Other Sights by past Foreshore participants as well as additional curated materials.



Inspired by the mixed texture of self-published artist zines the four sound pieces will weave together an aural experience that will extend the conceptual scope of the original series while reaching new audiences through mp3 files available for streaming or download on The Foreshore website. Readily available podcast technology will be used to provide an embodied, content-rich experience in a personal aural environment, proposing that individual bodies and imaginations collectively define what we mean by “public”.

The participating podcast editors all work from a distinct set of references: urban planning, archives, sound art and First Nations language reclamation. A sound designer will work with each editor to provide an overarching audio texture to unite the series. The series will launch in the



Western Front in late September with an event featuring performances relevant to the works created.

Community Panel exploring Accessibility, Ableism & Colonization in Arts & Culture

September 22, 2018

Artist: Carmen Papalia

Project Leads: Carmen Papalia with support from Vanessa Kwan & Jen Wei

Location: TBC

Partners: City of Vancouver's Creative Strategy

In 2015 a study by the New York Department of Cultural Affairs found that disabled constituents had the least representation within the cultural sector of any other minority group; research that informed a 10-year cultural plan that referenced strategic initiatives in line with accessibility and disability inclusion. While still in its first year, the effort managed to inspire a number of cities in Canada and the US to follow suit and launch cultural plans that address inclusion in the cultural sector; revealing just how widespread barriers in the area of accessibility are at some of the most valued cultural institutions in the world. Not only did the study highlight a community's limited access to platforms where they could claim visibility, represent themselves, and direct their narratives to the wider public, it foregrounded just how easily a community's limited influence within those spaces can nurture a culture of exclusion that can thrive alongside policy that aims to ensure equity. Sadly, this trend of limited access for those

with atypical bodies, minds, and behaviour is not specific to the cultural sector alone; it is pervasive, one of the many reverberations from a tradition of ableism; a system of oppression that those in positions of power have relied on since they had hierarchies to enforce. But how can new accessibility initiatives account for the ongoing and systematic effects of ableism when the models that currently guide best practices still focus on impairment-specific access accommodation?

On September 22, 2018 artist and organizer Carmen Papalia will present a panel of community voices that will pose a vision for accessibility in the wake of a new federal accessibility plan that fails to address ableism and colonization; legislation that could limit grassroots support options and institutionalize support services at a local and federal level. In partnership with Other Sights for Artist Projects and the City of Vancouver's Creative City Strategy, the event will serve as an opportunity to discuss the potential impact of a wide-net approach to accessibility on the cultural and social service sectors. A panel of speakers will introduce the topic and a series of short presentations by community members will offer perspectives that are underrepresented in the wider conversation about accessibility; outlining the barriers that currently keep those with complex needs from finding support and contributing to the cultural ecology.



Big Rock Candy Mountain

October 2017 – October 2018

Artists: Hannah Jickling and Helen Reed

Curator: Vanessa Kwan

Location: Queen Alexandra Elementary School, and Vancouver Art Gallery

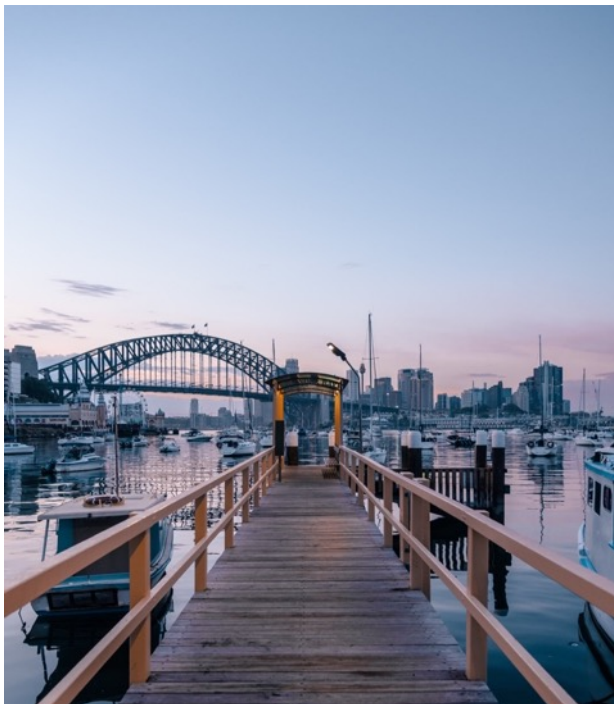
Partners: Vancouver School Board, Queen Alexandra School, Inner-City Schools Team, Western Front Gallery,

Parallel exhibition at the Western Front

In a partnership with Pablo de Ocampo at the Western Front, an exhibition will be mounted in relationship to the themes of taste, transgression, and tackiness, as ex-

plored by Jickling and Reed with the grade 6's. The artists and students will lead the exhibition design, prioritizing the needs and desires of children and youth in the

mounting of the work. An edition of gum (flavour-designed by the artists and Grade 6 students from Queen Alexandra) will be launched at the opening of the exhibition on October 31, 2018.



The Future is Floating

January 2018 – December 2019

Artists: Multiple TBC

Project Leads: Vanessa Kwan & Lorna Brown

Location: False Creek Vancouver, Circular Quay, Sydney Harbour, Australia

Partner: Sydney Festival

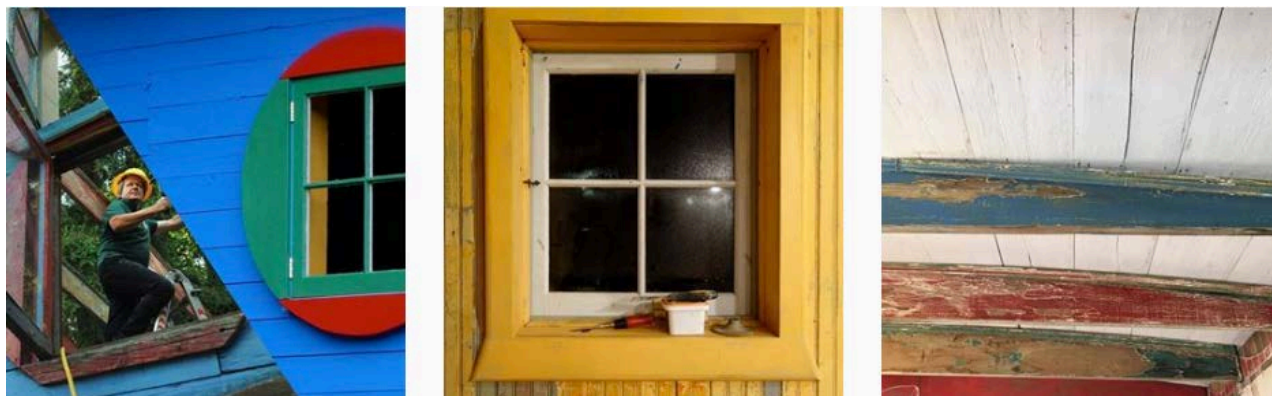
The Future is Floating is a project produced as a collaboration between the Sydney Festival and Other Sights from 2017-2019. As the project's commissioners, Other Sights will manage the overall production, while Sydney Festival will host, support and assist in the execution of the project for the portion that is delivered in Australia.

Connecting back to Other Sights interest into the cultural and metaphorical richness of "the foreshore" as a place of exchange, tension and complex economies, this co-presentation brings our expertise to an international context that is uniquely situated to receive it. As port cities with parallel histories of colonial presence, immigration and environmental concerns, Vancouver and Sydney provide similar, if distinct, grounds for exploration.

Our recent activities – including the 2-year long "Foreshore" project, a consulting role in the public art plan for Northeast False Creek in Vancouver and our upcoming

Blue Cabin Floating Residency have provided a firm basis for this international program. The Sydney Festival, under the leadership of director Wesley Enoch, is in a similar phase of exploration around public presence, international collaboration (with focus on Canada and the West Coast) and an exploration of colonial histories and their resonating effects. Engaging with our identified

themes—Indigenous resurgence and language revitalization, Global Warming, Migration and Displacement and Histories of Navigation—our project components will include a public installation, an ambitious series of sound and radio-based programming and an exchange residency.



Blue Cabin Floating Artist Residency

Phase Two, Planning & Fabrication

Launch: Summer / Fall 2018 - January 2019

Blue Cabin Collaborators: Other Sights, grunt gallery, Creative Cultural Collaborations

Other Sights' Leads: Barbara Cole, Marko Simcic

Floating Platform Design, Permits & Moorage

Other Sights Project Leads, Barbara Cole and Marko Simcic are participating in planning the design for the floating platform on which the Blue Cabin will rest. They have also begun consultation with local authorities with regards to moorage, permits and title designation for the Cabin once it is ready to be moored on a metro Vancouver waterway and utilized as the Floating Artist Residency.

In the Fall, an artist call will be launched for expressions of interest in designing the on-board Tiny House where artists in residence will live. Open Houses throughout the Fall of 2018 will bring diverse, multi-generational audiences to view the project-in-process. The following spring will see a call to artists of all disciplines including visual, literary and performance practices for residency spots.

Blue Cabin Exhibition & Events

In collaboration with Jeremy & Sus Borsos who remediated the Blue Cabin and the additional project partners, grunt gallery opened and is currently hosting an exhibition *The Blue Cabin* where the Borsos' are able to share the restoration and remediation process of the cabin. Information about the exhibition and the multiple related talks and presentations occurring throughout June & July of 2018 can be found in Appendix B.

Upcoming Publications

Big Rock Candy Mountain

SOUR vs. SOUR chocolate bar co-produced with East Van Roasters (unlimited edition, ongoing)

Tacky Forms Gum Edition (fall 2018)

Sour Hat Re-release Edition (fall 2018)

Other Sights

Mission

Other Sights' mandate is to create a presence for art in spaces and sites that are accessible to a broad public, such as the built environment, communications technologies, the media, and the street. We are dedicated to challenging perceptions, encouraging discourse and promoting individual perspectives about shared social spaces. Other Sights was formed in relation to the growing field of art in public spaces with a focus on artist-centred, durational works that represent the newest developments of the practice. Other Sights develops unexpected exhibition platforms and provides support to artists, writers and curators to create temporary, critically rigorous work for highly visible locations. Working collaboratively, we present artworks, publications, events and programs that consider the aesthetic, economic and regulatory conditions of public places and public life.

Other Sights is a collective of seven individuals with expertise in the curation, management, presentation, delivery and promotion of art in public spaces. Whether large scale works by local or international artists, or more modest research-based initiatives, we operate on a project-by-project basis.

History

Other Sights for Artists' Projects was incorporated as a non-profit society in 2005, bringing together individuals with expertise in the curation, management, presentation, delivery and promotion of art in public spaces. The first year of operations was focused on organizational advancement including board development and establishing administrative systems, an Internet presence and international networks.

Other Sights established two arms of operations in 2006:

1. **Other Sights Projects:** Initiates curatorial projects for public spaces and oversees their production, realization and promotion;
2. **Other Sights Services:** Project managers working on a project-specific basis provide services in curation, organizational development, project management, and partnership development. Earned revenue pays salaries and related administrative expenses.

From 2007 to present, Other Sights has continued to build administrative infrastructure and exhibit transparent and accountable practices in all of our operations. We provide Letters of Agreement to all of our art professionals and pay artist, curatorial, and writers' fees at or above national standards. We draw upon the expertise of our board and staff to imagine and produce projects for the public sphere.

Role

Other Sights supports the work of artists and curators who are interested in presenting temporary artworks in public space. We seek new platforms and venues for artists' projects and then share these resources with like-minded individuals and organizations. Other Sights reclaims a part of the increasingly regulated and commodified visual space of Vancouver's urban landscape. Each artwork provides an opportunity to further articulate our mandate in a highly visible urban site and investigates the potential for a more sophisticated public discourse about art in public places.

Board of Directors

Patrik Andersson is an Associate Professor at Emily Carr University where he teaches art and ideas informed by his freelance activities as an art critic, curator and publisher. He holds a PhD in Art History from the University of British Columbia with a dissertation on the post-war reception of Marcel Duchamp's work in New York, Paris and Stockholm. Recent publications include *Niki de Saint-Phalle's Killing Game: Happenings, Performance and Theatre* (Grand Palais, Paris and Guggenheim, Bilbao, 2014), "Inner and Outer Space: Rethinking Movement in Art" (Moderna Museet, Stockholm and Steidl Publishers, 2017); *"Hitting the Nail on the Head: Rodney Graham's Impressionist Games"* (Baltic Centre for Contemporary Arts, Newcastle / JRP Ringier Publishers, 2017). Recent exhibitions include *Art School High* at the Gordon Smith Gallery of Canadian Art (2017) and *Rodney Graham: Canadian Impressionist* at Canada House, London (2017).

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Other Sights Trustee: Founding member, served Jun 1, 2005 – Dec 1, 2012, and January 22, 2015 - present
Position: Vice-President
Term: 1 year
Occupation: Professor, Emily Carr University of Art + Design, and Curator

Clint Burnham is Professor of English at Simon Fraser University. His recent books include *Fredric Jameson and the Wolf of Wall Street* (film studies, Bloomsbury, 2016), *Pound @ Guantánamo* (poetry, Talon, 2016), and *From Text to Txtng: New Media in the Classroom* (ed. with Paul Budra, criticism, University of Indiana Press, 2012). His exhibition of photographs, *Stories for my iPad*, was at CSA Space in 2016, and he co-curated, with Lorna Brown, the public art project *Digital Natives* for

Other Sights in 2011. His current book project, *Does the Internet have an Unconscious? Slavoj Žižek and Digital Culture*, is under contract with Bloomsbury and will be published in 2018, and he is co-editing, with Angela Semple, a book on the Indigenous horror film *Rhymes for Young Ghouls*, under contract with University of Calgary Press.

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Other Sights Trustee: January 22, 2015 - present
Position: Treasurer
Term: 1 year
Occupation: University Professor

Holly Schmidt is a Vancouver artist with a research-based practice that engages processes of collaborative research and informal pedagogy. Moving across disciplinary boundaries, she explores the relationships between practices of making, knowledge creation and the formation of temporary communities. Her recent exhibitions and residency projects include Pollen Index (2016) with Charles H. Scott, Till (2014/15) with the Santa Fe Art Institute Food Justice Residency, Mess Hall (2013) as part of the residency Society is a Workshop at the Banff Centre, Moveable Feast (2012) at the Burnaby Art Gallery, and Grow (2011) with Other Sights for Artists' Projects. She is a sessional instructor at Emily Carr University of Art and Design.

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604 339 3624
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Other Sights Trustee: January 22, 2015 - present
Position: President
Term: 1 year
Occupation: Artist and Educator

The Other Sights Board looks forward to welcoming two additional new board members in June of 2018: Gabrielle Hill and Jordan Wilson.

Producers Team

Lorna Brown is a Vancouver-based artist, curator and writer. Working between studio practice, curation and writing she explores interests in the dynamics of public spaces, social phenomena such as boredom, and institutional structures and systems. In addition to the public art project Digital Natives, independent curatorial and editorial projects include Ruins in Process: Vancouver Art in the Sixties, an extensive online digital archive of images, film, essays and artists' projects (www.vancouverartinthesixties.com); Institutions by Artists, (<http://arcpost.ca>) an international project involving a 3 day conference, print

and online publishing, and commissioned artworks; and Group Search: art in the library, a series of artists projects in the spaces and systems of the Vancouver Public Library. Writing projects include Book of Jests: Hyung-Min Yoon for grunt gallery (http://grunt.ca/bookofjests_lorna-brown/); Agility in Public, an interview with Anne Pasternak, Director of Creative Time NY; <http://fillip.ca/content/agility-in-public>, and Haptic: Tegan Moore and Elspeth Pratt, by Bookmachine for Publication Studio. Brown was the Director/Curator of Artspeak Gallery from 1999 to 2004, and is currently Acting Director at the Morris and Helen Belkin Art Gallery at UBC.

Founding member and Other Sights Trustee: 2005 - 2014
Producer: Jan 2015 – present

Barbara Cole is an artist, curator, educator, and consultant. She is the Principal of Cole Projects, a public art consulting firm that promotes experimental approaches to public art planning and commissioning. Cole is also the curator of the University of British Columbia's outdoor art collection. She has led workshops, lectured widely, and published articles on the subject of art in public space. Cole taught at Emily Carr University from 1984 to 1999 and worked as a consultant to the City of Vancouver's Public Art Program from 1999 to 2004. Throughout her career, she has been actively involved in the Vancouver art community, serving on gallery and art society boards and has participated as a jury member for numerous art initiatives. In 2011 Barbara received the Mayor's Award for her contributions to the advancement of public art in Vancouver and in 2013, was a curatorial resident at ZK/U Center for Art + Urbanistics in Berlin, Germany.

Other Sights Founder, 2005; Executive Director: 2006-2014; Producer: 2015 - present

Colin Griffiths is a media arts specialist with a 30-year history of installation and technical expertise, exhibition management, and development of cultural projects. He founded Contemporary Art Logistics and works directly with artists, coordinating autonomous exhibition systems that utilize diverse technologies, including synchronized 35mm slides, 16mm and 35mm film, video projection, 3D audio and acoustics, and virtual reality. Colin's collaboration with contemporary artists is global in scope, resulting in an extensive history of international exhibitions, as well as public art initiatives. A critical aspect of his practice is reiterating the intent of the artist through meticulous attention to the nature of the viewer's encounter with the artwork. Recent activities include co-producing the 2015 International Society of Electronic Art symposium; lighting design for the announcement event for the new Vancouver Art Gallery, installation of the inaugural exhibition of the New Media Gallery in New Westminster; facilitating media installation systems for the Royal British Columbia Museum; producing a new multimedia installation for the Cuban pavilion at the 55th Venice Biennale in 2013; 5-channel sound design for the Kesu': The Art and Life of Doug Cranmer exhibition at Museum of Anthropology in

Vancouver; media design and content delivery for Digital Natives, a 2011 project by Other Sights; management of artist projects for the 2011 Singapore Biennale; and he was Installation Supervisor for the visual arts sector of the Cultural Olympiad for the 2010 Winter Olympics. Colin is also a consultant for the Peabody Essex Museum in Salem, MA, as well as a visiting producer for the Interactive Arts program at the Berklee College of Music in Boston, MA. He is currently a Board member of the Canadian Contemporary Photographic Society, is past President of the Western Front Society, and was the Founder and Director of Convertible Showroom, a contemporary art gallery. Colin was a member of the Vancouver art band U-J3RK5 and continues to make dissonant music in melodic spaces.

Founding member and Other Sights Trustee: 2005 - 2014
Producer: Jan 2015 – present

Vanessa Kwan is an artist and curator with a focus on collaborative, site-specific and community-engaged practices. Among other things, her artworks have included a geyser (with Erica Stocking), a garden best viewed by moonlight, and a series of events for sad people. At grunt gallery she manages residencies, exhibitions and special projects and is also curator/ producer at Other Sights for Artists' Projects. She is a founding member of the arts collective Norma who were honoured with a Mayor's Arts Award for public art in 2012. She regularly writes and publishes on art and culture, and has recently led projects at venues across the Pacific Rim (Vancouver, Seoul and Sydney) exploring artist-led creative exchange. Upcoming projects also include SPEAKER A, a permanent sound installation (with Theatre Replacement) and Houseplanters, a series of public sculptures commissioned by the City of Vancouver.

Other Sights Trustee: March 2011 - December 2014
Producer: Jan 2015 – present

Marko Simcic is an architect and artist. His parallel practices evolve through an exchange between the two disciplines and explore a shared set of ideas. Recent sited artwork includes Light Ring, a collaborative work in Richmond and Park, a pair of mobile sculptures occupying the parking lane of a neighbourhood street, for the City of Vancouver. His completed architectural projects include community buildings such as Grace Church and Trillium Park field house in Vancouver as well as private residences and island retreats. He is an ongoing mentor for the Architectural Institute of BC and a thesis advisor and guest critic for the school of architecture at the University of British Columbia. His architecture projects have been published nationally and internationally. Awards include the Abraham Rogatnick Award (1990), Canadian Architect Award (2003) and a Lieutenant Governor's Award in Architecture (2008).

Founding member and Other Sights Trustee: 2005 - 2014
Producer: Jan 2015 – present

Jan Weih is an artist and educator based in Vancouver BC. Her projects range from printmaking to video to participatory movement events to projects in public programming and community engagement. She is currently a sessional instructor at Emily Carr and has been actively involved with Other Sights for Artist Projects since 2011. She received her MFA from the University of British Columbia in 2009. From 2000 to 2003 was programmer at VIVO where she initiated public and community engaged projects such as Mercury Theater (a large-scale video and improvisational music event produced in collaboration with Intermission) and Radical Rhizome (a series of conversations and exchange between experimental media artists and activists) and founded Signal and Noise Media Art Festival. Her work has been exhibited at the Burnaby Art Gallery, The Apartment, Or Gallery, Helen Pitt Gallery, Western Front Gallery, and Oakville Galleries.

Other Sights Trustee: January 2011 - December 2014
Producer: Jan 2015 – present

General Manager

With core operating funding in place from the Canada Council, Other Sights has hired Sunshine Frère as the organization's General Manager. Sunshine will assist the Producer Team overseeing and sustaining the organization's project operations as well as day-to-day operations.

Sunshine Frère is an inter-media artist based in Vancouver. She received an MA in Interactive Media from Goldsmiths, and a BFA from Concordia University. Frère's artistic practice is cross-disciplinary and interactive. Her work has been exhibited in Canada and Europe. She is also a writer and curator. She currently sits on Access Gallery's Board and has been working with the New Media Gallery in New Westminster for the past three years, most recently, as the gallery's Curatorial Programmer.

Sunshine started as General Manager with Other Sights on June 13, 2018.

Student Placements / Interns

Josephine Lee, UBC Visual Arts 375, Artists in Society
Fall 2016 - April 2017

Paige White, UBC Visual Arts 375, Artists in Society
Fall 2017

Kylie Joe, Big Rock Candy Mountain project assistant
working with artists Hannah Jickling and Helen Reed.

Image Credits

Page 2 – Coastal Camera Obscura sketch - Donald Lawrence

Page 3 – Blue Cabin restoration image – Marko Simcic

Page 4 – Blue Cabin restoration images - Jeremy & Sus Borsos

Page 5 – Foreshore Part I: multiple sessions – Other Sights

Page 6 – Foreshore Part I: Sessions 10 & 14 – Other Sights (Top 3 images), Foreshore Part II: Session 3 - Contemporary Art Gallery & Kimberly Phillips (Bottom Image)

Page 7 – Images by artists Hannah Jickling & Helen Reed

Page 8 – VIVA Award Winners Hannah Jickling & Helen Reed (4th and 6th from the left) - Vancouver Art Gallery

Page 9 – Blue Cabin Restoration Image - Jeremy & Sus Borsos

Page 10 – Coastal Camera Obscura - Other Sights

Page 10 – Larwill Park image of Lawrence Paul Yuxweluptun's Ovoidism Installation – Blaine Campbell

Page 11 – False Creek image, Other Sights (top left) Vancouver Public Library Special Collection Historical Photographs. (top right) VPL Accession Number: 81074, Date: October 15, 1949, Photographer/Studio: Artray, The window of Other Sights' location at Access Gallery highlighting Foreshore Activities (Bottom Right) - Other Sights

Page 12 – Documentation from White Cane Amplified, 2015 - Screenshot by Philip Lui (Foreshore Part II, Session I)

Page 13 – BRCM Images - Hannah Jickling & Helen Reed (Top), Image of Sydney Harbour, - Blythe Whittle

Page 14 – Blue Cabin Restoration Images - Jeremy & Sus Borsos

Page 20 – Blue Cabin Restoration Image - Jeremy & Sus Borsos

APPENDIX A

FORESHORE PART I EVENTS

Session 12

Eric Fredericksen: Dedicated to you, but you weren't listening and Dr Cissie Fu on the political and aesthetic potentials of bodies in public spaces.

Session 13

Kara Uzelman on remote experiments in health care and art making and Holly Ward on her reflections on the peasant as a vital historical reference in the context of the neo-liberal city.

Session 14

Justine Chambers on dance as a living archive for personal and cultural history, ritual and resistance and Denise Ferreira da Silva on Virtuality.

Session 15

Laiwan with seagrass jellyfish and dying stars and Will Plowright on understanding insurgents.

Session 16

Cynthia Brooke on Longshore work and union history and Kristina Lee Podesva on Ebbing: towards an alternative vocabulary of value.

Session 17

Carmen Papalia on accessibility as social practice and Michelle Tung on access, connection and translation in advancing the interests of Aboriginal communities.

Session 18

Lindsay Dobbin on listening as a creative act and Harmony Wagner on listening to the energy of the body.

Session 19

Marie Burge on Strategies for Engagement: Basic Income Guarantee (BIG) promotion on PEI and Journée Sans Culture on considering sustainable artist work.

FORESHORE PART II EVENTS

Session 1: Dignity and Access

Carmen Papalia and Joulene Tse Parent will discuss issues of cultural accessibility and human rights in the city, including Tse's ongoing research on the history of Indigenous workers on the waterfront, as well as Papalia's projects leading up to and including his recent conceptual work Open Access, a new, relational model for accessibility that sets a precedent for considerations of agency and power in relation to the disabling social, cultural, and political conditions in a given context.

Session 2: Land Language: Land Responsibilities

Coll Thrush and Kamala Todd will engage in a conversation about decolonizing the city. How well do we relate/give back/listen to the land and waters that are our home? How are newcomers/settlers/guests/visitors complicit in the overwriting of Coast Salish people and their continuity on this land since time out of mind? How do the stories (re)emerge and remind us all that this is a place with ancient laws, relationships, histories, ancestors, cosmologies which are in fact the guiding frameworks for life on this Musqueam, Tsleil-Waututh, Squamish place?

Session 3: Subterranean Weaving: On the Entwinement of Indigeneity and Hidden Labour in the Making of Contemporary Vancouver

Prompted by celebrated local artist Dana Claxton's new series of photographic works, Claxton and UBC art historian Jaleh Mansoor will discuss and debate a number of inter-related questions relating to Aboriginal sovereignty and economics, global wealth distribution, and local and global culture.

Session 4 - Upcoming Fall 2018...

APPENDIX B

BLUE CABIN EXHIBITION

Jeremy & Sus Borsos
The Blue Cabin Exhibition
Curated by Glenn Alteen

June 15 to July 28, 2018

When Jeremy Borsos and his wife, Sus, took on the remediation of the Blue Cabin, we at grunt never expected what would eventually come out of it! Using historical materials, they took the structure apart, methodically cleaned every inch, and replaced the rotted-out bits. They insulated the walls and fixed the floor. Essentially, they treated it as an archaeological site, collecting its history in scraps of newspapers and mouse nests and, in an archival process, painstakingly saved what remained. The humble structure revealed itself slowly over the six-month period of the restoration and culminated – when they took up the floor – in the discovery of almost 40 posters that had been put there in 1927 to prevent the floor from squeaking.

In this exhibition, the Borsos' present a body of work that documents this journey, while providing us a history of the cabin before Al Neil and Carole Itter's tenancy, and offering us new insights into the earlier inhabitants—squatters, and marine workers on the foreshore.

Jeremy Borsos attended Emily Carr School of Art and the Art Students League in New York. His practice is multidisciplinary and includes writing, photography, installation, painting, and video. He has exhibited nationally and internationally. Together with his partner, Sus, the Borsos have developed a meta-historical use of salvaged architecture, constructing multiple dwellings and ancillary structures.

Sus Borsos was born in Denmark and studied statistics and computer sciences at Copenhagen University before managing Scandinavian Stage Design, where she oversaw the creation of stages for major events in Europe. After relocating to Canada in 1992, she worked with her husband, Jeremy Borsos, on constructing their Mayne Island home created from salvaged architectural fragments. Sus has also worked in digital film editing and design, and image output for reproduction.

Together, Sus and Jeremy have constructed a number of buildings using period architectural salvage. They have most recently completed a full remediation of the Blue Cabin, the studio component of a soon to be launched floating artist residency in Vancouver, Canada. Among Jeremy and Sus's current creative projects is the redesigning and rebuilding of a studio and living space in Athens, Greece. They live and work on Mayne Island, British Columbia, and in Athens, Greece.

BLUE CABIN SPEAKER SERIES

Wednesday, June 20 at 7:00 p.m.

Artist talk with Jeremy Borsos

Artist Jeremy Borsos will give a talk describing the restoration of the small 1920's building known as the Blue Cabin. The talk will focus on possible translations of the cabin's history.

Thursday, June 28 at 7:00 p.m.

Daniel Francis I Squat City: A Brief History of Squatting Around Burrard Inlet

Author and historian Daniel Francis will speak about the history of squatter villages on the region's foreshore.

Saturday, July 7 at 2:00 p.m.

Carole Itter in conversation with Krista Lomax

Artist Carole Itter will present an informal talk about her artwork and writings during her 35-year-long residency at the Blue Cabin. She will be joined by artist and editor Krista Lomax.

Thursday, July 12 at 7:00 p.m.

Other Sights for Artists' Projects, The Foreshore

Artist Jen Weih and curator and artist Vanessa Kwan will speak about The Foreshore, a project produced by Other Sights, in collaboration with Kimberly Phillips.

Thursday, July 19 at 7:00 p.m.

The Blue Cabin Project

Blue Cabin founding partners Glenn Alteen, Esther Rausenberg, and Barbara Cole will discuss the Blue Cabin Floating Artist Residency project.

