

Other Sights

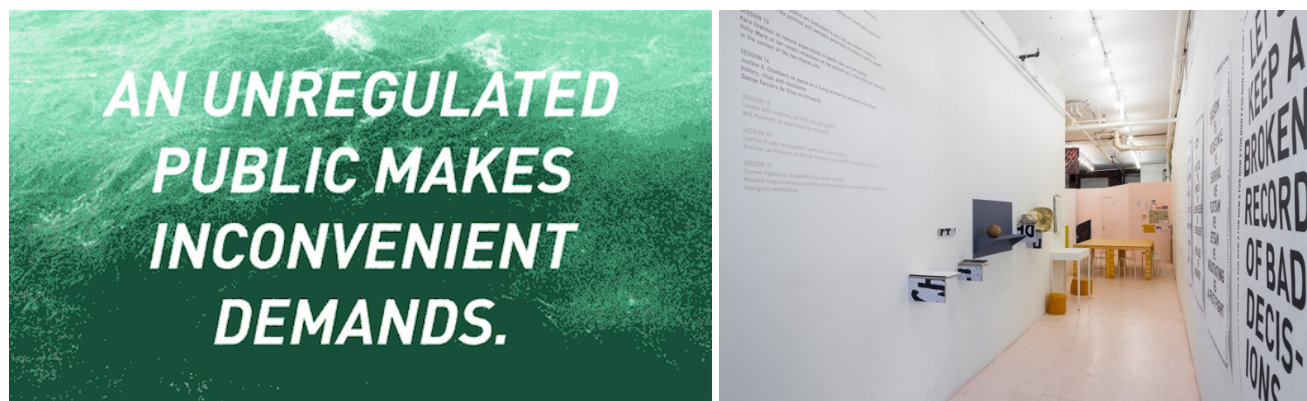
ANNUAL GENERAL MEETING

May 28, 2019

Producers' Report

April 1, 2018 to March 31, 2019

Other Sights' Projects 2018-19



The Foreshore, Phase II (Sessions 1, 2 & 3)

January – June 2018

Curators: Other Sights and Kimberly Phillips

Project Lead: Jen Weih

Artists: Listed below

Location: Multiple Vancouver Public Library Locations around Vancouver

Partner: Contemporary Art Gallery

The Foreshore Phase I & II was a collaborative public research project with Kimberly Phillips, Access Gallery and Contemporary Art Gallery. 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?

During Phase I (2016-2017), Access Gallery's annex was activated through a bi-weekly series of 17 discussion sessions, three mini-artist residencies, open studios, workshops and performances. Over 60+ artists contributed to Phase I events. During Phase II (2018), *The Foreshore* continued these initial discussions while expanding the reach of the project geographically and demographically. Three additional sessions were held in public meeting rooms at the Mount Pleasant Community Centre and the néca?mat ct Strathcona Branch, Vancouver Public Library. Detailed information on each of the three Phase II sessions can be found in Appendix A.

2018 - Phase II Sessions:

- January Session 1: *Dignity and Access*, Carmen Papalia and Joulene Tse Parent
- March Session 2: *Land Language: Land Responsibilities*, Coll Thrush and Kamala Todd
- June Session 3: *Subterranean Weaving: On the Entwinement of Indigeneity & Hidden Labour in the Making of Contemporary Vancouver*, Dana Claxton and Jaleh Mansoor



The Foreshore Listens

September, 2018 - Present

Project Lead: Jen Weih

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

Sound editing and design: Pietro Sammarco

Location: Western Front

Partner: Western Front & Massy Books

The Foreshore Listens, is a series of widely accessible audio zines informed by the research of *The Foreshore Sessions*. Editors drew on *The Foreshore*'s recordings archive collecting references from discussions with artists, thinkers and audiences. Inspired by the mixed texture of self-published artist zines these four audio-zines weave together an aural experience that extends the conceptual scope of the original *Foreshore* discussion series while reaching new audiences through mp3 audio files. The series is available for streaming or download on *The Foreshore* website, *Other Sights*' website, the Western Front's website and iTunes. On *The Foreshore* website, listeners can also find written index links connecting the audio content to past *Foreshore* participants and sessions. *The Foreshore Listens* editors sought insights and dialog from folks working in diverse projects including, but not limited to; accessibility, poetry, housing rights, architecture, decolonization, song, theatre, body work, urban indigenous history, labour organizing and art.

Additional material for the podcasts was commissioned from past *Foreshore Session* presenters. Invited to consider a series of prompts from a foreshore in the distant future the responses range from ambient recordings to poetry to foley of a longed-for place. These are by Bracken Hanuse Corlett, Lindsay Dobbin, Journée sans Culture, Laiwan, Justin Langlois, Cecily Nicholson, Kristina Lee Podesva, Carol Sawyer, and Jay White and can be listened to on our website apart from the zines. www.theforeshore.org/audio/

The editors, Vanessa Campbell, Stacey Ho, Sarah Moore, and Dan Pon worked from the session recordings, the commissioned works, and to make curated or commissioned additions to the existing material. In their work

they have drawn out complex constellations of thought and insight otherwise latent in the series and crystalizes their depth and urgency.

This series provides an embodied, content-rich experience, in a personal aural environment, proposing that individual bodies and imaginations collectively define what we mean by "public". Descriptions of each audio-zine can be found in Appendix B.

The Foreshore Listens audio-zine series was launched at the Western Front in late September. The launch opened with an acknowledgement of territory and a welcome address from Vanessa Campbell and Mack Paul from Musqueam Nation. Each aspect of the event connected to the themes found within the audio zines. Featured activities included a playful and mindful movement activity led by Luciana F. D'Annunção, a book trade initiated by Dan Pon and in partnership with Massy Books, and a selection of archival images and found artifacts from the False Creek Flats provided and arranged by Sarah Moore. *The Foreshore Listens* is *Other Sights*' first completed project where the resulting public artwork resides primarily within the digital realm, existing online for many different people to download and listen to.

Following on from *The Foreshore Listens* Launch Event, *Other Sights*, along with zine editor Sarah Moore, hosted a sound walk featuring Sarah's audio-zine entitled *Sea Legs*. The walk lasted as long as the duration of Moore's *Sea Legs* podcast, together event participants explored the False Creek Seawall, as well as several other streets and alley ways within the False Creek Flats area, with direction and movement navigated by Sarah Moore.





Disrupting Barriers in the Area of Accessibility

September 22, 2018

Artist: Carmen Papalia

Project Leads: Carmen Papalia, with support from Other Sights

Location: Lost and Found Cafe

Partners: Open Access & City of Vancouver's Creative Strategy

Artist and organizer Carmen Papalia presented a panel of community voices to discuss 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 served as an opportunity to discuss the potential impact of a wide-net approach to accessibility on the cultural and social service sectors. Each panel member shared a short presentation offering perspectives that are often underrepresented in the wider conversation about accessibility. Together the group outlined barriers that currently keep those with complex needs from finding support and contributing to the cultural ecology. Following these presentations was a discussion between panel members and audience.

Members of the panel included:

- **Haisla Collins**, artist, representative for the Downtown Eastside Centre for the Arts and Gallery Gachet
- **Stacey Ho**, artist, organizer, and representative for Slow Wave Small Projects
- **Steve Lytton**, independent poet and actor
- **Estlin McPhee**, organizer and representative for Reverb: A Queer Reading Series
- **Cecily Nicholson**, poet, organizer, and representative for Gallery Gachet and the Memorial March Committee
- **Adam Warren**, dancer and representative for All Bodies Dance
- **Nina Yanez**, organizer and representative for WePress
- **Elliott Hearte**, representative for SUM Gallery, Queer Arts Festival, and Independent Media Arts Alliance Board Member



Additional support was provided by Anthony Meza-Wilson, co-organizer & outreach assistant. Lorelei Hawkins provided the land acknowledgement, Liz Keallen and Larissa Peters provided ASL interpretation, Shauna Duncan provided graphic recording and Rick Waines provided visual description. Kay Slater designed the event pamphlet and Erika Wilk from Moniker press printed the design. Thanks also to sound technician Collin Willisroft, audio transcriber Tricia McDonald and Tom Quirk for photo-documentation. Additional thanks to aly de la cruz yip for the event banner and child-care services, and also volunteer Heather Pelles for also assisting on the day of the event.

Big Rock Candy Mountain

2018-2019

Artists: Hannah Jickling and Helen Reed

Curator: Vanessa Kwan

Location: Queen Alexandra Elementary School, Western Front, & multiple locations across Vancouver & Canada

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

Initiated in 2016 and taking place over the course of a multi-year residency with Queen Alexandra Elementary School, 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 and installations. At every stage, the artists investigate the potential of children as collaborators and consultants, encouraging an exchange of ideas, methods and aesthetics across the adult-kid divide.

2018 was the culminating year of collaboration between Other Sights and Big Rock Candy Mountain (Hannah Jickling and Helen Reed), during the artists' residency with Queen Alexandra (QA) Elementary Reed and Jickling worked with Grad 6/7 students to create QA CHEW's Bubble Trouble Gum Edition. In the fall of 2018, Jickling, Reed and the QA Students also co-presented the Mouthfeel exhibition at the Western Front.

Mouthfeel Exhibition

November 1 – December 15, 2018

In a partnership with Pablo de Ocampo at the Western Front, Mouthfeel investigated themes of taste, transgression, and tackiness, as explored by Jickling and Reed with the grade 6 students from QA. The artists and students lead the exhibition design process, the needs and desires of the students were prioritized in the mounting of the work.

There were additional events that occurred during the Mouthfeel exhibition which included visits to the exhibition by multiple classes from QA and a public talk by flavour historian and writer Nadia Berenstein. In her talk, *Welcome to Flavour Country*, Berenstein surveyed the past century of taste cultivation and exploring how "natural" and "artificial" flavours became measured, manipulated and manufactured.



QA CHEW's Bubble Trouble Gum Launch

October 31, 2018

On All Hallows' Eve **QA CHEW's Bubble Trouble** gum edition was officially launched. Integrated directly into the process of Trick or Treating, the edition was distributed by multiple gum enthusiast households in the community of East Vancouver. Additionally, it was given away at the Western Front, where the celebration of the opening reception for Mouthfeel was also in process. The release of the Gum Edition was highly anticipated in the Vancouver arts community, Queen Alexandra's school community as well as within the broader public realm. Just as its predecessor edition SOUR VS SOUR did in the past, Big Rock Candy Mountain's **QA CHEW's Bubble Trouble** edition received a significant amount of media attention. Reed and Jickling, as well as students from Queen Alexandra, were invited guests on television and radio programs. Media outlets who reported on Big Rock Candy Mountain included: Breakfast Television Vancouver, Canadian Art, CBC Arts, CBC Early Edition, CiTR Radio, Galleries West, Miss 604, The Georgia Straight, The Province, The Vancouver Sun, Vancouver Courier, Vancouver is Awesome and Scout Magazine.



In addition to ongoing support from Other Sights, Big Rock Candy Mountain is also supported by additional sources of public funding, including BC Arts Council and Canada Council. QA CHEW's Bubble Trouble was a 2017-2018 City of Vancouver Public Art Commission.



The Future is Floating: Currents and Waves

2017-2020 - Ongoing

Artists: Jeneen Frei Njootli, Cheryl L'Hirondelle + TBC

Project Leads: Vanessa Kwan & Lorna Brown

Location: False Creek Vancouver, Sydney Harbour Australia

Partner: Sydney Festival

The Future is Floating is produced as a collaboration between the Sydney Festival and Other Sights from 2017-2020. As project 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 in Sydney is an opportunity to continue this work with a goal of expanding our support of and collaborations with artists and organizations across the Pacific. Situated as we are on the edge of North America, we are deeply invested in carving out space to explore these watery zones of unclear jurisdiction, the potentiality of shifting landscapes and the new networks of communication and coalition. Other Sights supports artists that push us to recognize radical ways of reconfiguring relationships, language and community, migration and nationhood.

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 - water rights, technology, and the body/embodiment—the core of this project revolves around an exchange residency to be held in Sydney (2020) between a small group of artists who live and work in Canada and Australia. The group will be comprised of artists coming from Indigenous, settler and new migrant histories. Running concurrently with the residency, a selection of speakers and a radio program featuring a variety of artists and sound projects will add platforms for public engagement into the program. The content of these events and broadcasts will also connect directly to the aforementioned residency topics.

In January of 2019, the first phase of *The Future is Floating* commenced in Sydney. Jeneen Frei Njootli was the first *Future is Floating* resident artist in Sydney. Njootli used her time in Australia for research and idea incubation, she met with local artists, curators and organizations in order to gain insight and understanding into the cultural climate of Sydney. At the same time as Jeneen's residency, Other Sights Producer, Vanessa Kwan and general manager, Sunshine Frère were also in the city connecting with Sydney Festival and other local organizations, planning and preparing for the final phase of *The Future is Floating* scheduled to occur during January, 2020. Additional information on the continuation of this project can be found in the upcoming projects section.





Blue Cabin Floating Artist Residency (BCFAR)

Phase I, Planning and Research – Completed (2016-2017)

Phase II, Planning, Remediation – Completed (2017-2018)

Phase III, Fabrication, Launch, Residencies, Programming - Underway (2018 – 2020)

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

Blue Cabin Committee (BCC): Glenn Alteen, Barbara Cole, Esther Rausenberg, Marko Simcic

Other Sights' Leads: Barbara Cole, Marko Simcic

Project Managers: Marlene Madison, Michael Jackson

Advisors, Marine: Ian McMurdo, Wayne Saunders, Carlo Elholm, Clint Low, Ken Burton, Joe Spears

Advisors, Permits: Cynthia Lau, John Freeman

Partners: Canadian Metropolitan, City of Vancouver, Australian Arts Council

The Blue Cabin Committee was formed to address the pressing need to save the Blue Cabin. Other Sights, in partnership with grant 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. The committee's 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.

Design

Marko Simcic led the Blue Cabin Committee through a series of workshops to inform the design of the deck-house residential component as well as the spaces between the built forms. BCFAR consists of the Blue Cabin studio, deckhouse, covered gathering space and accessible public bathroom. The deckhouse was engineered by Clint Low of Bush Bohlman.

Germaine Koh received a grant to design the sustainable systems and as a result, produced a comprehensive report with a series of recommendations. Germaine's involvement expanded to include a collaboration with Marko (with initial input from Jeremy and Sus Borsos) to further articulate the design of the residential component

along with integration of the various water and energy systems.

Construction

The concrete hull was engineered and designed by Vancouver Pile Driving (VanPile) in North Vancouver. It was constructed January – March, 2019.

In February, the Blue Cabin Committee was thrilled to have Michael Jackson re-join the team as the construction Project Manager. Michael led the move of the cabin back in 2015 and has an excellent grasp on the project and the consortium.

In anticipation of the build-out phase, the Committee embarked on a search for a suitable marine construction site during February and March. In the end, VanPile allowed the construction to occur in their dry dock which offered us the most ideal conditions for building.

Permits

Barbara and Marko consulted with the City of Vancouver, Transport Canada, and various consultants to determine building requirements, permits, and vessel designations. These were and continue to be ongoing discussions. Their investigations extended to potential moorage sites with a focus on those of particular development interest to the City.

Moorage

After investigating potential moorage sites around False Creek, Barbara, with support from CoV Eric Fredericksen, secured free moorage at a privately owned water lot at the Plaza of Nations through Canadian Metropolitan Properties. Barbara and Marko continue to meet with Vice President Daisen Gee-Wing on logistics.

Residencies

The Blue Cabin Committee embarked on a series of conversations with Norman Armour, International Development Consultant for the Australia Council for the Arts regarding their interest in extending Council's artist residency program to the North American west coast.

Through the efforts of Vanessa Kwan and Lorna Brown while in Sydney working on OS's *The Future is Floating Project*, the BCFAR was perceived to be a compelling candidate. Norman proposed a 3-year arrangement of 1 Australian artist slot per year.

A Programming Sub-committee was struck (Glenn, Vanessa, Barbara) and Vanessa led a research phase into potential Indigenous Australian artists.

Vanessa and Barbara developed a preliminary schedule for residency slots and the Programming Committee established an overall thematic for the inaugural year. The Sub-committee began reaching out to Musqueam, Squamish, and Tsleil-Waututh curators and artists to share preliminary thoughts and discuss possible directions.

Programming

In collaboration with Jeremy & Sus Borsos and the Blue Cabin Committee, grunt gallery opened *The Blue Cabin* exhibition during June/July of 2018. The exhibition featured the Borsos' restoration and remediation process of the cabin, including collected cabin ephemera and building materials. Also on display was a fascinating maquette/installation where a cabin replica floating on the water could be seen by peeking through a set of small peep holes. grunt gallery also hosted the Blue Cabin Speaker Series in June/July with five sessions exploring the history of the Blue Cabin, Squatters History on the Burrard Inlet, Carole Itter's artistic practice, and Other Sights' investigation into The Foreshore. Exhibition and related Blue Cabin Speaker Series Talks information can be found in Appendix C.

In November 2018, Blue Cabin Committee partner C3, as part of the Eastside Culture Crawl in Vancouver, hosted an evening screening of films that featured the work of longtime Blue Cabin resident Carole Itter. These included David Rimmer's 1991 documentary of Carole's life along with four of her films: *Float* (1993), *A Fish Film* (2003) *Inlet* (2009), and *Tarpaulin Pull* (2006). Much of Itter's work focusses on the protection of the Burrard Inlet. The event was co presented with Cineworks.

Administration

grunt gallery took the lead on a number of important administrative functions including budgets, grant applications, insurance, letters of agreements, defining scopes of work for contractors and new positions, interviews and hiring, and organizational charts to help guide the BCFAR's future.

Fundraising

In addition to grunt's ongoing lead and oversight on grants, Barbara led Other Sights' application for BCAC project funding to support a 2-month open call slot in addition to Boost funding offered by CoV.

In March 2019, grunt hired Amy Nugent to develop a fundraising strategy and lead a donor campaign to help finance the BCFAR's future operations.



Editions / Publications

Big Rock Candy Mountain

SOUR vs. SOUR chocolate bar co-produced with East Van Roasters, additional production run Summer 2018

QA Chew's Bubble Trouble Gum Edition, launched Autumn 2018

Sour Hat Re-release Edition, Autumn 2018

The Foreshore Listens **all audio-zines sound mixed by Pietro Sammarco, launched September 2018

Embodiment, audio-zine by Stacey Ho, 35m25secs

We Call You To Witness, audio-zine by Vanessa Campbell – 47m49secs

Sea Legs, audio-zine by Sarah Moore – 39m48secs

Water Weight: Friction/Possibility, audio-zine by Dan Pon – 36m57secs

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
Canadian Metropolitan
Australian Arts Council

Project Websites

The Foreshore
theforeshore.org

Big Rock Candy Mountain
bigrockcandymountain.ca

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

*** Official BCFAR Website coming - July 2019

Press

Big Rock Candy Mountain

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

[Link to Book](#)

City of Vancouver, Project information. Spring 2018

“QA Chew’s Bubble Trouble”

<https://vancouver.ca/parks-recreation-culture/qa-chew-s-bubble-trouble.aspx>

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>

Vancouver is Awesome, Lindsay William-Ross, September 26, 2018

“This Bubble Gum Public Art Literally Gives You Something to Chew on”

<https://www.vancouverisawesome.com/2018/09/26/bubble-gum-public-art-vancouver/>

Canadian Art, Justin Langlois, September 27, 2018

“Why Art Schools Need More Socially Engaged Art”

<https://canadianart.ca/essays/why-art-schools-need-more-socially-engaged-art/>

Jay Minter Blog, Jay Minter, October 5, 2018

“Bubble Trouble is brewing in time for Halloween”

<http://www.jayminter.com/bubble-trouble-is-brewing-for-halloween/>

Inside Vancouver, Tara Lee, October 18, 2018

“Chewing Gum as Public Art in Vancouver

<https://www.insidevancouver.ca/2018/10/18/chewing-gum-as-public-art-in-vancouver/#more-89300>

Miss 604, Rebecca Bowlitt, October 24, 2018

“Big Rock Candy Mountain Gum Exhibition”

<https://miss604.com/2018/10/big-rock-candy-mountain-bubble-gum-exhibition.html>



Big Rock Candy Mountain cont'd.

Vancouver Courier, Lindsay William-Ross, October 25, 2018

"Bubblegum art gives public something to chew on"

<https://www.vancourier.com/entertainment/bubble-gum-art-project-gives-public-something-to-chew-on-1.23475390>

CBC Arts, Leah Collins, October 26, 2018

"This Bubblegum was designed by kids, for kids – and it doubles as a public art project"

<https://www.cbc.ca/arts/this-bubblegum-was-designed-by-kids-for-kids-and-it-doubles-as-a-public-art-project-1.4878620>

Breakfast Television, Riaz Meghji, October 30, 2018

"Selling Gum for Art! Interview with Helen Reed, Tessa Dec, Elaine Gelizon & Jamine Hickman"

<https://www.btvancouver.ca/videos/selling-gum-for-art/?fbclid=IwAR3xgsNfxd4988wtbJ5IE-Mpanfyj869Bp636nBm28S4clANu2jzqSG55UY>

CBC Radio, The Early Edition, Renee Filipone, October 31, 2018

"Interview with Elain Gelizon, Tessa Dec & Hannah Jickling"

https://www.cbc.ca/listen/live-radio?radio_one=vancouver&cbc_music=vancouver

Vancouver Sun, Kevin Griffin, October 31, 2018

"Bubble Trouble Gum released in time for Halloween trick or treating"

https://vancouver.sun.com/entertainment/local-arts/bubble-trouble-gum-released-in-time-for-halloween-trick-or-treating?utm_medium=Social&utm_source=Facebook&fbclid=IwAR19HtqaxwKbreTrFP3WWg_tYe2IMs0Hy9Na5JUaval80QUrFjFVYdFiCZs#Echobox=1541007991

The Province, Kevin Griffin, October 31, 2018

"Trick or Trouble"

<https://www.pressreader.com/canada/the-province/20181031/281483572382737>

Arts Report Podcast, Ashley Park & Jake Clark, November 21, 2018

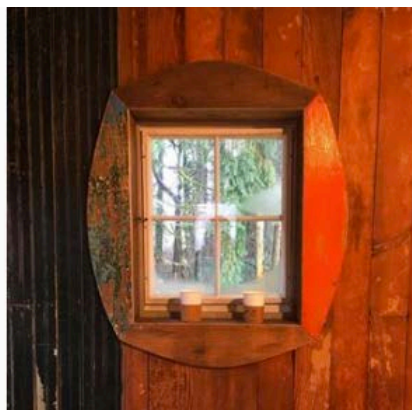
"Popping Gender and Society"

<https://www.citr.ca/radio/arts-report/episode/20181121/>

Canadian Art, Marina Roy, January 29, 2019

"Big Rock Candy Mountain"

<https://canadianart.ca/reviews/big-rock-candy-mountain/>



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/>

Vancouver Sun: Art Seen, Kevin Griffin, July 6, 2018

"Squatter Shacks described as distinctively Vancouver as glass towers"

<https://vancouver.sun.com/news/staff-blogs/art-seen-squatter-shacks-described-as-distinctively-vancouver-as-glass-towers>

Montecristo Magazine, Megan Jenkins, July 6, 2018

"The Blue Cabin"

<https://montecristomagazine.com/design/the-blue-cabin>

Vancouver Sun, Kevin Griffin, July 11, 2018

"Housing takes centre stage in four Metro Vancouver exhibitions"

<https://vancouver.sun.com/news/staff-blogs/art-seen-housing-takes-centre-stage-in-four-metro-vancouver-exhibitions>

The Georgia Straight, Robin Laurence, July 11, 2018

"Vancouver Art Gallery and grunt gallery catch cabin fever"

<https://www.straight.com/arts/1101306/vancouver-art-gallery-and-grunt-gallery-catch-cabin-fever>

Canadian Art, Caoimhe Morgan Feir, September 13, 2018

"The Little Blue Cabin That Could"

<https://canadianart.ca/features/the-little-blue-cabin-that-could/>

The Tyee, Charles Campbell, January 1, 2019

"The Remarkable Effort to Save an Artist's Shack"

<https://thetyee.ca/Culture/2019/01/07/Save-Artist-Shack/>

The Georgia Straight, Janet Smith, February 7, 2019

"Blue Cabin Residency Project receives \$225,000 grant from Vancouver Foundation to launch long-awaited programming"

<https://www.straight.com/arts/1198341/blue-cabin-residency-project-receives-225000-grant-vancouver-foundation-launch-long>

The Vancouver Sun, Kevin Griffin, May 10, 2019

"ART SEEN: Blue Cabin launches this summer as floating artist residency in False Creek"

<https://vancouver.sun.com/news/staff-blogs/art-seen-the-blue-cabin-launches-this-summer-as-floating-artist-residency-in-false-creek>

Finances

See attached year-end financial statement

Donations

Lorna Brown
Barbara Cole
Marko Simcic
Vanessa Kwan
David MacWilliam
Randy Cutler
Justin Langlois
Western Front (in-kind)
Vancouver Public Library (in-kind)
Massy Books (in-kind)

Grants

Other Sights applied and was successful for 5 grants this year. We received funding from the City of Vancouver, the BC Arts Council, and the Canada Council for the Arts.

Inquiries

Other Sights received inquiries of interest from several people and organizations in 2018-2019.

In the fall of 2018, Christine D'Onofrio, Instructor at UBC approached Other Sights requesting participation in the exhibition *Know More Than We Can Tell*. The exhibition will be in the AHVA gallery in the Audain Centre at UBC during the week of the Congress of the Humanities and Social Sciences. Other Sights will present *The Foreshore Listens* audio-zines set up as four audio listening stations in the gallery. Three UBC students who have worked with Other Sights on *The Foreshore*, *The Future is Floating*, *Larwill Park* and *Big Rock Candy Mountain* will each create a response to *The Foreshore*.

The Western Front approached Other Sights inquiring if the organization would like to participate in their annual fundraising gala. Other Sights agreed to co-donate with Justin Langlois a work to the auction component of the gala. Langlois' work titled *An Unregulated Public Makes*

Inconvenient Demands was given for the auction. The work was originally created for *The Foreshore* series when Langlois was a resident at *The Foreshore* space at Access Gallery.

Other Sights was also contacted by the Contemporary Art Society of Vancouver (CASV). The society would like to have an event or talk by Other Sights for their membership. Discussions have started with Jas Lally, Programming Chair at the CASV to coordinate an event for the CASV membership connecting to the Blue Cabin, once it is moored in False Creek in 2019.

Kate Henderson from Capture Photography Festival approached Other Sights to participate in the 2019 Capture Photography Festival.

Other Sights' Services

Translink – RFP Public Art Bus Wraps

2018-2019

Project Leads: Barbara Cole
Location: Around Vancouver
Partner: Translink

In the late summer of 2018 Other Sights responded to a request for proposals from Translink for a public art project consisting of potentially commissioning five artists to design bus wraps for 15 articulated buses during 2019, with the potential of the number of buses expanding to 30 during the same period. Other Sights proposed to utilize the research and project work that had been generated through *The Foreshore* series as a starting point for artist commissions. All proposed artists were participants in past *Foreshore* activities, workshops and talks. In addition to commissioning artists to design the wraps Other Sights also proposed that *The Foreshore Listens* podcasts be made available for bus commuters, and a series of cards with information on the project to further inform travelers. This submitted proposal was unsuccessful.

Upcoming Projects

Big Rock Candy Mountain - QA CHEW's Bubble Trouble Gum Distribution & Tour

2019-2020

Artists: Hannah Jickling and Helen Reed

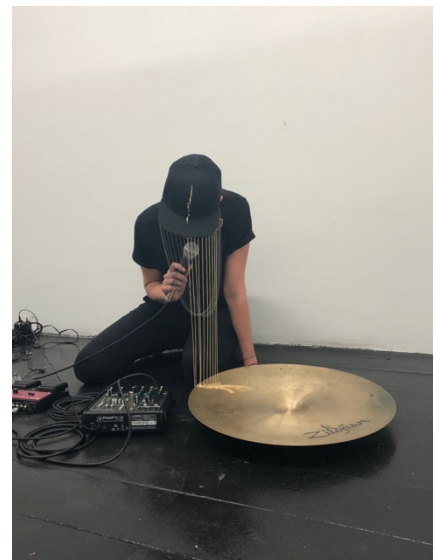
Curator: Vanessa Kwan

Location: Queen Alexandra Elementary School, Western Front, & multiple locations across Vancouver & Canada

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

Approximately 7,000 packs of QA CHEW's Bubble Trouble have been produced for this edition, many packets have been distributed through launch and promotion events. Through additional sales at a variety of venues and stockists, sales proceeds go towards arts programming at Queen Alexandra Elementary School. Helen Reed and Hannah Jickling have worked hard to ensure that QA CHEW's Bubble Trouble can be purchased in many places including the Big Rock Candy Mountain website, READ Books at Emily Carr University of Art + Design, The Western Front, Odd Gallery (Dawson City, Yukon), Carlton University Art Gallery (Ottawa), Ottawa Art Gallery, Galerie UQO (Gatineau), and Art Metropole (Toronto).

Read and Jickling have also recently gone on tour to promote QA CHEW's this spring with their *Edible Editions Tour*. From April 24-May 10, they will give talks and distribute the QA CHEW's editions in New York, Oakland, and Portland in the United States. They have also spoken and distributed at events in Edmonton and the Yukon in 2018-2019.



The Future is Floating: Currents and Waves

2017-2020 - Ongoing

Artists: Jeneen Frei Njootli, Cheryl L'Hirondelle + TBC

Project Leads: Vanessa Kwan & Lorna Brown

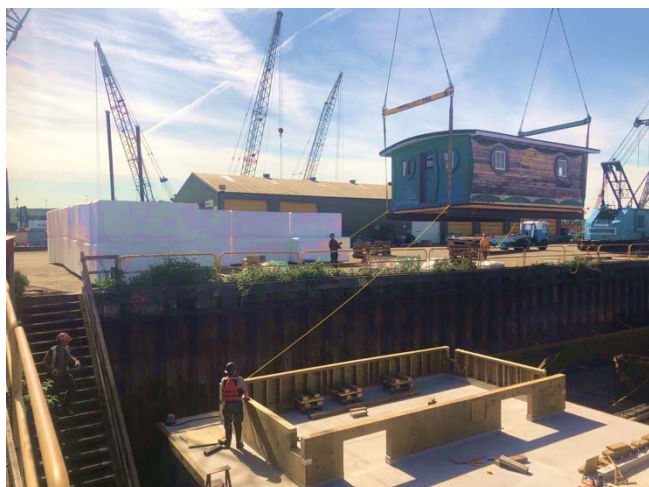
Location: False Creek Vancouver, Sydney Harbour, Australia

Partner: Sydney Festival

Following on from Other Sights' January 2019 research visit and Jeneen Frei Njootli's artist residency, during June 15-July 1, artist Cheryl L'Hirondelle will visit Sydney to complete the first part of her residency. During her time in Sydney Cheryl hopes to work with the local community in Redfern to collaboratively write, perform and produce a song that has origins from a previous visit by L'Hirondelle back in 2013. L'Hirondelle produced a chorus for a song about Gadigal land and territory, she performed this chorus in Sydney and received interest and requests for her to finish writing the song. This is what she intends to do in June when she returns to Sydney, L'Hirondelle hopes to work with individuals interested in contributing words, ideas, slogans and/or protest phrases. L'Hirondelle would like to share her *nêhiyaw êkwa âpihtawi-kosisân* (aka Cree/métis) worldview, in particularly 'kiyokêwin' - visiting is a way to learn and share knowledge. The song will be collectively owned with equal shares of sales going to all who contributed. L'Hirondelle will return again in January

2020 during the multi-artist exchange residency where she will perform the song with her collaborators as a featured event during Sydney Festival.

Planning continues on *The Future is Floating* multi-artist residency exchange in January 2020. The exchange will bring back 2019 artists in residency Jeneen Frei Njootli and Cheryl L'Hirondelle as well extend additional invitations to 4-6 Indigenous, migrant and settler Canadian artists and 4-6 Indigenous, migrant and settler Australian artists. The exchange occurs during Sydney Festival, a combination of closed sessions, field trips as well as open public presentations, performances, talks and radio programming will form the event structure of the residency. The residency will be based on ideas stemming from Other Sights' ongoing research into the foreshore and sound-based practices as a productive ground for exploration. A proposed series of themes will guide conversation throughout the residency, these are: language, water rights, technology and the body/embodiment.



Blue Cabin Floating Artist Residency (BCFAR)

Phase III, Fabrication, Launch, Residencies, Programming – Underway

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

Blue Cabin Committee (BCC): Glenn Alteen, Barbara Cole, Esther Rausenberg, Marko Simcic

Other Sights' Leads: Barbara Cole, Marko Simcic

Project Managers: Marlene Madison, Michael Jackson

Advisors, Marine: Ian McMurdo, Wayne Saunders, Carlo Elholm, Ken Burton, Joe Spears

Advisors, Permits: Cynthia Lau, John Freeman

Partners: Canadian Metropolitan, City of Vancouver, Australian Arts Council

Construction

Currently in dry dock at VanPile in North Vancouver, Germaine Koh and a small team of builders are working closely with Marko Simcic and the BCC to construct the deckhouse residential component and install the sustainable water and energy systems. Construction will continue on at VanPile until mid-July when the cabin will then be towed and relocated to False Creek. Additional finishing elements of construction will occur throughout July.

Fundraising & Launch

The BCC will work closely with fundraiser Amy Nugent who will integrate a fundraising campaign into the communications plan that rolls out across the three BCC organizations, grunt gallery, C3, and Other Sights. With \$915,000 secured, the BCC and Nugent have a target of securing an additional \$498,000 in order to secure the cabin's operations, programming and maintenance for the first three years of programming.

The Blue Cabin Floating Artist Residency will officially be launched in August of 2019. There will be events for donors and patrons, a press open house as well as a public opening weekend of events and activities. The BCC will work closely with communications group MPMG (Murray Paterson Marketing Group), to deliver a promotional campaign, launching the inaugural year of residencies and programming with the Blue Cabin whilst moored in False Creek.

The BCC sees Skeins as a unique offering of the BCFAR initiative, one that will be expanded upon through ongoing collaborations. In addition, the BCFAR will work with cultural and heritage groups to develop programming that tells the many stories of the foreshore: Indigenous histories, marine industrial histories, squatters' histories, among others. Viewing Vancouver from the water reveals a different narrative of the city and how it has evolved. A more detailed timeline of the Residency Programming is available in Appendix D.

Residencies & Programming

The Blue Cabin Programming Committee (BCPC) has developed a program that explores weaving on the foreshore for the Cabin's inaugural year on the water in False Creek. Close consultation with the three host nations, Musqueam, Squamish and Tsleil-Waututh has been an integral component to the emerging programming direction of the BCFAR and will continue to inform its programs as it expands and integrates within the communities where it is based.

Skeins: September 2019 – June 2020 Programming

Operating in the ancestral, traditional and unceded territory of the MST Nations, this project marks the beginning of a relationship between BCFAR and our hosts. The project as a whole encompasses eight months of programming and constitutes several distinct but related strands of activity: Consultation, Research, Presentation, Public Programming, Residency and Education. Skeins will offer the space and resources to learn, share, and innovate through studio workshops led by local Indigenous weavers. The series will inform future programming, commissions, and other forms of outreach. Workshops will be augmented with related talks and conversation events, storytelling, language classes, and demonstrations focusing on local producers.



FLOOD BILLBOARD INSTALLATION

April 2020

Curators: TBD

Project Lead: Other Sights

Artists: TBD

Curator: Other Sights

Location: Four Billboards in the Mount Pleasant/False Creek Area

Partner: Capture Photography Festival

FLOOD is a sequel project leading on from Other Sights' 2014 billboard project Monument to Mysterious Fires (MMF - <https://othersights.ca/monument-to-mysterious-fires/>).

MMF was presented as four billboard faces installed collectively in a parking lot in False Creek/Mt. Pleasant. The installation triggered historical and recent memories of the neighbourhood and explored the history of the city through the lens of the FIRE economy (Finance, Insurance and Real Estate). The two images on display juxtaposed a photograph of the December 24, 2008 fire in Mount Pleasant - where several local businesses and over 17 artist studios were lost, with an archival image of the 2009 fire in Mount Pleasant where several local businesses and over 17 artist studios were lost with archival images from the Great Fire of 1886 - an event that harkened the original development of Mount Pleasant itself. Text panels referenced the *F.I.R.E. economy* which has transformed our political, economic and social landscapes with a complex web of global finance, light regulation, debt, risk tolerance and property bubbles.

Other Sights would like to revisit this same parking lot with reference to its proximity to False Creek, and to the organization's ongoing research into the foreshore as a place of unclear jurisdiction, and thus of contestation, friction, and constant movement. Once a fertile tidal common, used as fishing, hunting and foraging grounds by Musqueam, Squamish and Tsleil-Waututh Nations, False Creek became a contested area when settlers arrived and claimed ownership. This set off a sequence of events including forced forfeiture and eviction of Indigenous peoples, filling in the eastern marshes of the creek, industrial and toxic destruction of the fertile waters and land and the everchanging development that still occurs today. The FLOOD installation and related events will explore imagery and issues from the creek's past and present. Related programming will interconnect and intersect with several additional Other Sights projects such as the *Blue Cabin Floating Artist Residency* Programming and *The Future is Floating* Programming.

Digital Space is Public Space (DS/PS)

2019-2020

Project Lead: Vanessa Kwan

Artists: TBD

Curator: TBD

Location: Multiple locations

Partners: TBD

Other Sights addresses public space across a range of projects, public artworks and programming initiatives. We see the friction that art can introduce into a space or process as generative; that creating places from which to view a location differently can fundamentally change our sense of stewardship and caretaking; and how attending to barriers to inclusion can re-frame the definition of public in productive ways. Other Sights' interest in Digital Space as Public Space (DS/PS) has been steadily growing. How can our organization address the ever-changing conditions of the digitality, the internet, and the internet of things? The speed at which regulations can be put in place is far slower than the new developments that are constantly changing and altering humanity's digital commons.

Other Sights would like to initiate an exploratory process with artists, activists and organizations to investigate parallels between digital and public space. Working with a group of collaborators from a variety of digital and technological domains, we will hold a series of 3-4 single-day gatherings. Through presentations and discussions, this group will explore a variety of related digital/public space issues, projects and research. Workshops will be used to further develop a set of critical ideas from the gatherings and solidify partnerships. This groundwork will lead to a new public art project series that will exist in online digital space and physical public space (anticipated 2021-2022). This could be an algorithm, an application, a program, a portal, a database, or a something entirely new. The format of the future public and digital art project will take shape once the gathering series and workshops have been completed.

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

Thanks to all of our serving Board Members for 2018-2019. Special thanks to Clint Burnham who served his last year with Other Sights, stepping down in the spring of 2019. In addition to being a valued board member since 2015, Burnham co-curated *Digital Natives* (2010-2012) with Lorna Brown and contributed to this seminal project's catalogue.

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.

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

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, Bil-

bao, 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).

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

Holly Schmidt is an artist, curator and educator that engages processes of embodied research, collaboration and informal pedagogy to explore the multiplicity of human relations with the natural world. Her work involves the creation of temporary site-specific projects and residencies, along with material-based explorations in the studio. Her national and international exhibitions, projects and residencies include: Vegetal Encounters Residency (2019-2021) UBC Outdoor Art Program, Quiescence (2019) Burrard Arts Foundation, A-Y with Locals Only (2018) AKA Gallery, Pollen Index (2016) Charles H. Scott Gallery, Till (2014/15) Santa Fe Art Institute, Moveable Feast (2012) Burnaby Art Gallery, Grow (2011) Other Sights for Artists' Projects. Schmidt is grateful to live and work in Vancouver, Canada, the unceded territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and səliłwətaʔ (Tsleil-Waututh) Nations.

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

Jordan Wilson is a Vancouver-based emerging curator and writer, and is currently Curatorial Intern at the Morris and Helen Belkin Art Gallery. He is a member of the Musqueam First Nation, whose traditional, ancestral and unceded territory encompasses what is now Vancouver, BC. Wilson holds an MA in Anthropology and a BA in First Nations Studies, both obtained at the University of British Columbia. Wilson was a co-curator of the exhibit *čəsnaʔəm, the city before the city* (2015) and *In a Different Light: Reflecting on Northwest Coast Art* (2017) at the UBC Museum of Anthropology. In the fall of 2018 he will begin a PhD program in Anthropology at New York University.

Other Sights Trustee: June, 2018 - present
Position: Secretary Term: 1 year
Occupation: Independent curator / student

Gabrielle L'Hirondelle Hill is a Metis artist and writer from Vancouver, BC, located on unceded Musqueam,

Skwxwú7mesh, and Tsleil-Waututh territory. Hill's sculptures and installations perform as both a material exploration of color and form and an enquiry into concepts of land, property, and economy. Her work has been exhibited at the Polygon Gallery, the Morris and Helen Belkin Gallery, Sunset Terrace, and Gallery Gachet in Vancouver; SBC galerie d'art contemporain in Montreal; STRIDE gallery in Calgary; SOMArts in San Francisco; and Get This! Gallery in Atlanta, Georgia.

Other Sights Trustee: June, 2018 - present
Position: Board Member Term: 1 year
Occupation: artist

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 El-speth 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 Outdoor Art at the University of British Columbia. 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 40-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. Upcoming projects are collaborating on a number of large-scale public art commissions that will enhance new buildings that are currently under construction. Recent activities include installing a multiple computer projection in Salem, MA, to premiere in the fall of 2019; producing a large-scale laser installation in 2018; a 2016-2017 Vancouver Art Gallery outdoor commission with Lawrence Paul Yuxweluptun; 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 2014 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 2012; 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 has been 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 a Vancouver-based artist and curator. As Curator at grunt gallery she managed residencies, exhibitions and special projects and is also curator/producer at Other Sights for Artists' Projects, an organization that curates and produces artworks for the public realm. In June 2019 she will take on the position of Program Director at grunt. 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. 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 is currently at work on curated 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

Jen Weih is an artist and educator whose 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; Working as Project Lead for The Foreshore and The Foreshore Listens as well as Slow Dirt, commissions by the Western Front for Urgent Imagination : Artists and Urban Development in 2015. *She was programmer at VIVO where she initiated public and community engaged projects such as Mercury Theater—a large-scale outdoor improvised video and music event produced in collaboration with Intermission, and Radical Rhizome—a series of conversations and exchanges between experimental media artists and activists and founded Signal and Noise Media Art Festival.* Her Admin Meets the Guts (2018) for City Studio & LivingLabs' 10 Different Things series queried what the City stands to learn from therapeutic body and movement based practices. She lives and works in Vancouver BC on the unceded territories of the Skwxwú7mesh (Squamish), xʷməθkʷəy̓əm (Musqueam), and səliwətaʔ (Tsleil-Waututh) Nations.

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

General Manager

Sunshine Frère started as a General Manager with Other Sights on June 13, 2018. 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, she is also a writer and curator. Frère is a current member of Access Gallery's Board holding the Strategic Initiatives Co-Chair role. Frère came to Other Sights from New Media Gallery where for she was the gallery's Curatorial Programmer, 2015-2018.

General Manager: June 2018 - present

Student Placements / Interns

2018 - Kylie Joe, Big Rock Candy Mountain project assistant working with artists Hannah Jickling and Helen Reed.

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Page 6 – Big Rock Candy Mountain - QA CHEW'S Bubble Trouble Gum, promotional images by Terry-Dayne Beasley

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Page 8 – The Australian Aboriginal Flag aboard Tribal Warrior's Boat, the Mari Nawi in Sydney Harbour (top right)

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Page 17 – Blue Cabin being craned onto the constructed floating platform at Van Pile in North Vancouver, May 2019, photos: John Zuk

Page 18 – FIRE Billboards Installed in Mount Pleasant During the 2014 Capture Photography Festival
photos: Vishal Marapon (left), Nelson Mouëllic (right and middle)

Appendix B- Images from *The Foreshore Listens* zine series.

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Page 27 – *Water Weight: Friction/Possibility*, Photo: Dan Pon (left), *Embodiment*, Stacey Ho (right)

APPENDIX A

FORESHORE PART II SESSION SUMMARIES

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.

APPENDIX B

FORESHORE LISTENS AUDIO ZINE DESCRIPTIONS

WE CALL YOU TO WITNESS, Vanessa Campbell (47m49secs)

For this audio zine I used the witnessing part of Musqueam ceremony to call each listener to open their mind and heart to the responsibility of remembering, recalling and recounting the words and stories they hear collected. Selections have been made from the important projects and reflections presented during the Foreshore Sessions thinking about the importance of indigenous languages and oral history. For millennia, the histories and cultural embodiment and expression of our people have been communicated strictly through an oral tradition.

The Musqueam speakers in this recording are all new language learners, and newly connecting with the rich repository of tradition and heritage carried by the language itself.

ADDITIONAL CONTRIBUTORS:

Mack Paul
Lawrence Guerin
Courtenay Gibson
Megan Harkey

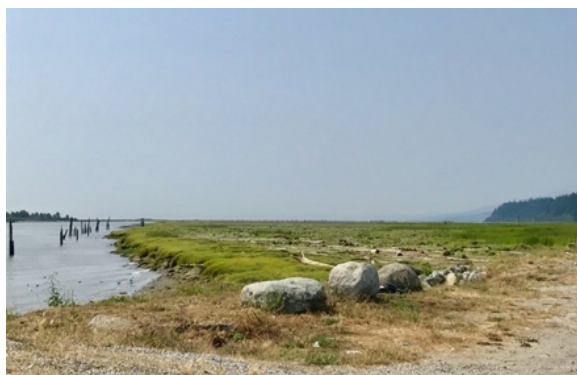
Pietro Sammarco – sound design

Foreshore Sessions

Phase 1, Session 5 Carol Sawyer & Germaine Koh
Phase 2, Session 2 Kamala Todd and Coll Thrush
Phase 1, Session 6 Cecily Nicholson and Bracken Hanuse Corlett
Phase 1, Session 16 Cynthia Brooke & Kristina Lee Podesva

Audio Works

Kristina Lee Podesva



SEA LEGS, Sarah Moore (35m25secs)

Sea Legs wants to hold you in the spaciousness of multiple past, present and possible future shorelines, and to give you the footing to see from there; a compilation of what I heard in the Foreshore Sessions and audio works about space, story and tide in the city. I've pulled out threads of buried stories and cramped spaces, and tried to bring forward the many ways contributors are working to push aside heavy layers of institutionalized impatience and erasure to let in the more open physical, temporal, emotional and psychological space we need.

ADDITIONAL CONTRIBUTORS:

Lindsay Dobbin – Recording, August, 2018, Mi'kma'ki (Nova Scotia), Minas Basin, Bay of Fundy
Pietro Sammarco – sound design

Foreshore Sessions

Phase 2, Session 2 Kamala Todd and Coll Thrush
Session 12 Eric Fredericksen and Cissie Fu
Session 8 Marcus Youssef and Jen Weih

Audio Works

Carol Sawyer
Justin Langlois
Journée Sans Culture
Lindsay Dobbin



WATER WEIGHT: FRICTION/POSSIBILITY, Dan Pon
(36m57secs)

We are situated at the boundary of land and water, the edge of the known. The tides lap at the margins of the possible and hint at hidden worlds, a deep marine of nothing and everything. Beyond the euphotic zone light is fleeting and we must endeavour to go looking for anything we hope to find. Likewise the pages of our own stories are layered and compressed into the strata of the earth or spoken and heard and spoken and heard until they atomize into the very air we breathe. We negotiate the confluences, our interventions a record of (mis)use. Uncovering each others' experiences, both known and felt-known, takes a generosity of listening. Thank you for listening.

Additional Contributors:

Cease Wyss, Fresh Water Acknowledgement, 2018,
T'uy't'tanat

Sweden Xiao, Salt Water Acknowledgement, 2018
Lief Hall, Composition for Layered Voice I, 2013 and
Mazu, 2014,

Dan Pon – Field Recordings, 2018

Pietro Sammarco – sound design

Foreshore Sessions

Session 1 Genevieve Robertson, Stephen Collis, Jay
White, Kimberly Phillips

Session 4 Lindsay Brown

Session 5 Carol Sawyer & Germaine Koh

Session 13 Kara Uzelman

Session 15 Laiwan

Session 16 Cynthia Brooke & Kristina Lee Podesva

Audio Works

Laiwan: A New World is Reversed



EMBODIMENT, Stacey Ho (35m25secs)

In developing this podcast I return to thinking about the body as it is situated within histories and power structures that include entities such as the land, plants, animals, and other human beings. The continuous exchange between the personal and the social flows through the point of the body. For me, it is important to consider how queer, speculative, and collective gestures enacted by the body can move toward accessibility and justice, or as Denise Ferreira Da Silva phrases it “nothing less than the end of the world as we know it, which is decolonization”. The voice may be understood as a sonic manifestation of the body. Outwardly, it carries and transmits knowledge through oral, musical, vernacular, and narrative traditions. However the voice is also breath, involuntary noise, and the silence through which you can hear a heartbeat. The voice becomes a rhythm. The voice is a primary material. The voice is part of a body and this body by extension is one part of a larger whole.

ADDITIONAL CONTRIBUTORS:

Alex Muir, Alize Zorlutuna, Ash Goertz, Byron Peters,
Dan Pon, Elisa Ferrari, listen chen
Pietro Sammarco – sound design

“I Want” text piece - collectively produced with Carmen
Papalia, Arlene Bowman, romham pádraig gallacher,
Taryn Goodwin, Jotika, Myah Catherine Rose Wallace,
and aly de la cruz yip”

Foreshore Sessions

Session 6 Bracken Hanuse Corlett

Session 17 Carmen Papalia

Session 12 Cissie Fu

Session 14 Denise Ferreira Da Silva

Session 15 Laiwan

Session 9 Lisa Prentice

Session 8 Vanessa Richards

Audio Works

Cecily Nicholson

Jay White

Lindsay Dobbin

Stacey Ho



APPENDIX C

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 | 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.

APPENDIX D

BLUE CABIN CONSTRUCTION TIMELINE 2019

May	<ul style="list-style-type: none">• Blue Cabin is moved to VanPile and connected to the floating platform• Construction of Artist Residence on floating platform
June	<ul style="list-style-type: none">• Construction continues• Blue Cabin is prepared for towing and moved to False Creek (mid-June)
July	<ul style="list-style-type: none">• Finishing and furnishing work is completed

BLUE CABIN LAUNCH TIMELINE 2019

August	<ul style="list-style-type: none">• Launch Event for project contributors, sponsors and Donors• Launch Event for the public (workshops, talks, tours)
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BLUE CABIN FLOATING ARTIST RESIDENCY PROGRAMMING TIMELINE 2019-2020

June – October	<ul style="list-style-type: none">• Musqueam, Squamish & Tsleil-Waututh (MST) Artist Research & Planning – Phase I
September-October	<ul style="list-style-type: none">• Residency #1 Australian Indigenous Artist (Sep 15-Oct 31)• Residency #1 Artist Talk
November-December	<ul style="list-style-type: none">• Open Call Blue Cabin Floating Artist Residency Opens (for Fall 2020)• Blue Cabin Residency Open Call Closes• Residency #2 Squamish Nation Artist – Phase II
January – February	<ul style="list-style-type: none">• Residency #3 Musqueam Nation Artist – Phase II
March - April	<ul style="list-style-type: none">• Residency #4 Tsleil-Waututh Nation Artist – Phase II

**Weaving Workshops will occur throughout the duration of Residencies #2-4.*

**Indigenous Language Workshops, in both Squamish and Halkomelem Languages, will also be offered to the public from August 2019 and run through to the fall of 2020, there is potential for these to become part of regular Blue Cabin annual programming.*