

Other Sights

ANNUAL GENERAL MEETING

June 4, 2020

Producers' Report

April 1, 2019 to March 31, 2020

Other Sights' Projects 2019-2020



Blue Cabin Floating Artist Residency – Construction & Launch

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

Phase III, Fabrication & Launch - completed

Construction

Germaine Koh and a small team of builders worked closely with Marko Simcic and the BCC to construct the deckhouse residential component and install the sustainable water and energy systems. Approximately 85% of the construction was completed prior to the launch in August last year. Additional finishing elements of construction are occurring as the budget and timeline permits.

Fundraising & Communications

The BCC worked closely with fundraiser Amy Nugent who integrated a fundraising campaign into the communications plan that rolled out across the three BCC organizations, grunt gallery, C3, and Other Sights from July-October. During 2019, the BCC and Nugent secured large donations of cash and in-kind towards their \$500,000 goal of securing funds for the cabin's operations, programming and maintenance for its first three years of operations.

The communications campaign was highly successful in raising the visibility of the Cabin, between May and September, there were over 24 articles written up about the Cabin and its related programming. Press outlets reporting on the Cabin included the Vancouver Sun, the Georgia Straight, CTV News, Global News and CBC Radio, as well as Television.



Launch

The Blue Cabin Floating Artist Residency's inaugural year of False Creek programming was officially launched on August 25th, 2019. The event was well attended. The BCC along with many volunteers and supporters gave tours to over 500 cabin visitors throughout the day. The opening ceremony for the cabin included speeches by Blue Cabin artist Carole Itter, Committee Members – Glenn Alteen, Barbara Cole, and Esther Rausenberg, City of Vancouver Public Art Program Manager Eric Frederickson, Artist and weaver Angela George, Master Weaver Debra Sparrow, Chief and Master Weaver Janice George, and MLA Melanie Mark among others.



Phase IV Residencies, Programming

Skeins: Weaving on the Foreshore

Launched in September last year, the inaugural program for the Blue Cabin Floating Artist Residency, *Skeins: Weaving on the Foreshore* celebrates Coast Salish weaving practices that have developed in these territories since time immemorial. As such, it is anchored by the participation of weavers from the three local nations: **Debra Sparrow** from Musqueam, **Janice George** and **Buddy Joseph** of Squamish, and **Angela George** from Squamish/ Tsleil-Waututh. *Skeins* also included a residency with Australian Indigenous artist and activist **Vicki Couzens** (Gunditjmara) produced in partnership with the Australia Council for the Arts. Rooted in the local, and spanning the international, these artists bring a long history of cultural, ceremonial and community involvement, organizing and reclaiming, aesthetics and activism.

Vicki Couzens was in residence from September 15 – October 31st. A Gunditjmara citizen from the Western Districts of Victoria, Australia, Couzens acknowledges her Ancestors and Elders who guide her work. She has worked in Aboriginal community affairs for almost 40 years and is Senior Knowledge Custodian for Possum Cloak Story and Language Reclamation in her Keerray Woorroong Mother Tongue. Couzens has distinguished herself with her interdisciplinary artwork, or as she prefers, 'creative cultural expression' – painting, installation, visual arts, printmaking, mixed media, performing arts, language revitalization, ceremony and teaching – and is widely known for her central role in the revival of the possum skin cloak making tradition which began in Victoria and is now established across south-eastern Australia. During her time in residence Vicki hosted multiple Possum Wristband Making workshops, artist talks and open studios, she engaged with many local community members as well as members from Musqueam, Squamish and Tsleil-Waututh Nations. Whilst in residence, Couzens was also invited as a feature artist to the World Indigenous Business forum. She attended the event with Debra Sparrow and both artists showcased their art work at the event, sharing insight into their respective practices.



Angela George was in residence from November, 2019 through to mid-January 2020. Her residency incorporated weaving sessions, talks, open studios, tutorials, community gatherings, as well as school and university presentations. George was given a 2 month paid research period for the development of her residency prior to her time at the cabin. As a result, she proposed the creation of a significant artwork: *Weaving Governance*, a large-scale 10' x 6' weaving to represent key elements of the Tsleil-Waututh Nation's laws, protocols and history. This proposal was also presented as part of her final EMBA in Indigenous Leadership through Simon Fraser University. Connecting Tsleil-Waututh governance models to the long established practice of Coast Salish weaving, she envisioned *Weaving Governance* as a tool to teach and demonstrate, as George states, *the Nation's ancient knowledge and connection to the lands, waters and ancestors that continue to guide and empower sustainability in modern times.*

An incredibly active member in the community, George also hosted numerous other groups at the cabin sharing her project, artistic practice and knowledge. Examples of these many visits include: high school and university students, teachers, indigenous youth groups, elders from the Squamish and Tsleil-Waututh nations, an Indigenous mom and tots group, local arts and crafts communities, Vancouver Art Gallery docents, the Contemporary Art Society of Vancouver and board members from grunt gallery.

Once the residency was completed *Weaving Governance* was displayed at the SFU Beedie School of Business building for George's colleagues and teachers in the program to review. The work was then moved to the Tsleil-Waututh Administration Building on Tsleil-Waututh Territory in North Vancouver where *Weaving Governance* has been permanently installed as both a legacy weaving work and active document that shares the nation's governance model with all who visit the offices. George generously invited the BCC to attend the artwork's reveal, a special ceremony with 200 attendees that was dedicated to all of the work that George had undertaken with this project.

Chepximiya Siyam' Cheif Janice George and Skwetsimeltxw Willard 'Buddy' Joseph were welcomed in February, 2020 as the new artists in residence at the cabin. Both are accomplished weavers and teachers from the Squamish Nation. George is a hereditary chief, trained museum curator and educator. George also co-organized the 1st Canada Northwest Coast Weavers Gathering, with other Squamish Nation Weavers. George and Joseph are from prominent Squamish families and have numerous ceremonial and cultural responsibilities in their community. Joseph is the former director of the Squamish Housing and Capital Projects and currently consults on capital projects for First Nations communities. Together they co-founded L'hen Awtxw Weaving House to share the teachings and practice of traditional Coast Salish wool weaving.

During their residency, George and Joseph were working on replicating a rare 18th century Coast Salish ceremonial robe. George and Joseph also were able to offer a couple of workshops before their time was sadly cut short due to Covid-19 isolation restrictions. Their unique Coast Salish robe will now be completed back home on the North Shore of the Burrard Inlet. A presentation of the complete robe is expected later in 2020.

Blue Cabin First Residency Call, 2020-2021

In addition to the aforementioned artist residencies, the BCC created and released its **first International Residency Call**. Artists were invited to submit proposals until the 24th of February. In early March the proposals were reviewed and the BCC jury selected two local artists, one international artist and one national artist. These artists will take up residency starting in the late fall of 2020 and running through to the summer of 2021.





The Future is Floating

2017-2020

Artists: Claire G. Coleman, Megan Cope, Keg de Souza, Cindy Mochizuki, Marianne Nicolson, James Nguyen, Venessa Possum, Jen Rae, Holly Schmidt, Salote Tawale, Latai Taumoepeau, Leanne Tobin, Syrus Marcus Ware, T'uy't'tanat - Cease Wyss

Project Leads: Vanessa Kwan with Barbara Cole & Lorna Brown

Location: Sydney Harbour, Australia

Partner: Sydney Festival

Project Site: <https://www.thefutureisfloating.ca/>

Other Sights in partnership with [Sydney Festival](#) and [Tribal Warrior](#) presented *The Future is Floating* in January, 2020. Canadian and Australian artists were brought together in a two-week-long exchange residency speculating on floating futures.

How do we occupy space differently? This question lay at the heart of a conversation that began 4 years ago between Sydney Festival Director Wesley Enoch and Other Sights. Bringing together two harbours across the Pacific – False Creek in Vancouver and the iconic Sydney Harbour – this project was rooted in those conversations – and in a desire to explore the complex legacies of colonial presence through the lens of artistic practice.

Cook's much-heralded landing at Botany Bay was a point on an ongoing trajectory that also included Canada's West Coast. These similar, if distinct, cultural histories prompted Other Sights to provide a platform during the Sydney Festival where artists from Canada and Australia engaged in an open-ended conversation that shifted, quite literally, with the tides: a floating residency.

Through a collaboration with Sydney Harbour-based cultural ambassadors Tribal Warrior, *The Future is Floating* included Sydney-based research residencies in 2019 with Canadian artists Jeneen Frei Njootli and Cheryl L'Hirondelle and in 2020 brought Cindy Mochizuki, Marianne Nicolson, Holly Schmidt, Syrus Marcus Ware and T'uy't'tanat-Cease Wyss together with Australian artists Claire G. Coleman, Megan Cope, Keg De Souza, James Nguyen, Venessa Possum, Jen Rae, Latai Taumoepeau, Salote Tawale and Leanne Tobin in a two-week-long ex-

change. Through dialogues, artist-to-artist sessions, keynote talks, field trips and public events in the city and on the water, this program highlighted artists whose work explores occupation, activism, listening and diaspora in complex, evolving ways.





The Future is Floating consisted of multiple public events featuring performances, talks and listening events on the water:

An Evening with Marianne Nicolson, Megan Cope & Leanne Tobin

Marianne Nicolson – an artist/activist of the Musgamakw Dzawada'enuxw First Nations, Canada – conversed with Australian Aboriginal artists Megan Cope (Quandamooka, QLD) and Leanne Tobin (Darug, NSW), discussing their artistry, identity and the preservation of cultural knowledge. This discussion was moderated by Clothilde Bullen, Senior Curator of Aboriginal and Torres Strait Islander Collections and Exhibitions at Museum of Contemporary Art Australia.

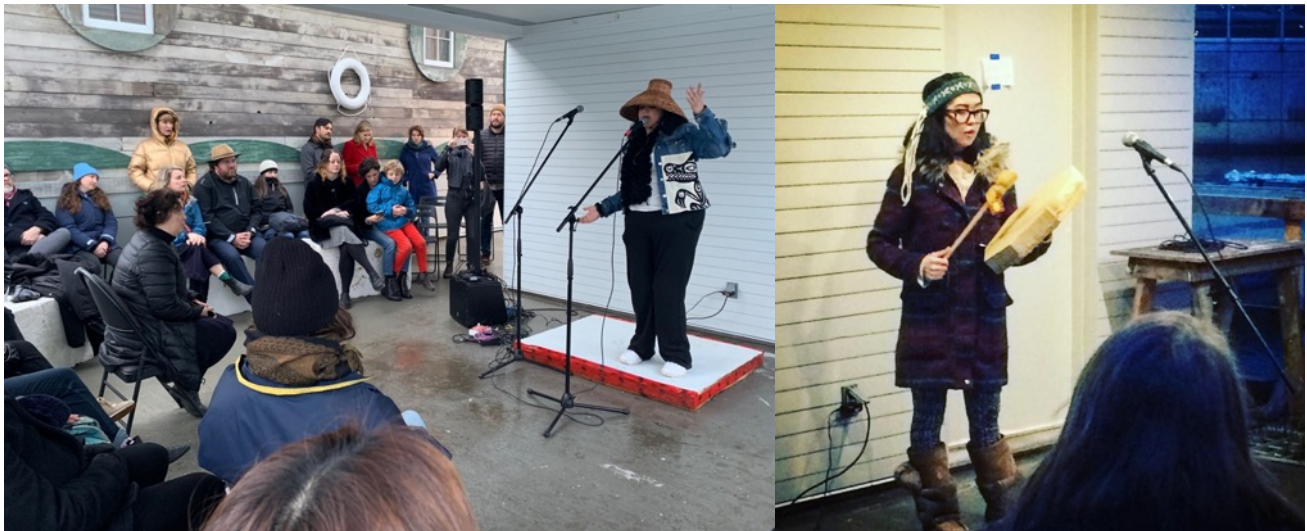
The Floating Sessions

The participating residency exchange artists invited Sydney Festival guests to enjoy experiential, fully immersive evenings on Sydney Harbour aboard Tribal Warrior's Mari Nawi ship. This event series featured in-progress experimental soundscapes, animated discussions, presentations and performances.

- ***floating session I: The Future is Floating*** – Venessa Possum introduced and closed the evening with Gurugal (Forever and a Beginning) and guwaga baragula – a breathing flood tide finale. Claire G. Coleman performed a text that she had written specifically for the event entitled *We Are Water*. Syrus Marcus Ware performed a work titled *Antarctica*. Jen Rae adapted and presented *2130 Sleepwalking Towards Extinction* a performance lecture and *Evacuate* a soundscape produced in collaboration with Marco Cher-Gibard.
- ***floating session II: Rescue Remedy: Light Relief in Recovery*** – Venessa Possum gave a Welcome to Country address, followed by a series of performances entitled: *Salt Ritual*, *Opening the Talisman Circle – Protect the Soul*, *Salote Learns End of the Lunar New Year Suki Yaki*, *Liturgical Dance – Customary public worship dance of the sea*, *Icing the Ocean* and *Feasting*. These works were performed by T'uyt'anat – Cease Wyss, Latai Tamoepeau, Salote Tawale, & Cindy Mochizuki.
- ***floating session III: Museum of the Future*** – Following a Welcome to Country by Venessa Possum, James Nguyen, Holly Schmidt & Keg de Souza invited Mari Nawi guests to step into the *Museum of the Future 2020*, to enjoy a guided harbour tour and visit the *Museum of Extinct Species* on the upper cabin deck.

The Future is Floating was supported by the Canada Council for the Arts, the British Columbia Arts Council and the Government of British Columbia.





Invasion Day - The Foreshore, 2020

January 25, 2020

Curators: Jen Weih with Kamala Todd

Project Lead: Jen Weih

Artists: Senaqwila Wyss, Miss Christie Lee Charles, Jeneen Frei Njootli and Claire G. Coleman

Location: Blue Cabin, False Creek, Vancouver

Invasion Day a Foreshore Session is the first event of a multi-part 2020 series that furthers the explorations, discussions, and actions from *The Foreshore* (2016-18) and *The Foreshore Listens* (2018).

About The Foreshore: *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?*

In an act of solidarity between Indigenous people in Canada and Australia, four songs and poems were performed, their sound amplified and projected out from the Blue Cabin and across the waters of False Creek. Local performers included Senaqwila Wyss who is of Skwxwú7mesh Úxwumixw (Squamish Nation), Tsimshian, Sto:lo, Hawaiian and Swiss ancestry; Christie Lee Charles a singer and rapper from Musqueam and Tsleil-Waututh Nations ;and Jeneen Frei Njootli a 2SQ Vuntut Gwitchin sound artist. During the event an additional performance was also broadcast - a pre-recorded spoken word piece by Claire G. Coleman a Wírlomin-Noonger

Australian woman and writer. The original recording was from the January 22 *Future is Floating* Session in Sydney Harbour, Australia.

Bringing together two harbours across the Pacific – False Creek in Vancouver and Sydney Harbour – this event was rooted in a desire to explore and confront the complex legacies of colonial presence across continents and through the lens of artistic practice. This January 25th event in Canada coincided with January 26th in Australia – *Invasion Day/Australia Day* – a day marking the start of colonialism in Australia (Captain Cook's arrival).

The sounds and songs of these performances in False Creek were also recorded and subsequently rebroadcast at sunrise throughout January/February for a period of seven days in honour of seven future generations. An excerpt of the recordings was also made [available online](#) and it replays regularly on *Currents and Waves* Radio.

This event also served as a fundraiser for the Australian Bushfires which were raging in Australia in January, 2020. Other Sights, Jeneen Frei Njootli and event participants raised several hundred dollars that were subsequently donated to the Fire Relief Fund for First Nations Communities and First Nations Fire Knowledge Land Lore.



Currents and Waves

2020

Artists: David Barclay, Ayesha Barmania, Lindsay Dobbin, Samuel Forsythe, Elisa Ferrari, Julia Feyrer, Jeneen Frei Njootli, Janna Graham, Amy Hanley, Alanna Ho, Cheryl L'Hirondelle, Elder Gary Manson, Brady Marks, Cindy Mochizuki, Stephen Morris, Chandra Melting-Tallow, Marianne Nicholson, James Nguyen, Paolo Pietropaolo, Venessa Possum, Jen Rae, Pietro Sammarco, Lou Sheppard, Jenni Schine, Alexandra Spence, Latai Taumoepeau, Salote Tawale, Mark Timmings, Hildegard Westerkamp, T'uy'tanat – Cease Wyss, The World Soundscape Project and many more.

Project Leads: Sunshine Frère & Lorna Brown

Location: Online & in Sydney and Vancouver

Partner: Sydney Festival

Project Site: <https://www.currentsandwaves.ca/>

Currents and Waves Radio is an internet radio station featuring experimental sound, environmental recordings, artist talks, performances, presentations, music and more. The question of “how do we occupy space differently” undulates and oscillates throughout the program.

Currents and Waves broadcasts 24 hours a day all via internet streaming.

Curated by Other Sights as a way to situate oneself outside the realm of the visual, this rich audio program encourages an awareness and exploration of ‘what cannot be seen’ as central to a richer understanding of public space. *Currents and Waves* expands on the themes of Other Sights’ parallel Sydney Festival program *The Future is Floating* – a floating exchange between 16 artists from Canada and Australia. *The Future is Floating* explored radical ways of reconfiguring relationships, language, community, migration, and nationhood. The audio from this station drifts through a range of topics including language resurgence, crisis, resilience, arrivals and departures, the foreshore, deep listening, and Indigenous activism. *Currents and Waves* program-formats range from podcasts and radio-dramas to experimental audio-zines, music and ambient sound from nature reserves. This project is supported by the Canada Council for the Arts, the British Columbia Arts Council and the Government of British Columbia.



Project Partners

Access Gallery
Australian Arts Council
Canadian Metropolitan
Capture Photography Festival & Pattison Billboards
City of Vancouver's Creative Strategy
Contemporary Art Gallery
Creative Cultural Collaborations (C3)
East Van Roasters
grunt gallery
Mount Pleasant Community Centre
néčá?mat ct Strathcona Branch, Vancouver Public Library
PM Volunteers
Sydney Festival
Tribal Warrior Aboriginal Corporation
Vancouver Art Gallery

Project Websites

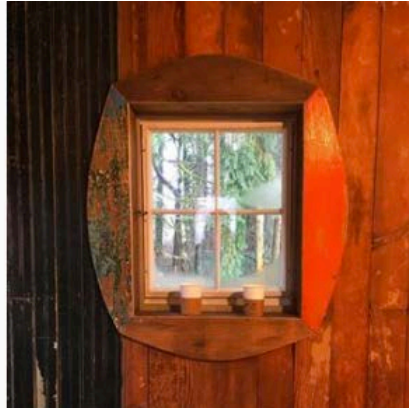
The Future is Floating
thefutureisfloating.ca

Currents & Waves
Currentsandwaves.ca

The Foreshore
theforeshore.org

The Blue Cabin
thebluecabin.ca

Press



Blue Cabin

John Goodman. "Goodbye Snaug: Coast Salish master Weavers leave False Creek during COVID-19 crisis." North Shore News. April 2, 2020.

Tara Lee. "Historic Blue Cabin Floating Artist Residency Located in Vancouver's False Creek" Inside Vancouver. September 11, 2019.

(Blog) Daniel Francis. "Blue Cabin Launches" August 28, 2019.

Meredyth Cole. "Blue Cabin Floating Artist Residency Launches on Vancouver's False Creek" Canadian Art. August 27, 2019.

Kendra Mangione. "Noticed the blue cabin floating in False Creek? Here's what it is" CTV News. August 25, 2019.

"Historic North Vancouver cabin reborn as artist residency in False Creek" CBC News. August 25, 2019.

Gloria Macarenko. CBC On the Coast – 88.1FM. August 23, 2019.

"Derelict Cabin Revitalized as Artist Residency" CityTV. August 23, 2019.

Robin Laurence. "Salish weaving brings Blue Cabin to life" Georgia Straight. August 22-29, 2019.

Shawn Conner. "Blue Cabin to Host Weavers' Residencies" Vancouver Sun. August 22, 2019.

Jeremy Shepherd "Squamish Nation weavers part of Blue Cabin Floating Artist Residency" North Shore News. August 22, 2019.

Shawn Conner. "Floating Blue Cabin hosts traditional weavers in year-long residency program" Vancouver Sun. August 21, 2019.

Robin Laurence. "Indigenous weavers bring Blue Cabin Floating Artist Residency to life" Georgia Straight. August 21, 2019.

Jaz Papadopoulos. "Weaving and Resisting on the Foreshore" SAD Magazine. August 20, 2019.

"Blue Cabin Floating Artist Residency Sets Sail August 25" My VanCity. August 20, 2019.

(Blog) Jay Minter. "Visit The Blue Cabin Floating Artist Residency" August 19, 2019.

Lua Presidio. "Queer, indigenous and youth" CiTR: The Arts Report – 101.9FM. August 14, 2019.

"An old squatters cabin is reinvented as a float home and art studio" CBC News. August 8, 2019.

"The Blue Cabin – Floating Art" Canadian Art Junkie. July 31, 2019.

Press Continued...

Blue Cabin

"Blue Cabin Floating Artist Residency Unveiled In Public Launch: August 25" BWW News Desk. July 31, 2019.

"Blue Cabin Floating Artist Residency Launches" Galleries West. July 26, 2019.

Rebecca Bollwitt. "Blue Cabin Floating Artist Residency Open House" Miss 604. July 24, 2019.

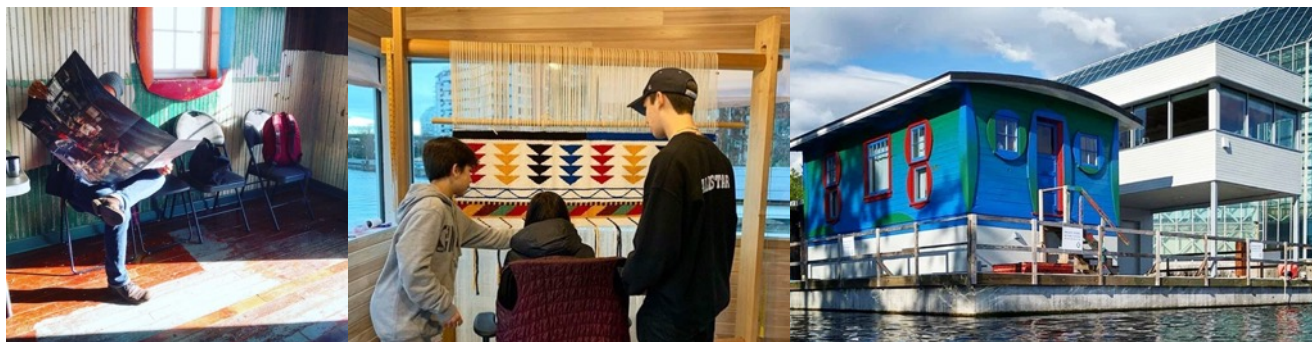
"Historic Blue Cabin will be moored in False Creek for an arts program" Vancouver is Awesome. July 20, 2019.

Linda Aylesworth. "Cates Park 'Blue Cabin' becomes floating artist residency in False Creek" Global News. July 19, 2019.

"Blue Cabin moving to False Creek for public launch of Floating Artist Residency program" Vancouver Courier & North Shore News. July 18, 2019.

Kenneth Chan. "Former cabin turned into floating artist residency to be moored in False Creek" Daily Hive – Urbanization. July 18, 2019.

Kevin Griffin. "The Blue Cabin launches this summer as floating artist residency in False Creek" Vancouver Sun (Art:Seen). May 10, 2019



Finances

See attached year-end financial statement

Donations

Hugh Kerr
Barbara Cole
Marko Simcic
Jeneen Frei Njootli
Sydney Festival (In-kind)
Capture Photography Festival (in-kind)

For a complete list of Blue Cabin Donors visit:
<https://thebluecabin.ca/funders-supporters/>

Grants

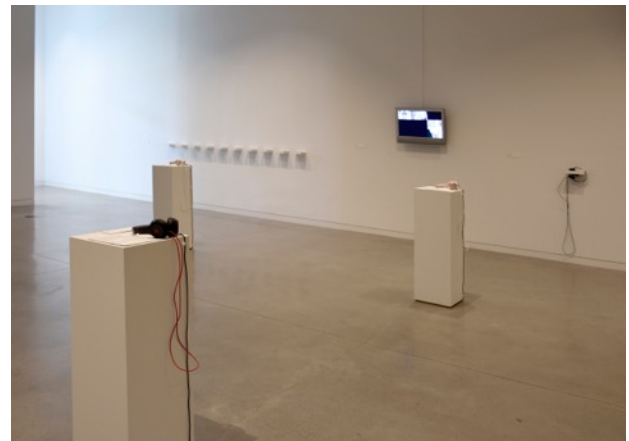
Other Sights applied for 6 grants this year and were successful with 5, with funding received from all three tiers of public government: Canada Council, BC Arts Council, and the City of Vancouver



Other Activities

In the summer of 2019, Other Sights participated in the exhibition *We Know More Than We Can Tell* at the AHVA gallery in the Audain Centre at UBC. This event was part of the week of the Congress of the Humanities and Social Sciences. Other Sights was able to participate thanks to Instructor Christine D'Onofrio's initial inquiry in 2018. Producer Jen Weih worked with D'Onofrio to have Other Sights present *The Foreshore Listens* audio-zines set up as four audio listening stations in the gallery. Three UBC students who worked with Other Sights on *The Foreshore*, *The Future is Floating*, *Larwill Park* and *Big Rock Candy Mountain* created responses to *The Foreshore Listens* audio zines and these responses were exhibited in tandem with the zine listening stations.

In October, Other Sights participated in the Vancouver Art Book Fair. Fair Director Sylvana D'Angelo invited Other Sights to exhibit *The Foreshore Listens* zines in the RBC Media Gallery. Other Sights set up a booth where, along with the audio zines, we promoted our publications and editions.



Upcoming Projects



FLOOD (Displaced Horizon)

April 12 - May 15, 2020

Artists: Howard Ursuliak and Kyle Juron

Project Leads: Lorna Brown, Barbara Cole, Colin Griffiths and Marko Simcic

Location: Expo Boulevard between Carrall and Abbott Streets

Partner: Capture Photography Festival and Pattison Outdoor Billboards

FLOOD (Displaced Horizon) is a series of images located on four billboards facing east and west on Expo Boulevard between Carrall and Abbott Streets in Northeast False Creek. Working in collaboration with the Other Sights team, Howard Ursuliak photographed features of the neighbourhood's shorelines and skylines in a standard digital format, and worked with Kyle Juron to print and manipulate the images while still wet, folding the horizon in and behind the foreground. These tactile compositions – pleated into the correct billboard ratio – were then re-photographed. Towering glass buildings are glimpsed behind a forest of wharf pilings; flotillas of pleasure craft collide with waterfront properties on the swell formed by the folded paper. Placed back into the site of False Creek, *FLOOD (Displaced Horizon)* triggers and disturbs our recognition of the familiar surroundings and iconic details of urban Vancouver.

Very recently underwater, this former tidal mudflat supported major salmon and trout runs and was an abundant locale for First Nations people. Northeast False Creek – land created a hundred years ago to underpin the expansion of the Great Northern and Canadian Northern Railways – has given a foundation to waves of development stirred by resource extraction industries, the Expo 86 World's Fair and the future removal of the Georgia Viaduct. Floods of capital have rushed in over the century, to the condominiums, marinas and casinos that line the foreshore.

A horizon conjures a future – an aspirational trajectory into photography's pictorial space. Its forward focus generates desire for an imagined outcome, as does the advertising image. Billboards carry quick messages, also urgent, for viewers moving from one place to another. The four images, two facing east, two facing west, reflect back

to the viewer the arc of the skytrain line and the vertical high rises that we pass alongside. This uncanny effect is perceived subtly, through repeated views, in the way that a city's identity is reinforced and accrues as we come and go.

When a horizon goes missing, the future is obscured and indeterminate. *FLOOD (Displaced Horizon)* has tucked it out of sight. The wetness of the pictures, captured in the detail of droplets and watery distortions, reveals the complex process of their production. Without the expected element of language or text, un-slick, and hyper-located, the artwork situates us in our present moment, perhaps bottoming out, perhaps run aground.



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/>).



Blue Cabin Floating Artist Residency 2020-2021

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

Blue Cabin Committee (BCC): Glenn Alteen, Lorna Brown, Esther Rausenberg

Other Sights' Leads: Lorna Brown

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

Debra Sparrow will be the final artist in residence from the inaugural *Skeins: Weaving On the Foreshore* year of residencies. Sparrow was meant to take up residence in April after Janice George and Buddy Joseph completed their residency. She and the Blue Cabin Committee have agreed that due to Covid-19 restrictions it is best to postpone the residency until later in the year when safe to do so, the date will be determined soon.

COVID Pandemic - Blue Cabin Programming Shifts

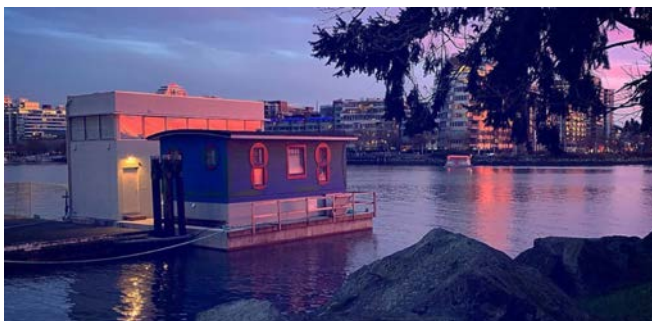
Other Sights anticipates the need for a shift in the way in which programming runs from the Blue Cabin for some time due to the Covid-19 Pandemic. Over the next month, Other Sights and the other members of the BCC will work together to produce programs that live online, and potentially, with some distancing restrictions lifted, small gatherings at the Cabin in the fall. For May and June, Blue Cabin Engagement Coordinator, Trish Klein put together a film screening series in collaboration with the NFB. Five films will be screened online. More programming will be announced in the summer and fall.

Blue Cabin Strategic Planning

The Blue Cabin Committee recognizes the need for a review of its operational systems and procedures and will be undergoing a series of strategic planning sessions over the course of May and June in order to address the changes within the Committee's structure. All of the things that the committee and Blue Cabin staff have learned in the first year of operations will provide beneficial insight towards implementing and improving a new structure for the team to thrive under.

2020-2021 Residency Programming Year

Programming will shift as the Blue Cabin Committee responds to Covid-19 safety restrictions. In February 2020, a Blue Cabin Jury selected four artists who would be the 2020-2021 artists in residence. All artists have been contacted and are keen to begin their residencies. The BCC and the Residency Coordinator will work closely with each artist to develop each residency program, whilst taking Covid-19 precautions into consideration.



Foreshore 2020: Imagining Coast Salish Futures

2020-2021

Artists: Angela George, Debra Sparrow, Janice George, others TBC

Curator: Sierra Tasi Baker

Project Leads: Lorna Brown, Barbara Cole

Location: TBD

In the spring of 2020 Other Sights invited Sierra Tasi Baker, an artist, curator and consultant to work with them on a new iteration of *The Foreshore*. Baker proposed *Imagining Coast Salish Futures*, a city centred revisioning project inviting xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), Selilwiltulh (Tsleil-Waututh), Coast Salish, and Urban Indigenous artists agency to re-write the city narrative. As Tasi Baker outlines in her curatorial proposal “Vancouver is a unique city with reservations located within the city limits. Urban Indigenous populations are centred in the DTES however Indigenous people have not had the opportunity to truly reimagine the city and shape its future. This project will explore questions such as: What are Coast Salish futures? What will the city look like in the next 100-200 years if development is driven by Coast Salish people? What is a Coast Salish lead city? How are the values inherently different? The borders, the programming, the forms, the aesthetic, the teachings? What will it feel like?”

Tasi Baker proposed that this process be rooted in Coast Salish ancestral governance, oral history, indigenous futurism and a “Two-Eyed Seeing Approach.” Two-Eyed seeing is a concept developed by Mi'kmaw elder Albert Marshall in 2004 which is a way of understanding the integration of Indigenous and Western worldviews or forms of knowledge. The output of this project will be defined as the project unfolds, starting with conversations between Elder Matriarchs and youth. The conversations will identify areas to explore and directions of project output. In light of COVID-19 and rapidly changing conditions works will be shared online.

15 Years of Other Sights

2020 - May

Artists: Multiple

Project Leads: Sunshine Frère

Location: Online

Spring of 2020 marks Other Sights 15th year anniversary of operations. Due to Covid-19 restrictions a celebration in person with Other Sights friends and community will not be possible. To mark the occasion, Other Sights' GM has collected stories and photographs from Other Sights Producers and past Board Members. She will share these stories across all of the organization's social media platforms. In conjunction with this online celebration, Other Sights will also offer opportunities for those connected to the organization's community an opportunity to acquire past Other Sights publications. There will be weekly give-aways of publications throughout the month of May.





Mobility Device

September 2020

Artist: Carmen Papalia

Project Leads: Carmen Papalia, with support from Other Sights

Location: Kitsilano Park

Partners: Carnival Band, Kitsilano Showboat & City of Vancouver

In the March of 2020, interdisciplinary artist Carmen Papalia approached Other Sights to work together on a project called Mobility Device (MD). Other Sights was keen to work on the project and together they submitted a grant proposal to the City of Vancouver's Public Art Program: Untitled. This project would roll-out in September of 2020, with rehearsals between Papalia and the Carnival Band occurring throughout May-August. The grant request is currently pending.

Mobility Device (MD) is a collaborative performance where artist Carmen Papalia replaces his cane with a marching band that serves as his primary navigation system during an improvised walk in a public place. Anticipating his trajectory, band members provide musical cues that highlight elements of the built environment as Papalia encounters them. The performance proposes the possibility of user-defined, creative systems of access, where the care recipient maintains their agency and decision-making power with the support of others in their community. It represents a non-institutional and non-institutionalizing temporary solution for the white cane.

In studio sessions with the Carnival band, Papalia will develop a number of navigational strategies that will support him in freely exploring the locations at Kitsilano Park listed above. These strategies may include a sharp horn blast that signals a fast-approaching obstacle, an ascending scale that indicates steps up, and a formation that helps Papalia easily make his way through a crowd. MD

is a celebration of interdependence in the area of accessibility. At a time when cities, governing bodies and public institutions are considering how to effectively serve those from historically marginalized groups, it increases awareness around the idea of accessibility beyond accommodation in a landscape of prescriptive programs and restrictive regimes. It illustrates how creativity and collectivism are vital to a growing access ecology, and how current accessibility initiatives must cultivate new standards and practices that help maintain a supportive, caring culture where those who are marginalized can participate freely, fully and without compromise.

Mobility Device (MD) will engage 3 locations at Kitsilano Park, ending with the Show Boat stage and seating area. Each requires a unique navigational strategy to explore non-visually. Papalia's interaction with the fixtures, obstacles, and objects in each location will reframe these spaces as sites of play, collaboration and collective problem-solving in the context of accessibility. Each location is accessible to the public and intended for free enjoyment by all, however, the social, cultural and political dimensions of accessibility still limit access to these spaces for those who are disabled. Papalia's performance would bring awareness to these dimensions for attendees.



FLEET: A Mobile Studio Troupe – Strategic Development Phase (project pending grant funding)

Winter 2020

Lead Artist: Germaine Koh

Project Members: Rebecca Bayer, Javier Campos, Colin Griffiths, Marko Simcic & Lori Sokoluk

Location: TBD

Partners: TBD

In March of 2020, Other Sights Producer Colin Griffiths worked with the FLEET team to prepare a Cultural Infrastructure Grant proposal for FLEET: A Mobile Studio Troupe. The proposal requested funding for a research and governance development phase for the project in order to help the project organizers with a structure and management assessment. This development phase would occur in the fall/winter of 2020 and into 2021. The grant for this project is pending.

FLEET proposes an ensemble of distinctive artist-designed, mobile structures for creative production and presentation. These structures could be placed temporarily on vacant land or in a parking lot, or on city land. The group of structures can occasionally be moved to a new site, creating additional cultural space in available empty

lands, in a way that is low impact, responsive to both needs and opportunity, and addresses the critical lack of affordable studio space in the city. Like beehives brought to pollinate a landscape, the colony will bring creative energy to different neighbourhoods, with low requirements for services and infrastructure. Mobile in form and adaptable to circumstance, this colony can respond rapidly to changing needs. Built by artists and architects, the small structures will be a collection of engaging forms — a sort of sculpture garden worthy of aesthetic consideration in itself — in addition to serving as a hub for creative work. This initiative recognizes how crucial it is for artists to have dedicated production space, while also making creative activity visible to the public as an essential part of the city's fabric. It also makes visible the urgent loss of cultural production space in the city.



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 2019-2020.

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 includes *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).

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 səliwətaʔ (Tsleil-Waututh) Nations.

Other Sights Trustee: January 22, 2015 - 2019

Position: President

Term: June 2019-September 2019

Occupation: Artist and Educator

Jordan Wilson is an emerging curator and scholar, and is currently a PhD student in Anthropology at New York University. He is a member of the Musqueam First Nation. Prior to starting graduate studies, Wilson was a Curatorial Intern at the Morris and Helen Belkin Art Gallery (2017-2018). He holds an MA in Anthropology (with a focus on critical museum studies) and a BA in Indigenous Studies, both obtained at the University of British Columbia. Wilson was a co-curator of the exhibits *čəsnaʔəm*, the city before the city (2015), and *In a Different Light: Reflecting on Northwest Coast Art* (2017) at the UBC Museum of Anthropology.

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

Coll Thrush is professor of history and faculty associate in critical Indigenous studies at the University of British Columbia. He is a specialist in Indigenous, settler colonial, and place-based histories. Coll is the author of *Native Seattle: Histories from the Crossing-Over Place* (2007/2017) and *Indigenous London: Native Travellers at the Heart of Empire* (2016). His current research is on shipwrecks and settler colonialism on the northwest coast of North America. Coll was raised in Auburn, Washington, in the treaty territory of the Muckleshoot Indian Tribe, and now lives in Kitsilano.

Other Sights Trustee: June 2019-present

Position: Board Member

Term: 1 year

Occupation: Professor, UBC Department of History

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 Associate Director/Curator 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 Curator of Outdoor Art at the University of British Columbia Vancouver campus; principal of Cole Projects, a public art consulting firm that promotes experimental approaches to public art planning and commissioning; and the founder and producing member of Other Sights. 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. Recent activities include collaborating with artists for two commissioned public artworks; producing a laser installation at Gloucester City Hall, Massachusetts; installation of a media work at the La Caxia Foundation in Madrid in 2017; producing the

2016-17 Lawrence Paul Yuxweluptun site-specific installation at Larwill Park, on behalf of Other Sights and the Vancouver Art Gallery, and co-producing the 2015 International Society of Electronic Art symposium. Colin is Other Sights' Project Manager for the completion of the Blue Cabin Floating Artist Residency.

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

Vanessa Kwan is a Canadian artist and curator with a focus on collaborative, site-specific and community-engaged practices. She is currently Program Director at grunt gallery in Vancouver and is also curator/producer at Other Sights for Artists' Projects, an organization that curates and produces artworks for the public realm. She is a founding member of the arts collective Norma who were honoured with a City of Vancouver Mayor's Arts Award for public art in 2012. Her public commissions include a geyser (*Geyser for Hillcrest Park*, 2012, with Erica Stocking), a garden best viewed by moonlight (*This creeping root*, 2016) and a permanent sound installation exploring urban narratives of restlessness and care (*Speaker A*, with Theatre Replacement, forthcoming in 2020). She regularly writes and publishes on art and culture, and has recently completed curated projects at venues across the Pacific Rim (Vancouver, Seoul and Sydney) exploring artist-led creative exchange.

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 neighbourhood streets, for the City of Vancouver. His completed architectural projects include community spaces such as Pendulum Gallery, Trillium Park field house, South Galiano Firehall and The Post at 750 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.

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 səliłwətaʔ (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 in 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 has been a board member on Access Gallery's Board (2015-2018) and the Contemporary Art Society of Vancouver's Board (2012-2015). 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

Coop Placements / Interns

2019 – Tianna Barton, Curatorial and Administrative Assistant for Other Sights August 2019 – February 2020.

Image Credit Index

Page 2 – The Blue Cabin in False Creek, August 2019, Photo Henri Robideau.
Page 2 – Blue Cabin Launch in False Creek, August 2019, Photo Krista Lomax.

Page 3 – Workshop attendees for Vicki Couzens' Possum Wristband Making Workshop (left), October, 2019, Photo Trish Klein
Page 3 – Vicki Couzens discussing her work with Blue Cabin Open House Visitors (right), September 2019, Photo Sunshine Frère
Page 3 – Portrait of Vicki Couzens, Australia Council for the Arts, National Indigenous Arts Awards, 2016

Page 4 – Weaving workshop participant at the Blue Cabin Residency Deckhouse (top), November, 2019, Photo courtesy of the artist.
Page 4 – Angela George poses with Weaving Governance artwork (middle), January 2020, Photo courtesy of the artist.
Page 4 – *Chepximiya Siyam* Cheif Janice George and *Skwetsimeltxw* Willard 'Buddy' Joseph, Blue Cabin Artists in Residence.

Page 5 – Artists discussions during *The Future is Floating*, January 2020 (top left and right), Photos Tianna Barton
Page 5 – An image from the Welcome to Country Ceremony at La Perouse for all *Future is Floating* artists, January 2020, Photo Tianna Barton.
Page 5 – Artists from *The Future is Floating* participating in a Welcome to Country Ceremony at La Perouse, January 2020, Photo Tianna Barton.

Page 6 – Jen Rae performs during *The Future is Floating* sessions (top left), January, 2020, Photo Rafaela Pandolfini.
Page 6 – Artists and guests participating in *The Future is Floating* sessions (top middle), January, 2020, Photo Rafaela Pandolfini.
Page 6 – Artists and Producers from *The Future is Floating* prepping for one of floating sessions (top right), January 2020, Photo Tianna Barton.
Page 6 – Holly Schmidt, Keg de Souza and James Nguyen during *The Future is Floating* sessions (bottom left), January 2020, Photo Vanessa Kwan.
Page 6 – Jen Rae, Venessa Possum, Claire G. Coleman and Syrus Marcus Ware onboard the Mari Nawi (bottom middle), Photo Vanessa Kwan.
Page 6 – One of *The Future is Floating* sessions onboard the Mari Nawi (bottom middle), January 2020, Photo Vanessa Kwan.

Page 7 – Miss Christie Lee performing as part of *The Foreshore: Invasion Day*, at the Blue Cabin, January, 2020, Photo Trish Klein.
Page 7 – Senaqwila Wyss performing as part of *The Foreshore: Invasion Day*, at the Blue Cabin, January, 2020, Photo Trish Klein.

Page 8 – Promotional Banner images for Currents and Waves, Photos Sunshine Frère.

Page 9 – Blue Cabin Restoration images (left, middle and right), 2019, courtesy of Other Sights and Jeremy Borsos.

Page 10 – Blue Cabin visitor reviewing the Blue Cabin History Brochure (left), October, 2019, Photo Sunshine Frère.
Page 10 – Blue Cabin Weaving Workshop participants (middle), November, 2019, Photo courtesy of the artist.
Page 10 – Blue Cabin from the water in false creek (right), May, 2020, Cropped version of a photo by @andellipsis via Instagram.

Page 11 – Vancouver Art Book Fair Visitors at Other Sights' VABF Booth, October, 2019.
Page 11 – *The Foreshore Listens* installed at the RBC Media Gallery at Emily Carr University of Art + Design as part of VABF, October, 2019.
Both images courtesy of Vancouver Art Book Fair.

Page 11 – Documentation of *The Foreshore Listens* as part of *We Know More Than We Can Tell...* exhibition at the AHVA Gallery at UBC, June 2019, Photos courtesy of Christine D'Onofrio.

Page 12 – Three images from *FLOOD (Displaced Horizon)*, April, 2020.
Digital images, printed, dipped in water bath, folded and re-photographed. Photos by Howard Ursuliak & Kyle Juron in collaboration with Barbara Cole, Lorna Brown, Marko Simcic and Colin Griffiths.

Page 13 – Two interior images of the Residency Deckhouse (left) and the Blue Cabin Studio (right), February 2020, Photos Henri Robideau.
Page 13 – Two images of sunset at the Blue Cabin (bottom left and right), January 2020, Photo courtesy of Angela George.

Page 14 – 15 Years Celebration Collage of Other Sights' past projects, March, 2020, Photo Sunshine Frère.
Page 14 – *Nothing Happens In Good Weather* (installation view), 2011-2013, Photo from Other Sights' archive courtesy of Barbara Cole.

Page 15 – *Mobility Device* by Carmen Papalia, Performance Documentation (left and right), May, 2016, Photo courtesy of the Artist.

Page 16 – FLEET Mobile Studios Research image series: (top left) Cedric Bomford, *Crummy Gallery*, 2019, (top middle) Rebecca Beyer, *Give and Take* project, (top right) Germaine Koh, *HMH Booth: a mobile, convertible structure for Public Presentations*, 2018, (bottom left) Insriach Bothy, Caingorms National Park, Scotland, (bottom middle) Andrea Zittel, *Wagon Station Encampment*, Joshua Tree, (bottom right) Erin Moore, *Watershed Writer's Studio*.

APPENDIX A

BLUE CABIN ARTISTS IN RESIDENCE BIOGRAPHIES, 2019-2020

Vicki Couzens is a Gunditjmara citizen from the Western Districts of Victoria, Australia. Vicki acknowledges her Ancestors and Elders who guide her work. She has worked in Aboriginal community affairs for almost 40 years and is Senior Knowledge Custodian for Possum Cloak Story and Language Reclamation in her Keerray Woorroong Mother Tongue. Vicki has distinguished herself with her interdisciplinary artwork, or as she prefers, 'creative cultural expression' – painting, installation, visual arts, printmaking, mixed media, performing arts, language revitalization, ceremony and teaching – and is widely known for her central role in the revival of the possum skin cloak making tradition which began in Victoria and is now established across south-eastern Australia. Vicki is a Vice Chancellors Indigenous Research Fellow at Royal Melbourne Institute of Technology University.

Angela George carries two ancestral names, *sits'sáts'tenat* and *q'wənat*. Her late mother is *slatwx*, Cookie Thomas (Cole/Discon/Billy family) from *Skwxwú7mesh* and her father is from the Baker family from *Skwxwú7mesh* and the Jones and Peter family on Vancouver Island. She was raised by her late Dad, *wika*, Alexander Paul of Sts'ailes in the Fraser Valley. Angela is married to Gabriel George, grandson of late Chief Dan George and lives and works in the Tsleil-Waututh Nation in North Vancouver. This Coast Salish mother of 4 has dedicated her career to the betterment of First Nations people and communities. Traditionally groomed, she has a strong understanding of her culture and spiritual teachings and the impacts of colonization and barriers that plague First Nations communities. She has a strong passion in traditional canoe racing, weaving and cultural singing and dancing and believes that practicing traditions and having a strong sense of identity and connection to our ancestors is vital to community wellness, development and sustainability. Angela is currently working on her EMBA in Indigenous Business Leadership at SFU.

Skwetsimeltxw Willard 'Buddy' Joseph and **Chepximiya Siyam' Janice George** are accomplished weavers and teachers from the Squamish Nation. Chief Janice George graduated from Capilano University, North Vancouver BC, and the Institute of American Indian Arts, Santa Fe, NM, USA. She feels her education at these schools helped her excel as a teacher, adding to her most important traditional teachings. She is a hereditary chief, trained museum curator and educator. George also co-organized the 1st Canada Northwest Coast Weavers Gathering, with other Squamish Nation Weavers. George and Joseph are from prominent Squamish families and have numerous ceremonial and cultural responsibilities in their community. Joseph is the former director of the Squamish Housing and Capital Projects and currently consults on capital projects for First Nations communities. Together they co-founded L'hen Awtxw Weaving House to share the teachings and practice of traditional Coast Salish wool weaving.

Debra Sparrow was born and raised on the Musqueam Indian Reserve and is self-taught in Salish design and jewellery-making. Her contemporary work combines textile and Salish design into geometric, hand spun blankets and hangings and can be seen in various museums and institutions, including the Vancouver Airport, Museum of Civilizations in Ottawa and the University of British Columbia. Debra designed the logo for the Canadian Men's Hockey Team for the 2010 Olympic and Paralympic Winter Games in Vancouver, B.C. She also continues to work on pieces close to her heart at her home in Musqueam. It is Debra's hope to educate others about the beauty and integrity of her people's history through her art. Debra is a highly accomplished weaver, and for over 20 years has played a pivotal role in the ongoing revival of Musqueam weaving.