DETAILED PUBLIC ART PLAN

4992 - 5138 ASH STREET

September 2026
Detailed Public Art Plan

EXPANDED FIELD

Peterson

PROJECT DESCRIPTION

Project Statistics

Site Size: 57,570 sq. ft.

Gross Floor Area: 125,242 sq. ft.

FSR: 2.0

FSR Area: 115,285 sq. ft.

Total Chargeable Public Art Area: 115,285 sq. ft.

Art Rate: $1.98 $/sq. ft.

Total Public Art Budget: $228,260

Project Developer

Peterson

Project Architect

gbl

Project Landscape Architect

Groundswell
LANDSCAPE ARCHITECTURE



PROJECT CONTEXT

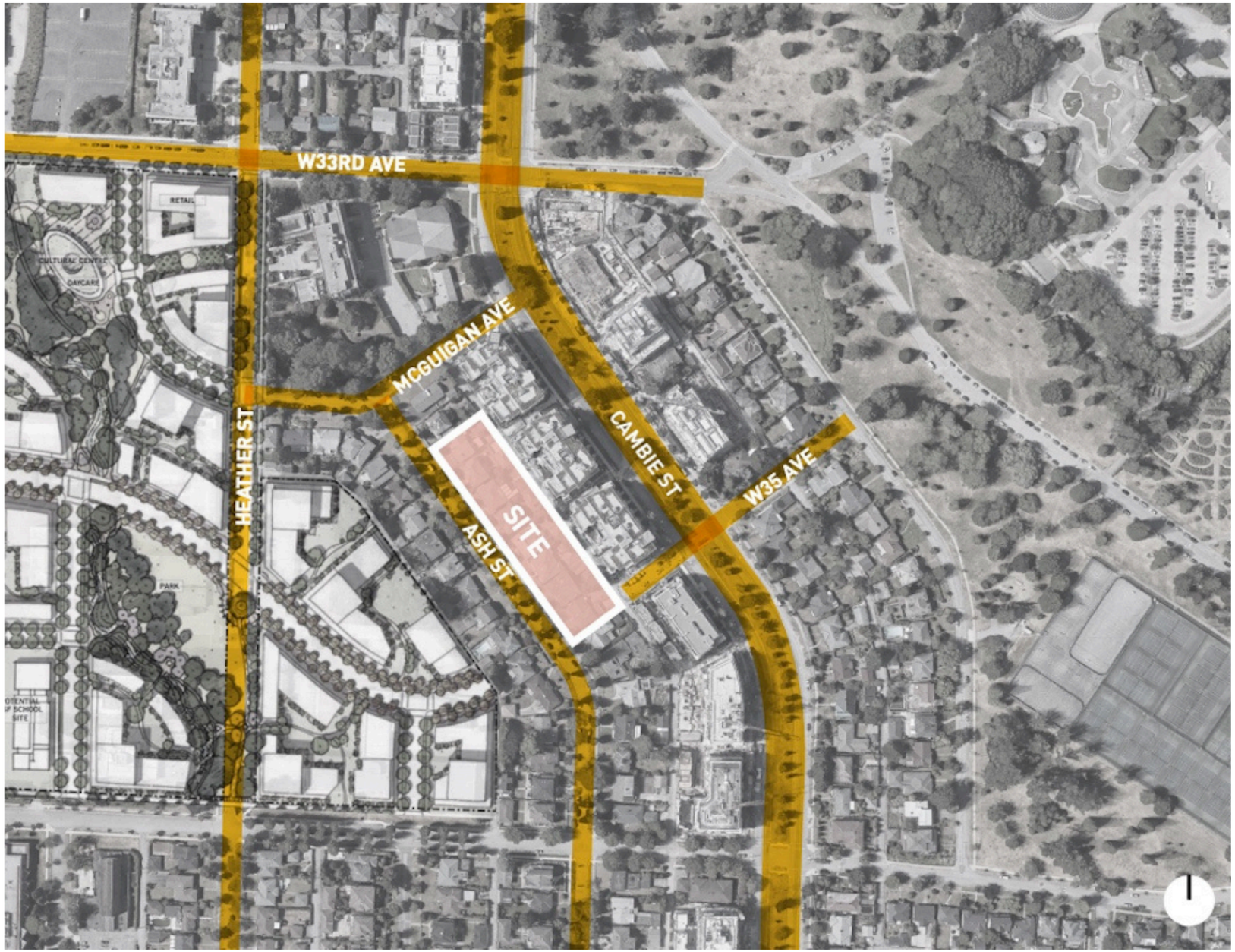
Long known as being the main artery to and from downtown Vancouver, the Cambie Corridor has grown into one of Vancouvers fastest growing neighbourhoods.

Serviced by an abundance of rapid transit and dotted with massive parks, top education, including York House School, Little Flower Academy, and Eric Hamber Secondary School. Also nearby is the historic Langara Golf Course.

The University of British Columbia is easy to get to via rapid transit routes and the popular Langara Trail is with tennis courts and a playground along the way, the tree-lined walkway is perfect for jogging or taking in scenic views of the golf course's meandering fairways, and the surrounding neighbourhood.

The evolving Oakridge Centre, soon to be the largest development in Vancouver's history, has an abundance of conveniences, businesses, and culture only a few blocks away. Also nearby, Cambie Village is home to a selection of grocery stores, restaurants, and cafés, and Main Street is an eclectic mixture of shopping and dining options.

Cambie Street provides an abundance of amenities for new and old residents alike.




HEATHER LANDS
OTC
JCC
Willow St
OAKRIDGE CENTRE
Project Location
QUEEN ELIZABETH PARK
37th Ave
41st Ave
Future B-Line
COLUMBIA PARK
Cambie St
Canada Line
45th Ave
Alberta St

PUBLIC ART CONTEXT

Public art has significantly contributed to the social fabric and unity of Vancouver as a whole. Our aim with Peterson's Ash Street project is to create public work that not only plays an integral role in activating the public realm within this growing area but also becomes part of a growing collection of artworks for the entire City of Vancouver.

Cambie Corridor Plan - Phase 3

The third phase of the Cambie Corridor Plan will allow new dense development opportunities for 1,700 existing single-family homes. As many as 50,000 additional residents will be able to live along the corridor through added density, particularly around a two-kilometre radius from Oakridge-41st Avenue Station where dozens of new towers reaching up to 330 ft-tall will now be permitted.

Cambie Corridor Housing Types



Key principles In Cambie Corridor Plan

Create Vibrant Urban Spaces: A high quality public realm with continuous active streetscapes, urban amenities, and cultural activities and facilities contributes to the vibrancy and livability of the area. As redevelopment occurs, urban design standards require high quality architectural aesthetics and amenities such as plazas, public art, street furniture, and elements of green infrastructure to encourage people to linger and interact in the public realm.

Promotion and creation of Identity & Sense of Place: Fostering a sense of place and identity in the Cambie Corridor creates a neighbourhood that is unique, interesting and memorable. To support this framework, the Area Plan area has been organized into different districts and neighbourhoods that are small enough to be experienced by walking. Each area has its own identity, form and function. While some of these areas have an existing character and history, in other areas a distinct identity is newly emerging through redevelopment. Together, these unique character areas will create a neighbourhood that is authentic and memorable.

CULTURE/SHIFT

The City of Vancouver's council-adopted *Culture/Shift* formalizes Vancouver's goals for arts and culture for 2020-2029. It identifies key strategic directions to transform how arts and culture are integrated into every facet of the city. It establishes a framework with strategic directions and actions to align and increase:

- Support for art and culture
- Champion creators
- Build on our commitments to Reconciliation and Equity
- Introduce bold moves to advance community-led cultural infrastructure
- Position Vancouver as a thriving hub for music

Peterson's contribution toward public art for this project represents a significant investment in Arts & Culture. In keeping with the aims of Culture/Shift, the project team will collaborate with stakeholders to maximize the impact of this contribution by focusing on artist-centered practice. Moreover, this plan aspires to diversify art opportunities and the breadth of representation of artists and other professionals in ways that inform & engage communities.

D1 Arts & Culture at the Centre of City Building	G1. Elevate Role & Increase Investment	G2. Artist-Led Initiatives	G3. Advance the *Vancouver Music Strategy* to Support the Diverse Spectrum of Music Activities
D2 Reconciliation & Decolonization	G1. Centre Musqueam, Squamish, & Tsleil-Waututh Visibility & Voice on the Land & Across the City	G2. Increase Investment & Leadership Opportunities for Musqueam, Squamish, Tsleil-Waututh, & Urban Indigenous Arts & Culture	G3. Support Right Relations Between Non-Indigenous & Indigenous Peoples
D3 Cultural Equity & Accessibility	G1. Advance Equitable & Accessible Funding, Leadership, & Organizational Practices	G2. Improve Access for Vancouver Audiences to Experience Arts & Culture	G3. Prioritize Intangible Cultural Heritage & Promote Cultural Redress
D4 Making Space for Arts & Culture	G1. Implement Cultural Space Targets	G2. Expand Planning Tools & Reduce Regulatory Barriers	G3. Support Community-Led Ownership & Community-Led Projects
D5 Collaboration & Capacity	G1. Support Opportunities to Build & Strengthen Community Partnerships Within the Field	G2. Work with City Partners to Align Work to Leverage Investment	

"*Site-specific works pose questions springing from a place. They may meditate on the value, temporality, and labour of construction sites, or explore the migration of ancestral medicines and cultural practices in Chinatown. Monumental works offer passersby a range of invitations, from purposefully absurd bronzes of banana slugs at play to a series of house posts in Stanley Park re-marking these lands as a Musqueam, Squamish, and Tsleil-Waututh. Each work invites passersby to pause, wonder, and reflect on their own experience, in that moment, of the particularities of that place.* ***These works interrupt our daily lives and make space for meaning.***" - Culture/Shift, page 19

A SITE SHAPED BY LAND, MOVEMENT AND CHANGE

4992–5138 Ash Street sits within a part of Vancouver that has undergone repeated physical, cultural and social transformation.

The site is located on the unceded ancestral territories of the xʷməθkʷəy̓əm (Musqueam), Sḵwx̱wú7mesh Úxwumixw (Squamish Nation), and səlilwətaɬ (Tsleil-Waututh Nation). These Nations have maintained relationships with the lands and waters of this region since time immemorial, and their presence, stewardship and cultural knowledge remain part of the living context of Vancouver today.

The geography surrounding Ash Street is defined by elevation, movement and change. Immediately to the east, Little Mountain rises above the surrounding city and forms the highest natural point in Vancouver. The area later became a source of quarried stone for the growing city before being transformed into what is now Queen Elizabeth Park. This shift from extraction to restoration is one of the neighbourhood's most visible examples of how land can be continually reinterpreted over time. To the west, the Heather Lands mark another major transition. Formerly occupied by the RCMP's regional headquarters, the site is now being redeveloped through a partnership involving the Musqueam, Squamish and Tsleil-Waututh Nations. Its redevelopment introduces a renewed Indigenous presence within the contemporary urban fabric and reinforces the importance of culture, landscape, language and public space in shaping the future of the neighbourhood.

Ash Street itself sits between these two landscapes. It is neither a historic commercial main street nor a singular civic destination. Its character has traditionally been residential, quiet and closely connected to nearby institutional, park and neighbourhood uses. Today, that condition is changing as the Cambie Corridor absorbs significant new housing, infrastructure and population growth. The public art opportunity is therefore located within a neighbourhood where the meaning of place is being actively rewritten.

The artwork does not need to illustrate this history literally. Instead, the site offers artists a layered context informed by Indigenous continuity, geology, landscape modification, residential change and the emergence of a denser urban community.

Host Nations

- **xʷməθkʷəy̓əm (Musqueam)**
- **Sḵwx̱wú7mesh Úxwumixw (Squamish Nation)**
- **səlilwətaɬ (Tsleil-Waututh Nation)**

Nearby Places

- **Heather Lands**
- **Queen Elizabeth Park / Little Mountain**
- **Cambie Street**
- **Oakridge Municipal Town Centre**

Site Themes

- **Land**
- **Stewardship**
- **Topography**
- **Transformation**
- **Continuity**
- **Urban change**

A SITE SHAPED BY LAND, MOVEMENT AND CHANGE

READING THE SITE TODAY

The Ash Street site is best understood not as an isolated development parcel, but as part of a larger sequence of landscapes undergoing change.

WEST HEATHER LANDS

The Heather Lands represent one of the most significant redevelopment areas near the site. Their transition from former federal institutional lands to a new mixed-use community led in partnership with the Musqueam, Squamish and Tsleil-Waututh Nations introduces a powerful contemporary layer to the area.

The redevelopment places particular emphasis on Indigenous presence, cultural expression, landscape, gathering and the relationship between people and place. For the Ash Street public art project, this creates an important neighbouring context. Indigenous participation should not be treated simply as historical acknowledgement, but as part of an ongoing and contemporary cultural presence within the area.

EAST LITTLE MOUNTAIN + QUEEN ELIZABETH PARK

Little Mountain provides a contrasting narrative. Its geology shaped the physical identity of this part of Vancouver long before urban development. Later quarrying altered the land substantially, with extracted material contributing to the construction of the growing city.

The subsequent transformation of the quarry landscape into Queen Elizabeth Park converted a site of extraction into one of Vancouver's most recognizable public landscapes. This history creates a strong local narrative around material, geology, intervention, repair and regeneration.

THE ASH STREET OPPORTUNITY

The Ash Street artwork will exist at the meeting point of these different conditions.

1. It can respond to the surrounding landscape without becoming illustrative.
2. It can acknowledge history without attempting to summarize it.
3. It can contribute to a changing neighbourhood without competing with it.

Most importantly, it can create a distinct point of recognition within a part of Vancouver that is rapidly developing a new identity.

POSSIBLE ARTISTC LENSES

- Relationship to land and topography
- Material transformation and geological history
- Indigenous continuity and contemporary cultural presence
- Growth and neighbourhood change
- Memory, movement and belonging
- Landscape as both natural and constructed

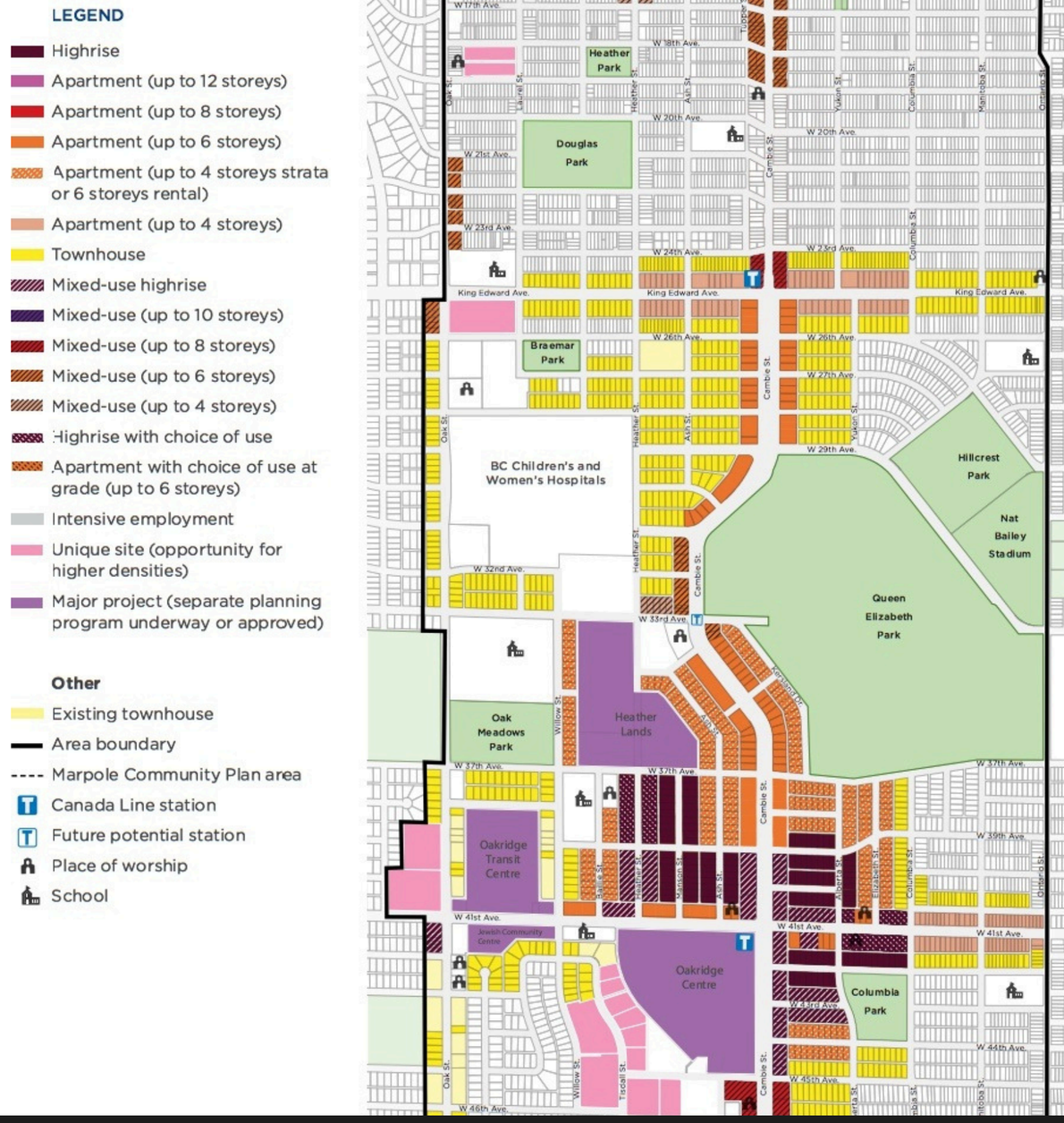
VISION FOR CAMBIE CORRIDOR

Areas next to other Canada Line stations along the Cambie Corridor will see a mixture of low and mid-rises, while peripheral areas will see townhouses. But the largest redevelopments will be the district-sized redevelopments, and the CC has a number of them - most of them have been separately approved by the municipal government.

This includes the 28-acre Oakridge Centre site, the 25.4-acre Pearson Dogwood site, the 21-acre Langara Gardens site, and the 14-acre old Oakridge Transit Centre site. Planning continues for the redevelopment of the 21-acre old RCMP headquarters on the Heather Lands.

Altogether, there will be a mixture of residential types, including mid and high-rise market and below-market rental apartments. About 32,000 new homes will be built, with 25% to be affordable for people on low and modest incomes, including 2,800 social housing units and 5,400 secured rental homes.

"The Cambie Corridor Plan represents a major step forward on Vancouver's housing and affordability goals," said former Mayor Gregor Robertson in a statement. "We are transforming Vancouver's single-family neighbourhoods so more people can live, work and play there, while also adding new parks, community facilities and public spaces, and improving transportation."



SURROUNDING PUBLIC ART CONTEXT

The Ash Street site sits within a corridor that has developed a meaningful accumulation of public art over the past two decades. The works in the immediate area span a range of scales, materials and conceptual approaches, from intimate figurative bronze to large-scale interventions on civic infrastructure, and collectively establish a precedent for art that engages with the texture of everyday life, the built environment, and the neighbourhood's ongoing transformation.

The works above share several qualities that are directly relevant to how a new commission at 4992–5138 Ash Street could be positioned. Most are embedded in residential or transitional contexts rather than formal civic plazas. They tend to work with recognizable form, material presence, and a quiet legibility suited to daily encounter rather than singular spectacle. And they are concentrated along a corridor, Cambie Street, that is itself in the middle of a significant density and infrastructure shift.

	Artwork	Location	Contextual Notes
1	**900 Oranges / 18 Blue Running Shoes / 10 Baseball Caps** *Gathie Falk, 2020*	5077 Cambie St (~200m from site)	Three bronze works commissioned for a Cambie Corridor residential development. Falk transforms ordinary domestic objects through repetition and monumental scale — a direct precedent for art that grounds itself in the familiar while operating at the scale of the street.
2	**Family: Five Figures for a Triangle** *Lyse Lemieux, 2020*	4599 Cambie St (~800m north)	Five double-sided aluminum sculptures with vivid patterned surfaces. Figural, community-oriented, and suited to a residential streetscape. Demonstrates the corridor's appetite for works that invite recognition and daily encounter.
3	**The Photo Session** *J. Seward Johnson Jr., 1984*	Queen Elizabeth Park (~400m east)	Life-size bronze figures near the Bloedel Conservatory lookout. One of the longer-standing works in the area, it grounds public art in the park's role as a place of gathering and shared experience.
4	**Walking Figures** *Magdalena Abakanowicz, 2005*	Cambie & Broadway (~2.5km north)	Five headless cast-iron figures originally installed at QE Park for the Vancouver Biennale, now permanently sited at the Broadway–City Hall SkyTrain station. Among the most significant public sculptures in the corridor; references collective movement, anonymity and time.

PUBLIC ART CONTEXT



108 STEPS, 2018
KHAN LEE



900 ORANGES, 2020
GATHIE FALK



18 PAIRS OF BLUE AND WHITE RUNNING SHOES, 2020
GATHIE FALK

PUBLIC ART CONTEXT



MERISTEM, 2018
IE CREATIVE



10 BASEBALL HATS, 2020
GATHIE FALK

PROJECT RENDERINGS



The Alma building - Building A

PROJECT RENDERINGS



The Berkeley Building - Building B

PROJECT RENDERINGS



Building A / B / C



PERSPECTIVE - ASH ST.
12" = 1'-0"







PERSPECTIVE - ASH AND 35TH
12" = 1'-0"



PERSPECTIVE - WEST 35TH
12" = 1'-0"





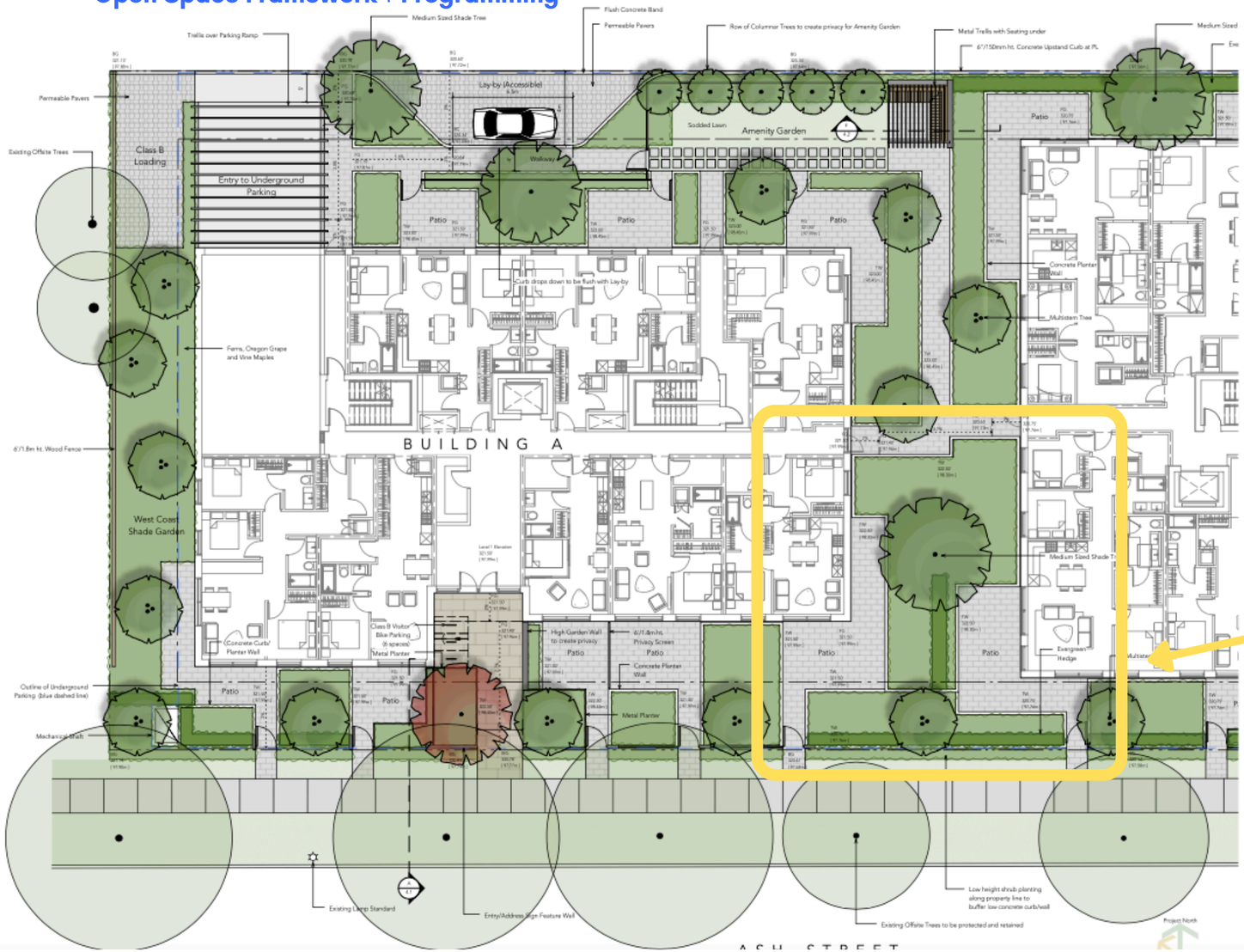
SITE PLAN

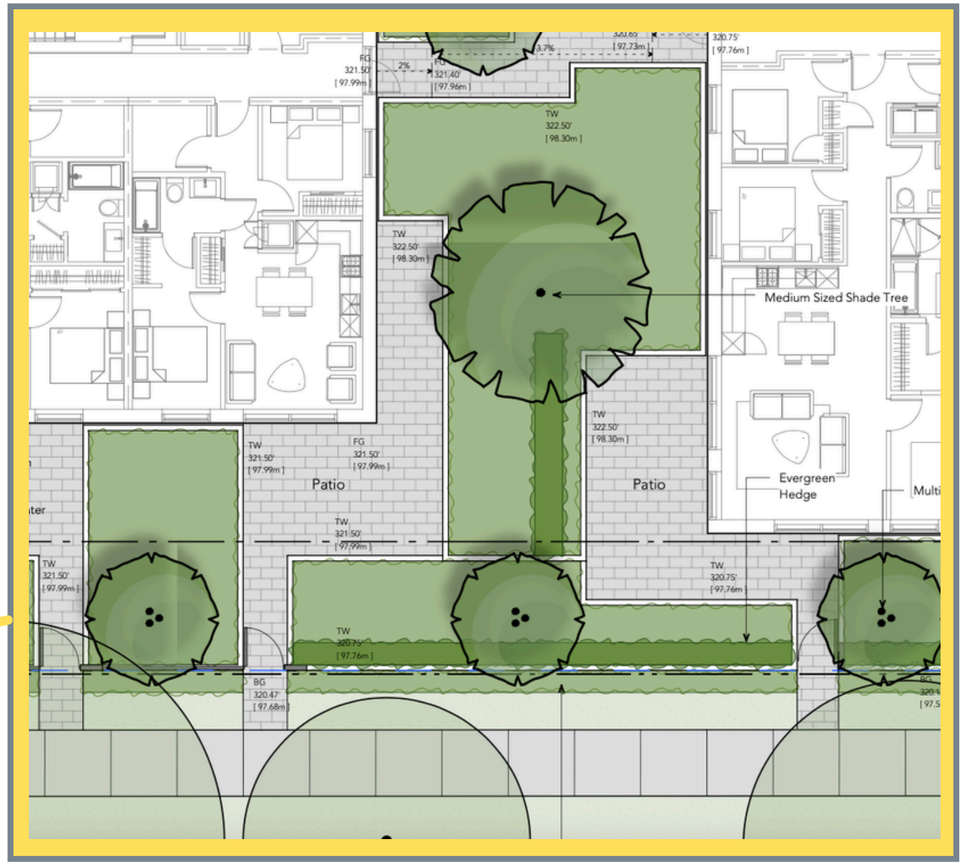
Private & Public Space Delineation



LANDSCAPE PLAN - BUILDING A

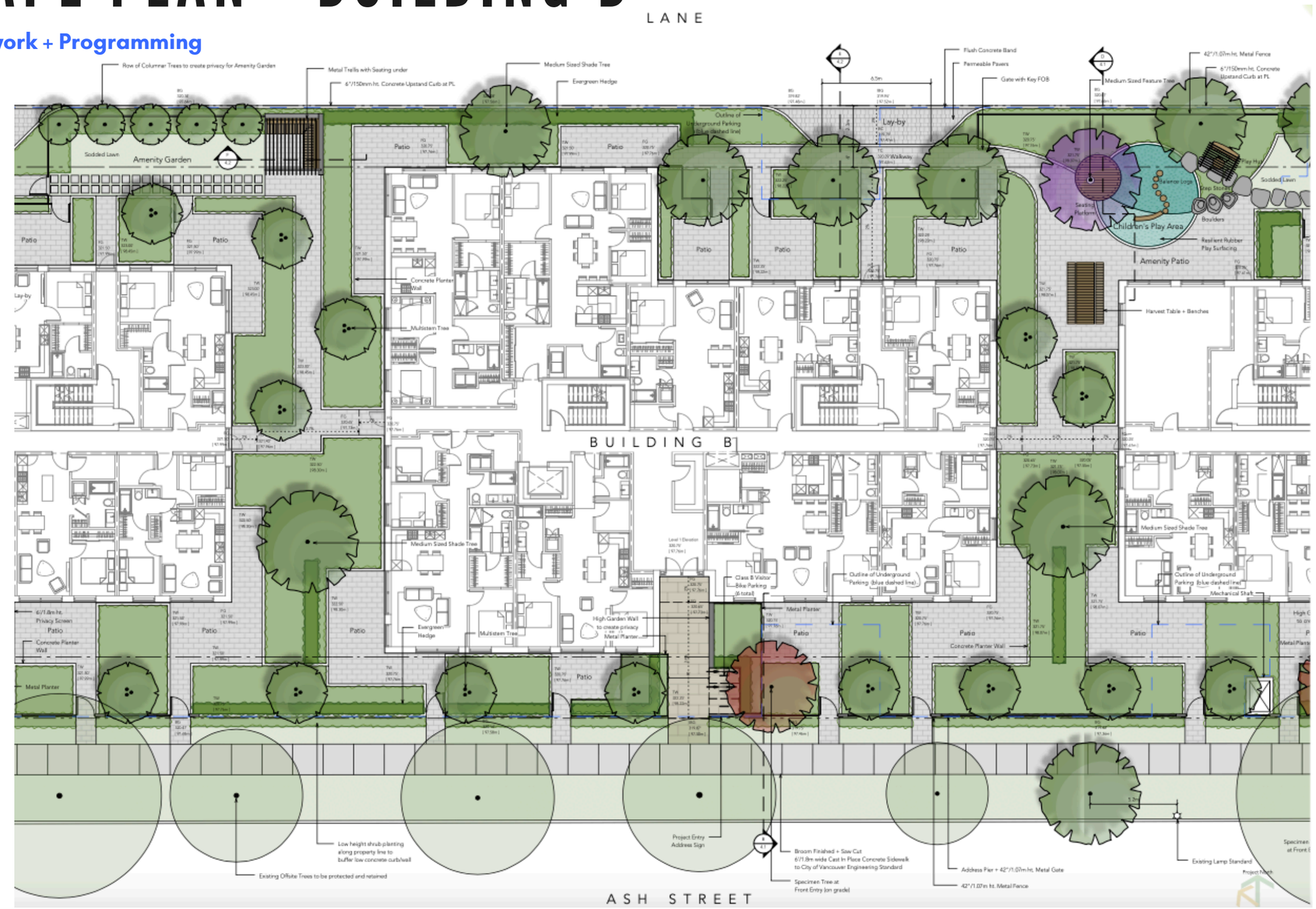
Open Space Framework + Programming





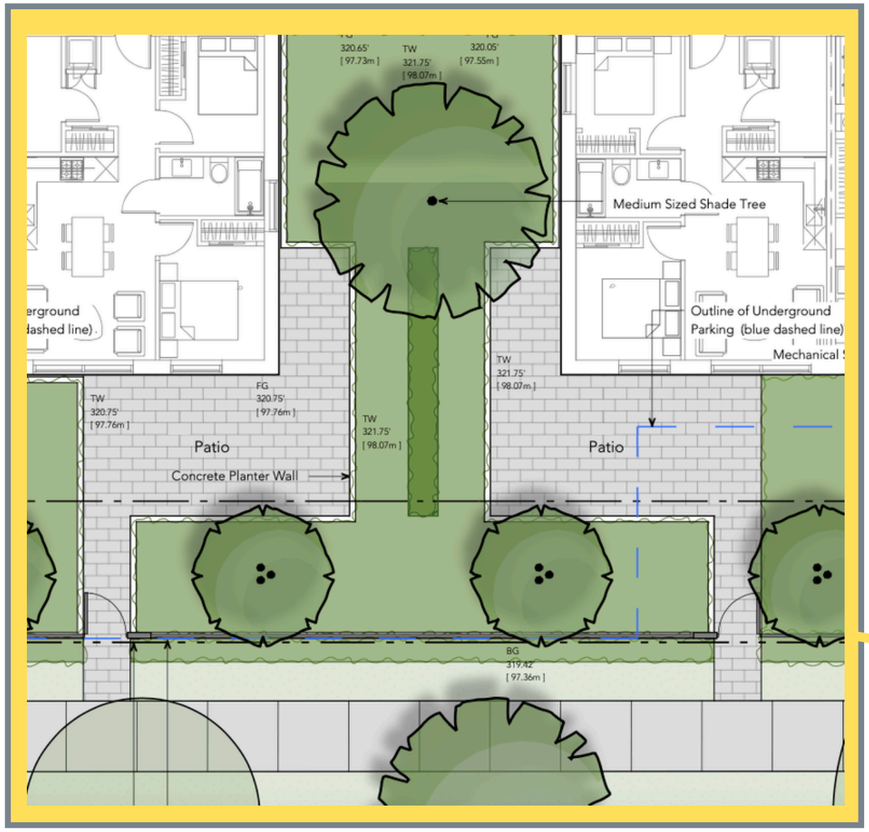
LANDSCAPE PLAN - BUILDING B

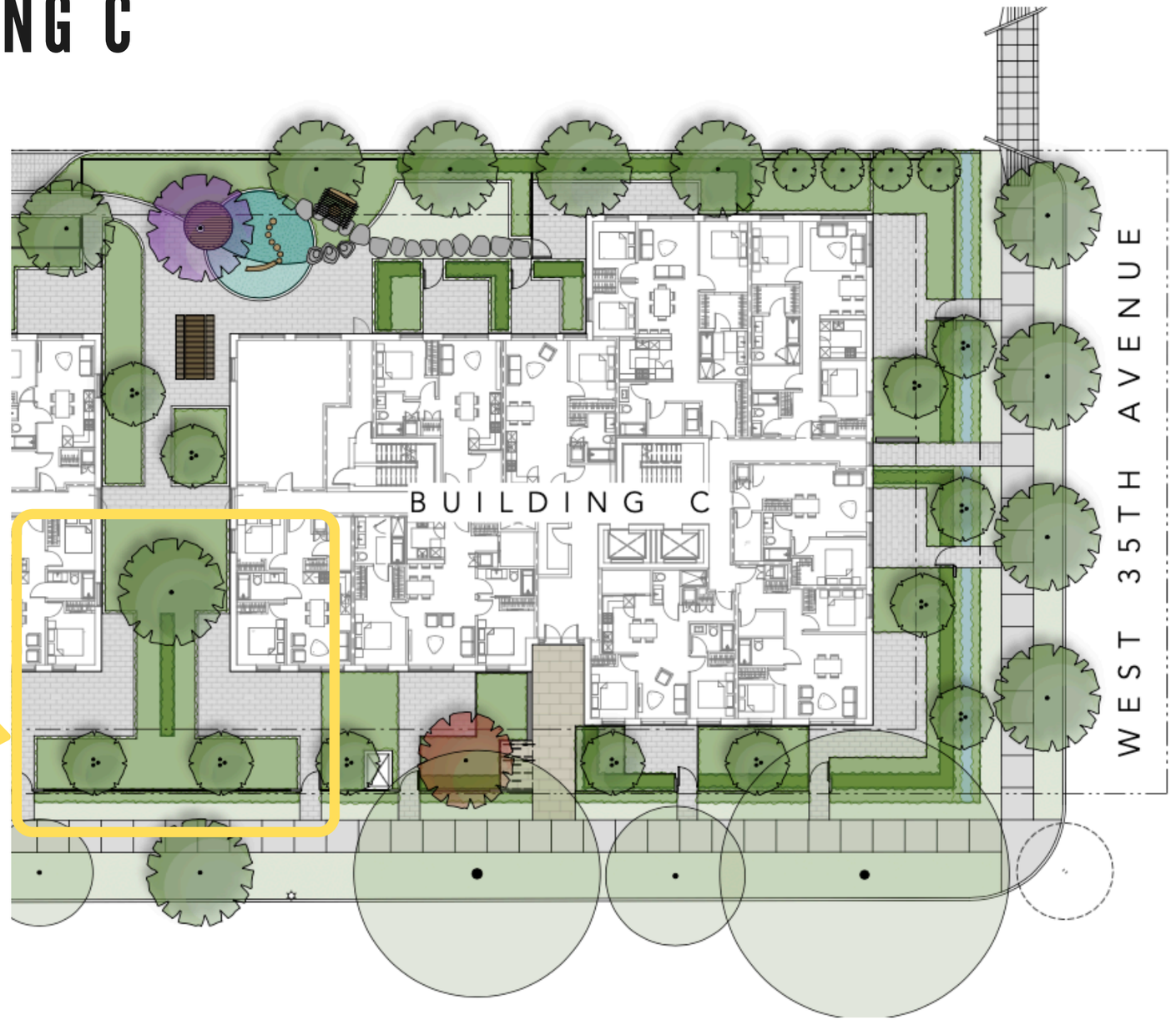
Open Space Framework + Programming



LANDSCAPE PLAN - BUILDING C

Open Space Framework + Programming





PUBLIC ART OPPORTUNITY #1

(for consideration)

Opportunity #1 comprises two potential public art locations situated within the Ash Street-facing landscape planters between Buildings A and B, and between Buildings B and C.

These highly visible locations provide significant exposure along Ash Street, allowing public art to become a defining feature of the public realm. By integrating artworks within the raised landscape planters, installations would be elevated above street level, increasing their visibility and strengthening their presence within the streetscape. Together, these characteristics make Opportunity #1 an ideal location for a prominent public art installation.

Given the proximity of adjacent ground-oriented residential units, careful consideration should be given by the design team to ensure the artwork does not unreasonably impact residents. Should Opportunity #1 be selected, this consideration would be identified within the artist brief and addressed throughout the design development process.

Realization of this opportunity would also require close coordination with the landscape architect to ensure compatibility with the proposed planting strategy, avoid conflicts with tree placement, and optimize the planter design to accommodate the selected artwork.



PUBLIC ART OPPORTUNITY #1



PUBLIC ART OPPORTUNITY #1

PUBLIC ART OPPORTUNITY #2

(for consideration)

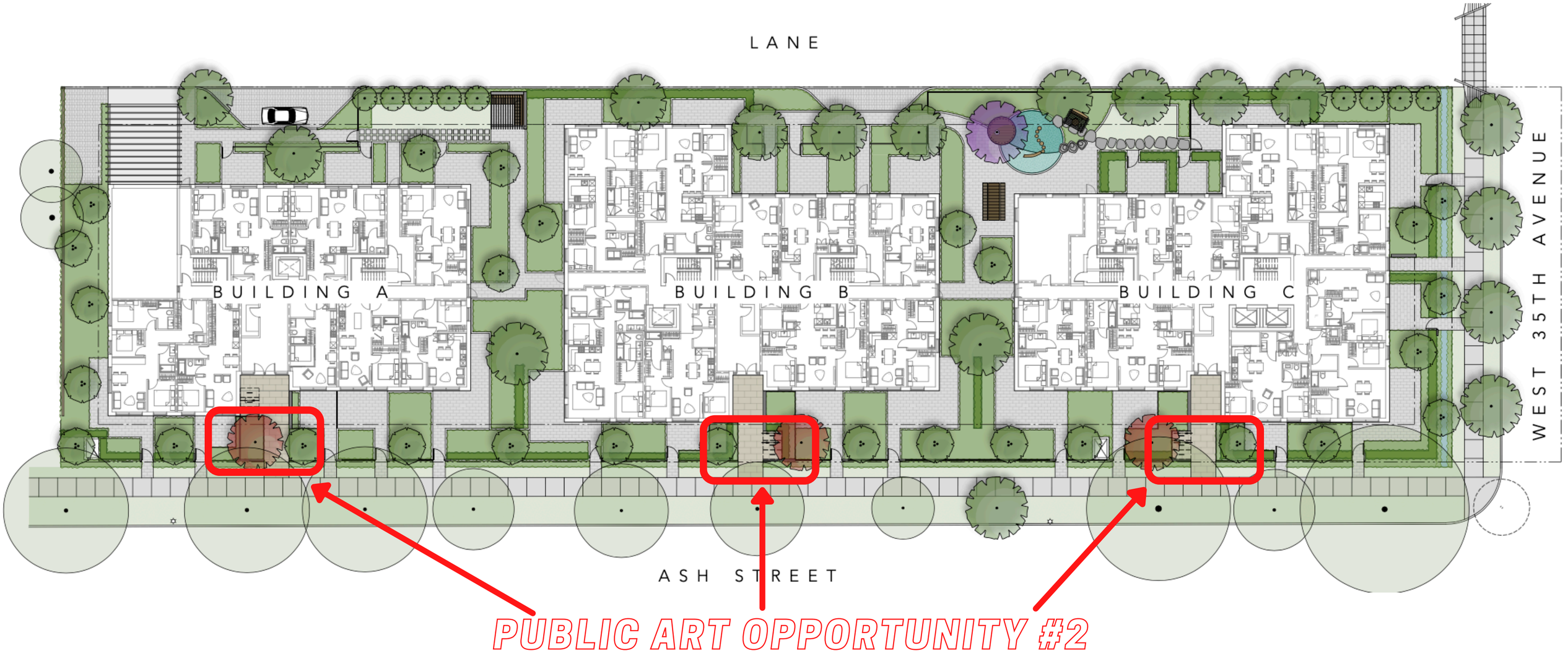
The primary entrance walls to each residential building are envisioned as architectural feature walls, presenting an opportunity for public art to become an integrated element of the building design. Artists would be encouraged to explore alternative materials, finishes, or artistic interventions that extend beyond conventional painted concrete to create a durable, permanent public artwork.

These highly visible entry locations experience regular pedestrian and vehicular traffic and serve as important thresholds between the public realm and the residential buildings. As such, they offer an opportunity for public art to establish a distinct identity for each building while contributing to the overall character and sense of place of the development. Integrated treatments such as sculptural relief, cast elements, mosaics, or other durable materials could create artwork that is embedded within the architecture rather than applied to it.

Expanded Field will work collaboratively with the selected artist and design team to ensure the artwork is fully integrated with the architecture and aligns with the City of Vancouver's Public Art Policy for Rezoned Developments. In particular, this opportunity supports the policy objective that "artworks must be located in areas offering the public a free and unobstructed experience of the work, in areas providing the greatest opportunities for public interaction."



PUBLIC ART OPPORTUNITY #2



PUBLIC ART OPPORTUNITY #2

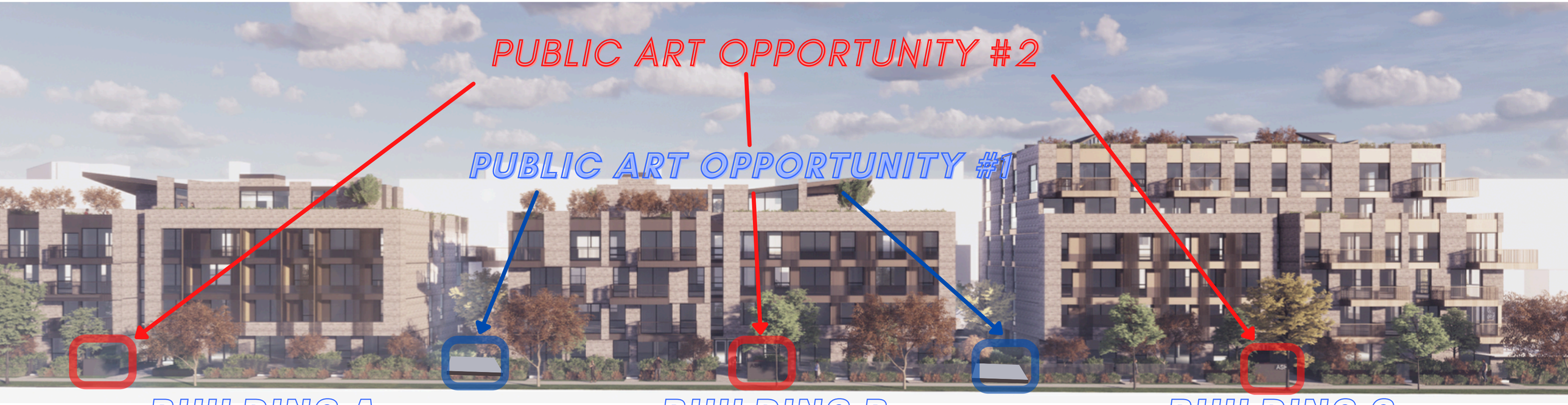
(for consideration)



BUILDING A



BUILDING C



PROPOSED OPPORTUNITIES

The above elevation illustrates the proposed public art opportunities in relation to Buildings A, B, and C, highlighting key pedestrian routes, building entrances, and publicly accessible spaces. It demonstrates how the site's circulation, visibility, and architectural character have informed the selection of each public art location.

The image also identifies the proposed opportunities by development phase, providing a clear visual reference for the distribution of public art throughout the project.

MAINTENANCE

Since some of the proposed public art opportunities will be located in public spaces that will be shared by various buildings within the overall development, attention will need to be given to maintenance and legal division of rights. Each opportunity will be addressed on a site-by-site basis through the artist proposal plan so that it can be assessed with an understanding of site particulars including any relevant easements, statutory right-of-ways and dedications. Expanded Field proposes that all cost be shared equally amongst each Strata / Building. In all cases, we will aim to focus public art opportunities on private land rather than public land.

ART BUDGET POOLING

Budget Allocation and Project Background

At the outset of these projects, Peterson's intention was to pool the public art budgets from three nearby development projects in order to deliver a coordinated public art initiative at a larger scale than would have been achievable through the individual project budgets alone. Based on this approach, a single artist selection process was undertaken, culminating in the selection of Objects of Common Interest as the preferred artist team for the pooled program. Since that time, the City has experienced changing economic conditions which have affected the advancement of several development projects. As a result, while the Ash Street development is continuing toward construction and is anticipated to complete in Winter 2027, the Cambie & 43rd project and the Manson Street project will not be proceeding.

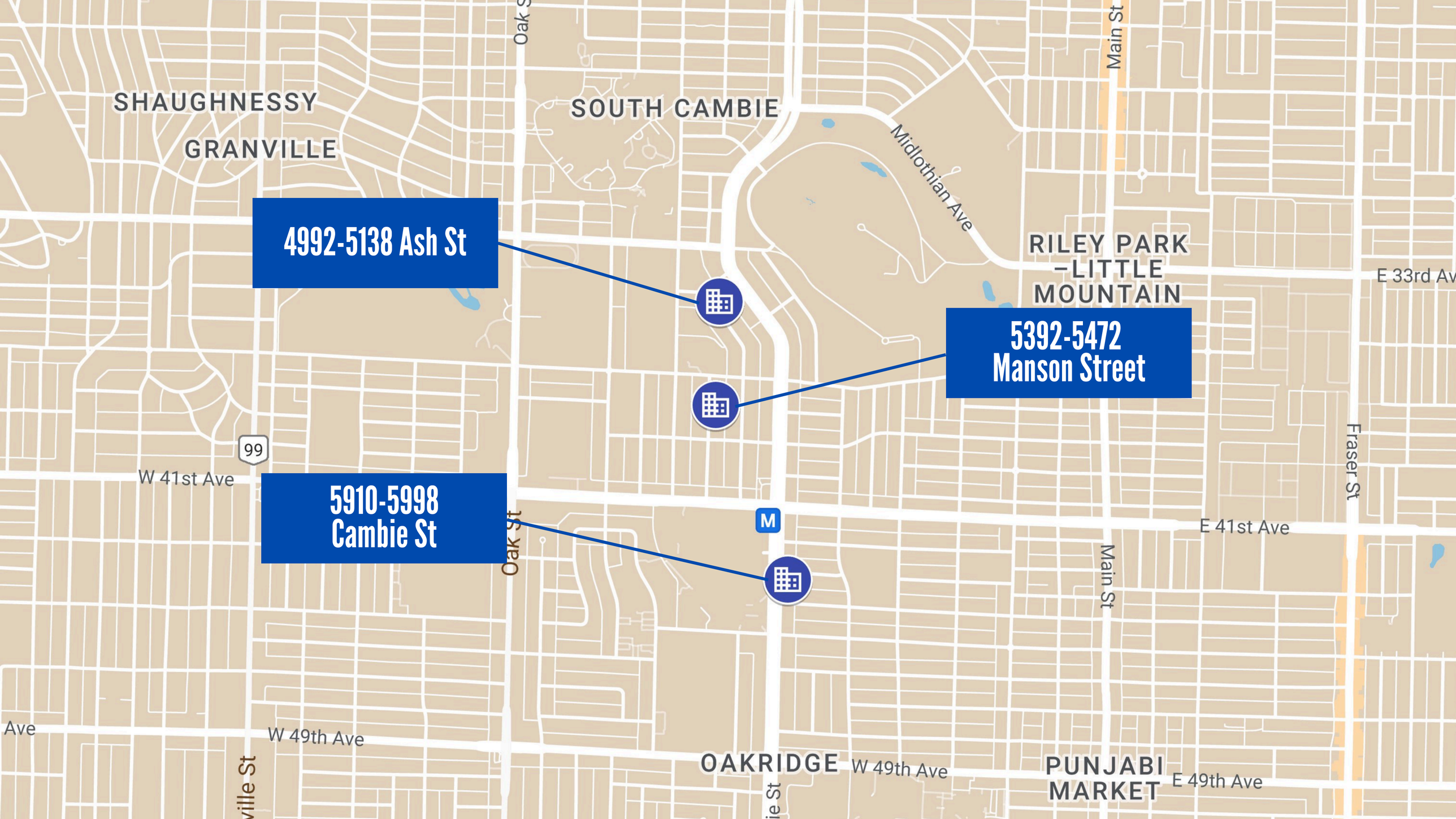
Given that Ash Street is now the only remaining project moving forward, all public art expenditures incurred through the pooled artist selection process have been allocated to the Ash Street public art program. This approach recognizes that the costs associated with the artist selection, concept development, and procurement process were undertaken specifically to advance the pooled initiative that has now been consolidated into the remaining active project.

Accordingly, the expenditure summary adjacent shows $114,843.99 in public art costs incurred to date. These costs comprise of:

Date	Description	Net
10/31/2024	Expanded Field Arts Ltd.	$ 4,000.00
10/31/2024	Expanded Field Arts Ltd.	$ 4,000.00
10/30/2024	Andrea Valentine-Lewis - Art Selection Panelist	$ 2,000.00
10/31/2024	Rafael Lozano-Hemmer - Artist Proposal Fee	$ 22,022.49
11/04/2024	Lucien Durey - Art Selection Panelist	$ 2,000.00
11/07/2024	Erika Wong - Art Selection Panelist	$ 1,904.76
10/25/2024	Karolina Halatek - Artist Proposal Fee	$ 20,701.38
11/13/2024	Objects of Common Interest - Artist Proposal Fee	$ 20,568.14
08/19/2025	City of Vancouver 10% LC	$ 22,847.22
10/22/2025	Expanded Field Arts Ltd.	$ 5,400.00
10/22/2025	Expanded Field Arts Ltd.	$ 7,200.00
10/22/2025	Expanded Field Arts Ltd.	$ 2,200.00
		$ 114,843.99

- The expenditures associated with the pooled artist selection process including, consulting fees and the procurement and selection of Objects of Common Interest, originally undertaken for the combined Cambie & 43rd, Ash Street, and Manson Street projects; and
- Payment of the 10% Letter of Credit associated with the Ash Street public art programme

The total public art budget for Ash Street is $228,260. After recognizing the $114,843.99 already invested through the pooled procurement process and Letter of Credit payment, approximately $113,416 remains available to complete the detailed design, fabrication, installation, and project close-out of the public artwork for the Ash Street development.


4992-5138 Ash St
5392-5472
Manson Street
5910-5998
Cambie St
SHAUGHNESSY
GRANVILLE
SOUTH CAMBIE
Midlothian Ave
RILEY PARK
–LITTLE
MOUNTAIN
E 33rd Av
Main St
Fraser St
99
W 41st Ave
Oak St
E 41st Ave
W 49th Ave
OAKRIDGE
PUNJABI
MARKET
E 49th Ave

FORMERLY PROPOSED POOLED BUDGET

	RECEIVER SITE	POOLING SITE #1	POOLING SITE #2	TOTAL
Address	5910-5998 Cambie St	4992-5138 Ash St	5392-5472 Manson Street	
Applicable FSR	327,006	115,284	231,837	674,127
Public Art Rate	$1.98	$1.98	$1.98	
Total Public Art Budget	$647,472	$228,262	$459,037	$1,334,771
Public Art Civic Contribution	$64,747	$22,826	$45,904	$133,477
LC Amount	$582,725	$205,436	$413,134	$1,201,294
Rezoning Status	This application was approved by Council at Public Hearing on March 9, 2021; enactment pending	This application was approved by Council at Public Hearing on November 18, 2021; enactment pending	Rezoning submitted September 2022	
DP Status	DP application submitted	Prior To Letter issued July 26, 2022	DP application not submitted yet	

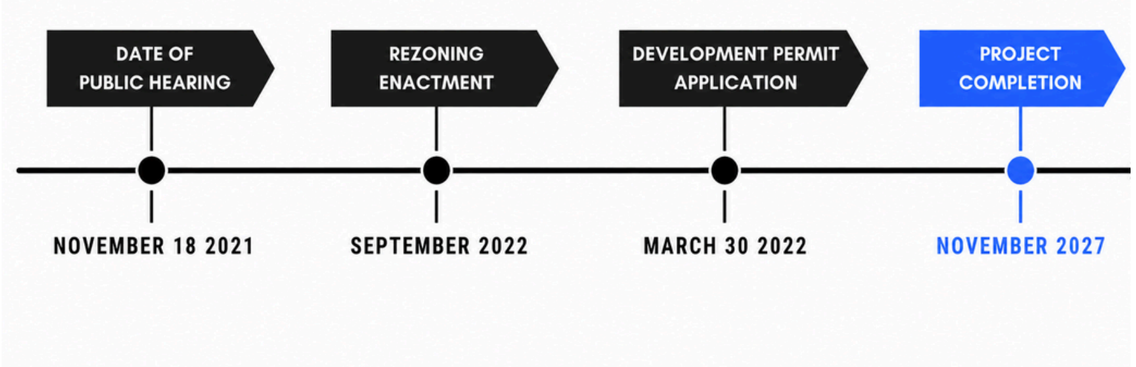
TOTAL POOLED BUDGET	**$1,334,771.00**

PUBLIC ART BUDGET - NO POOLING

The total Public Art Budget for the development project has been established in accordance with the City of Vancouver Public Art Policy and is calculated at $1.98 per sq. ft. of eligible FAR, resulting in a total Public Art Budget of **$228,260.**

As outlined in the preceding section, the public art program was originally undertaken as part of a pooled initiative involving three nearby development projects. Through this process, $114,843.99 has already been expended on the procurement and selection of Objects of Common Interest and the associated 10% Letter of Credit for the Ash Street project. Following the decision that **only** the Ash Street development will proceed, these costs have been allocated to the Ash Street Public Art Budget.

The remaining Public Art Budget of approximately $113,416 will be directed toward the continued development, detailed design, fabrication, engineering, transportation, installation, construction coordination, site preparation, lighting, project administration, insurance, and completion of the public artwork. Any cost savings realized through project administration or developer contingency will be reallocated to the artwork wherever feasible, consistent with the objectives of the City of Vancouver Public Art Policy.



REMAINING BUDGET (NEW)

PUBLIC ART BUDGET

Project Eligible FAR	115,284	
Public Art Rate	$1.98 $/Sq. Ft.	
Public Art Budget - Original	$228,260	
Public Art - New	**$113,416**	
Consultant Fees	$5,000	
Art Selection Panel Honorarium	$2000	2 x $1000
Artist Honoraria	$5000	2 x $2500
Community Advisors	$2000	2 x $1000
Developer's Contingency	$3000	
Plaque	$1000	
CoV Civic Programme Contribution (10%)	Already Paid	
Total Public Art Budget (Net consulting fees, pooled selection cost from Cambie & 43rd artist selection cost)	**$95,416**	

ARTIST SELECTION PROCESS - PROPOSALS

STAGE ONE - OUTREACH FOR PRELIMINARY PROPOSALS

The public art consultant will conduct a broad search for preliminary proposals, reaching out through public art, design, and architecture platforms, as well as other relevant communication channels and professional networks while relying heavily on the Art Selection Panel. The opportunity will be shared widely with artists of all backgrounds and locations, with a focus on local candidates.

Input from the Selection Panel, Community Advisors and the public art consultant, will ensure that the process foregrounds community priorities. Selection Panelist will be oriented to the development project, the public art opportunity, and the community context to shape their recommendations.

Expanded Field will review all submissions for eligibility and completeness, retaining only those that meet the requirements and demonstrate commitment to inclusivity and broader engagement. Expanded Field, together with the Selection Panel, will then analyze the submissions. Through discussion, the panel will evaluate the alignment between the artists' profiles and the opportunity, and will select a shortlist of **two** artists to advance to Stage Two.

STAGE TWO - DETAILED PUBLIC ART CONCEPT PROPOSALS

In Stage Two, the two shortlisted artists will be invited to develop and present detailed Public Art Concept Proposals. Each artist will receive an in-depth orientation to the project and site, including the public art opportunity and the broader community context.

Each shortlisted artist will receive an honorarium of $2,500 for their work, paid upon submission and presentation of their concept proposal.

Selection Requisities

- **Appropriate for public space:** the submission may reflect a broad range of imagery and styles appropriate for a public place. Imagery including artwork with religious and sexually explicit content is ineligible.
- **Artistic excellence:** the submission must represents the artist's own original work. The submission must reflect professional quality of craftsmanship, mastery of skills and techniques, and/or communication of a unique vision or perspective.
- **Professional experience:** consideration will be given to applicants' professional practice and experience including education or training as an artist, exhibition record, previous commissions, participation in artist-in- residency programs, and other professional activities

Selection Standards

Artistic excellence: The selection panel will derive the list and review the submitted options and discuss their suitability for the art opportunity with a focus and intent on seeking an artist with a specialization in sculptural and/or surface treatment installations. Artists will be expected to provide a body of work that illustrates their experience in developing work in the proposed mediums, that illustrates their expertise and how to approach the site and the opportunity. activities.

ARTIST SELECTION PROCESS - COMMUNITY ADVISORY

COMMUNITY + INDIGENOUS ENGAGEMENT

A small Community Advisory group will be engaged to provide local, cultural and historical context to the artist selection process and to the shortlisted artists during concept development.

The advisors will help the Selection Committee and shortlisted artists better understand the relationship between the public art opportunity, the surrounding neighbourhood, the site's changing urban context and the communities connected to the land.

The Community Advisory is anticipated to include:

- One representative or cultural advisor connected to the Host Nations
- One local resident, artist or community representative with knowledge of the Cambie Corridor / Riley Park area
- One additional community or cultural advisor selected for their relevant knowledge of the neighbourhood, public realm or local history

Each Community Advisor will receive an honorarium of $1,000 in recognition of their time, expertise and participation.

2 Advisors x $1000 = **$2000**

ROLE OF COMMUNITY ADVISORS

Community Advisors will be invited to:

- Share social, cultural and historical context relevant to the site and surrounding neighbourhood
- Meet with or provide guidance to shortlisted artists during concept development
- Identify opportunities, sensitivities and considerations relevant to the public art opportunity
- Support a process that reflects both the existing community and the neighbourhood's continuing evolution

INDIGENOUS PARTICIPATION

The project recognizes that 4992-5138 Ash Street is located on the unceded ancestral territories of the xʷməθkʷəy̓əm (Musqueam), Sḵwx̱wú7mesh Úxwumixw (Squamish Nation), and səlilwətaɬ (Tsleil-Waututh Nation).

The project team will seek participation from the Host Nations through the artist selection and consultation process.

The preferred approach is to include an Indigenous artist, cultural representative or advisor with a connection to one of the three Host Nations as a voting member of the Selection Committee.

CITY OF VANCOUVER

ARTIST SELECTION PROCESS - COMMUNITY ADVISORY

COMMUNITY + INDIGENOUS ENGAGEMENT

As part of the Ash Street public art process, we need to include Indigenous voices, particularly perspectives from the Host Nations (Musqueam, Squamish and Tsleil-Waututh), as well as consider local community representation.

We have reached out regarding availability, and all three Indigenous advisors below have confirmed they are interested and available. Little Mountain Neighbourhood House has also confirmed that they are available to participate as an organization, with Andrea Canales identified as a potential representative.

Atheana Picha - Atheana is a Coast Salish artist from the Kwantlen First Nation, with family connections to Tsartlip. Born in Vancouver and based in Richmond, her interdisciplinary practice is grounded in Coast Salish design, cultural knowledge and the natural environment. She has apprenticed in Salish wool weaving with Musqueam artist Debra Sparrow and in Coast Salish design, carving, silver engraving and tool-making with Squamish artist Aaron Nelson-Moody.

Speleχ̱ílh, Anjeanette Dawson - Anjeanette is a member of the Sḵwχ̱wú7mesh Úxwumixw (Squamish Nation) and an Indigenous educator, historian, traditional wool weaver, Knowledge Keeper and cultural consultant. She holds a Master's degree in Indigenous Education and Reconciliation and has more than 35 years of experience in Indigenous education, cultural knowledge sharing and community engagement. Her work encompasses Sḵwχ̱wú7mesh history and place names, cultural safety and humility, reconciliation and Indigenous approaches to education.

Tasha Faye Evans - Tasha is a Coast Salish artist, educator, creative consultant, cultural programmer and interdisciplinary practitioner whose work spans public art, community engagement and cultural education. Her practice is grounded in Coast Salish teachings, cultural resurgence and strengthening relationships between Indigenous peoples, communities and the lands and waters on which projects take place. She is the creator and artistic director of In the Presence of Ancestors, a multi-year public art initiative bringing together artists from five Coast Salish Nations.

Andrea Canales / Little Mountain Neighbourhood House - Andrea is the Director of the Children and Youth Department at Little Mountain Neighbourhood House, where she works closely with children, youth, families and community members in the surrounding neighbourhood. She holds Bachelor's and Master's degrees in Social Work from the University of Victoria and brings a strong local community perspective grounded in inclusion, community engagement and ensuring initiatives are responsive to the people they serve.

ARTIST SELECTION PROCESS - SELECTION PANEL

SUGGESTED SELECTION PANEL

1. **Suzie Cromie** - Textile and Performance Artist
2. **Nick Farrell** - Artist
3. **Project Design Team Member**
4. **Peterson Team Member**

ALTERNATIVES

- **Ammar Mahimwalla** - Public Art Liason City of Victoria
- **Angela Grossman** - Artist

SUGGESTED SELECTION PANEL BIOGRAPHIES

Suzie Cromie | Textile & Performance Artist

Suzie Cromie is a Vancouver-based creative practitioner working across textiles, fashion and performance. Her interdisciplinary perspective brings an understanding of materiality, movement and the relationship between artistic work, the body and its presentation within public and cultural settings.

Nick Farrell | Artist

Nick Farrell is a Vancouver-based artist and arts professional whose practice includes painting, installation and digital media. He has extensive experience within Vancouver's cultural sector, including exhibition preparation and art handling for the Vancouver Art Gallery, Morris and Helen Belkin Art Gallery, and Or Gallery.

Ammar Mahimwalla | Senior Cultural Planner, City of Victoria

Ammar Mahimwalla is a cultural planner and public-art professional with extensive experience in municipal arts, cultural planning and artist-selection processes. He currently serves as Senior Cultural Planner with the City of Victoria and has previously contributed to the Vancouver Biennale and other arts and cultural initiatives in the region.

Angela Grossmann | Artist

Angela Grossmann is an established Vancouver-based visual artist known for her painting, photography and collage-based practice examining identity, gender and the human figure. A graduate of Emily Carr and Concordia University, she has exhibited extensively across Canada, the United States, Europe and Japan, and her work has been presented in multiple exhibitions at the Vancouver Art Gallery.

POTENTIAL ARTIST LIST

POTENTIAL ARTISTS

- **Rajni Perera** (Toronto) – Contemporary multidisciplinary artist exploring mythology, migration, identity, and speculative futures
- **Jeneen Frei Njootli** (Old Crow, Yukon) – Vuntut Gwitchin artist creating sound, installation, and land-based works rooted in Indigenous knowledge
- **Patrick Cruz** (Toronto) – Painter and socially engaged artist known for community-based public art and vibrant mural projects
- **TAIFU** (Vancouver) – Contemporary mural and installation artist recognized for bold graphic compositions and large-scale public artworks
- **Brandon Gabriel** (Vancouver) – Kwantlen First Nation multidisciplinary artist specializing in Coast Salish carving, sculpture, and public art
- **Russna Kaur** (Vancouver) – Interdisciplinary artist exploring South Asian identity, migration, and cultural storytelling through sculpture and installation
- **Ocean Hyland** (Vancouver) – Sculptor and installation artist creating playful, materially innovative public artworks inspired by ecology and place
- **Sara Khan** (Vancouver) – Multidisciplinary artist whose work explores architecture, cultural memory, and public engagement
- **Sandeep Johal** (Vancouver) – Muralist and public artist celebrated for colourful, community-driven works exploring diversity and belonging
- **Diamond Point** (Vancouver) – Musqueam artist creating contemporary Coast Salish textile, installation, and public artworks centred on Indigenous identity
- **Chris Paul** (Tsartlip First Nation) – Coast Salish artist specializing in carving, sculpture, and public artworks rooted in Indigenous storytelling
- **Brendan Fernandes** (Toronto/New York) – Internationally recognized installation and performance artist creating participatory public artworks
- **Howie Tsui** (Vancouver) – Contemporary artist known for immersive narrative installations drawing from East Asian history and folklore
- **Tania Willard** (Secwépemc Nation / Kamloops) – Secwépemc artist creating land-based public art exploring Indigenous sovereignty, ecology, and community
- **Caroline Monnet** (Montreal) – Algonquin multidisciplinary artist producing striking contemporary installations, sculpture, and media-based public artworks

EXPANDING ARTISTIC SELECTION APPROACH
COMMITMENT TO INCLUSIVITY & BROADER ENGAGEMENT

Open Access Public Art Program - A barrier-free way to select artists in British Columbia

Why This Matters - Many artists are excluded not because they lack talent, but because the process was not made for them. This includes artists with disabilities, neurodivergent artists, self-taught artists, Indigenous artists, and people from other marginalized communities. We hope to implement a process that is built to change that.

Stage 1: Discovery – Finding Artists in New Ways

Referrals from People Who Know the Artist's Work - We reach artists through community leaders, support workers, teachers, and other artists. They can refer someone they know who makes meaningful creative work but may not think of themselves as an "artist."

Multiple Ways to Apply - Artists can propose in the format that suits them best.

Accepted formats include:

- Short videos or audio recordings
- Phone calls or voice messages
- Sketches or physical examples
- One-on-one help with online forms
- Applications in other languages, with translation support

No formal training or resume is required. We just want to understand the person and their creative practice.

Stage 2: Engagement – Building Relationships Early

Open Information Sessions - Before asking artists to commit, we hold casual info sessions. These are offered online and in-person with full accessibility, such as captions, interpretation, and plain language.

Exploration Phase - A small group of applicants is invited to explore the opportunity further. Artists can:

- Meet with mentors or support staff to help flesh out a cohesive proposal
- Learn and build budgets, timelines, and processes
- Ask questions in a safe setting
- Share early ideas without pressure

This helps level the field for those who are new to public art.

Stage 3: Selection – Transparent, Inclusive, and Flexible

Community Input - Final artist decisions can include public voting, advisory input, or artist talks. We make these events accessible and welcoming. That might mean small gatherings, online voting, or informal group discussions.

Advisory Circles with Lived Experience - Each project includes a group of community members with direct experience of exclusion. These individuals help shape how decisions are made and ensure that equity stays at the centre.

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Stage 4: Support - After the Artist is Selected

Accessibility *Help from Day One* - Each selected artist is matched with a support person.

They help with:

- Project coordination
- Communication with teams
- Accessibility planning for the final artwork
- Navigating any systems that feel unfamiliar

Ongoing Mentorship and Flexibility - Artists can work at their own pace (within reason) and are supported if their needs change. Mentors are available to help with technical tasks, budgeting, and collaboration.

Built-In Budget for Access - Accessibility is not treated as a bonus. It is planned from the start.

Budgets include:

- Honorariums for community advisors
- Support staff and translation
- Equipment, transportation, or care needs
- Extra time for slower workflows or health-related breaks

Long-Term Plan: Building a More Inclusive Art Culture

We will co-design this process with people most affected by systemic barriers. This includes:

- Artists with disabilities
- Indigenous and radicalized artists
- Queer and trans artists
- People with limited income, housing, or education access

This is not a one-time program. It is a shift in how we work

We are committed to removing barriers that may prevent participation from marginalized groups throughout this process. When selecting artists, panel members, and community representatives, we will actively work to include historically underrepresented voices, particularly those with connections to the neighbourhood's cultural heritage.



PETERSON DETAILED PUBLIC ART PLAN

4992 - 5138 ASH STREET

Peterson

EXPANDED FIELD

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