

INCLUSIVITY
ACCESSIBILITY
EQUITY
JUSTICE
SOLIDARITY
EQUALITY
RESPECT
RECIPROCITY
HUMILITY
GENEROSITY













EXHIBIT A

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The City of Vancouver is on the unceded traditional territories of the Coast Salish peoples of the xʷməθkwəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and səlilwətaʔɫ (Tsleil-Waututh) Nations.

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Contents

The Northeast False Creek Public Art Plan is one component of many that constitute the Northeast False Creek Plan, a comprehensive planning document that will guide future development for Northeast False Creek (NEFC).

Available as a printed publication and for download as a three-part PDF, the NEFC Public Art Plan presents a framework to guide public art commissioning in this area over the next 20 years of more. It was prepared as a reference document intended for City of Vancouver (CoV) cultural planners and programmers, the Public Art Committee (PAC), public art consultants, public art juries, curators, artists, and others who will be involved with public art projects within the area’s boundaries. It introduces a program of public art that supports artists, curators, partner arts organizations, and the communities they engage with to take on active and challenging roles in shaping the public spaces of NEFC.

This plan comprises three parts: Part One compiles excerpts from the NEFC Plan that refer directly to arts,

culture, and public art. It lists policies relating to public art and program goals. Part Two lays out the approach to public art planning for NEFC and describes the initiatives being proposed. Complementing this section are a selection of artists’ projects created over a number of decades that reflect NEFC’s evolving conditions. Part Three features the work of eight artists who were each invited to create two, two-page spreads as artworks in themselves. These pages introduce seeds of ideas that may unfold over time on the NEFC site and beyond.

The approach taken for NEFC public art planning was greatly informed by comments offered by participants engaged in the CoV’s planning process for the area. With a focus on the social aspects of place, people voiced a desire for inclusivity, accessibility, equity, justice, solidarity, equality, respect, reciprocity, humility, and generosity to be manifest in NEFC’s public spaces. This plan has interpreted these as values to learn from and to be guided by over time.

The initiatives outlined in this document will be implemented under the umbrella of the NEFC Public

Art Program. Because of the expansive time frame for buildout, this program has been envisioned as one that is flexible enough to respond to changing conditions and evolving publics. Embracing an artist-led model, it encourages varied forms of contemporary public art, both temporary and permanent. The Program consists of four complementary initiatives: the Indigenous Program, Artist-Initiated Projects, Artist-in-Residence Program, and Collaborations and Partnerships Program.

Recognizing that the NEFC area and surrounding neighbourhoods have been the sites of cultural production for many decades, the NEFC Public Art Program seeks to acknowledge this history, bring to light public art projects already underway, implement new artist-initiated projects, and seek out new partnerships for community-based commissions.

Part Two concludes with how the program will be funded through a blending of the three commissioning streams of the CoV Public Art Program: the Private Development Program, Civic Program, and Community Public Art Grants.

The NEFC Public Art Program builds upon Vancouver’s international reputation for exemplary cultural production, offering this culturally rich area of the city to artists from Vancouver and abroad as a site of learning and exchange. Artists will be invited to address the relationships between art, publics, and urban space in the research and presentation of artworks of different scales and durations. The Program will contribute to the region’s cultural economy by expanding the number of platforms and opportunities currently available to art professionals. This legacy of ongoing support will provide for a program that is meant to evolve and change in response to the communities in its midst. It allows for the organic and provides for the unknown. The artworks that are developed and produced in NEFC over the next 20 years and beyond will reflect the changing conditions of our time, how we live, and how art and culture are constantly transforming and adapting to new situations.

Executive Summary

An aerial photograph of a coastal area, showing a mix of land and water. The land is a light brownish-tan color, and the water is a darker blue. There are some structures and vegetation visible on the land. The entire image is covered with a semi-transparent blue overlay.

Part 1:

Context

This section of the Art Plan functions as a compilation of excerpts from the broader NEFC Plan that refers specifically to arts, culture and public art. It presents an abbreviated introduction to the area’s Plan, and through direct quotes, provides a context for the City’s support for arts and culture and the policies and goals that will help guide the cultural vision for NEFC into the future.

“In 2015 Vancouver City Council chose to move forward with a plan to replace the Georgia and Dunsmuir viaducts with a new complete street network that would better serve the area. This decision is dependent on a new Plan for Northeast False Creek. This new plan will reconnect the downtown, historic communities of the Downtown Eastside, Chinatown, Citygate and communities to the south, to an inclusive and convivial new waterfront.

The Northeast False Creek Plan will act as a framework for guiding new growth, development and public investment within Northeast False Creek. The Plan will be implemented over the next 20 years through development, partnerships and City initiatives.”¹

“The Plan focuses on people and our urban environment, addressing infrastructure in our daily lives: housing that is too expensive, climate change and resilience, heritage resources that are at risk, local businesses that are struggling and the need for arts and culture opportunities, and public amenities that support our growing population to connect with each other and the spaces around them. Not addressing these challenges will undermine our quality of life.”²

The Plan

- Presents policies to guide reconciliation and cultural redress in regard to the three local First Nations—Musqueam, Squamish, and Tsleil-Waututh; urban Aboriginal communities; Chinese Canadians; and Black community.
- Identifies the six sub-areas that make up NEFC and includes the design principles and planning policies for each.
- Provides an in-depth analysis of NEFC’s public spaces and shows locations and characters of parks and public plazas.
- Includes a chapter on arts and culture, of which public art is an important component.

- Includes a chapter addressing sustainability and resiliency with reference to energy systems, green building design, climate change adaptation and flood protection, biodiversity and habitat, water quality and water conservation, and environmental education.
- Lists principles for the NEFC street network to guide the reconfiguring and connectivity of city streets after the Georgia and Dunsmuir viaducts are removed.
- Includes housing principles and policies relating to supply and affordability, housing diversity, and public amenities such as childcare, community facilities, and sustainable food systems.

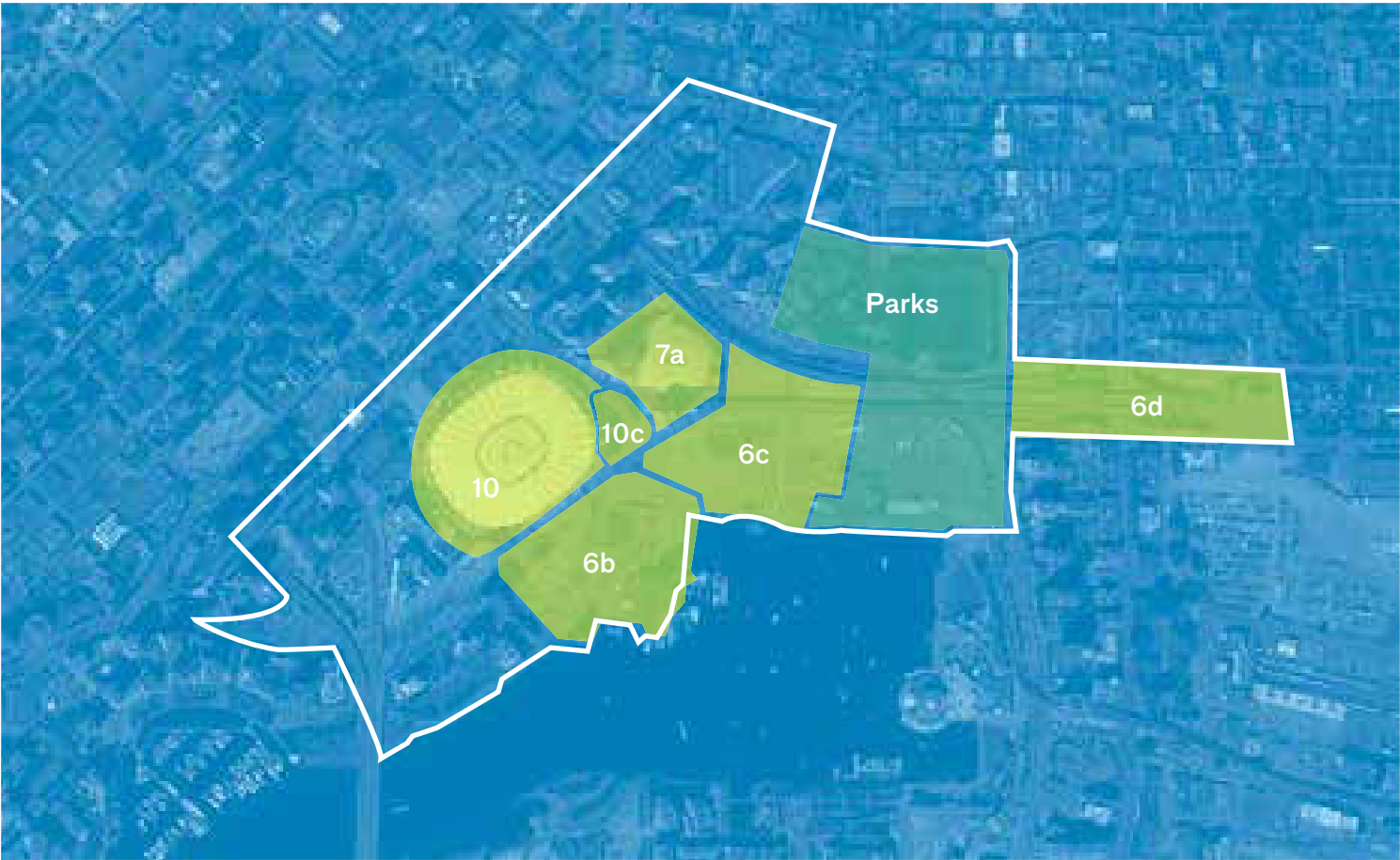
“The planning process was launched in September 2016 and over 17,500 people have provided input on the key ideas, interests and opportunities for the Plan, to form the core community values, an early draft and refined Plan. The core community values that have emerged are affordability, accessibility and inclusion, honouring history, connectivity, vibrancy and creativity in design.”³

1. “Introduction,” in *Northeast False Creek Plan*, p. 5.
2. Ibid, p.6
3. “Overview of the Plan,” in *Northeast False Creek Plan*, p. 47.

Northeast False Creek Plan



Area Boundaries



Sub-areas

The Six Sub-areas

- 10** — Indicates the already existing BC Place
- 10c** — This area is a small parcel of land located at the juncture of the two stadiums.
- 7a** — The public spaces of this mixed-use development includes the Rogers Arena North Plaza, located across the street from Stadium–Chinatown SkyTrain Station with access points to a new elevated park along Dunsmuir Street that will overlook the new park.
- 6b** — Once the home of the Expo 86 BC Pavilion and the Plaza of Nations, this sub-area is bordered by BC Place stadium to the north and the waters of False Creek to the south. A central public space will

provide a connection between BC Place and the water. A focal point of public life will be a community centre and ice rink located in the blocks between the waterfront and the stadium. The Georgia Wharf extends into sub-area 6C, uniting the waterfront of the two developments.

6c — The boundaries of this sub-area are marked by BC Place and Rogers Arena to the northwest, the significant redevelopment of parkland to the east, and the shoreline of False Creek’s east basin to the south. Public spaces include Georgia Landing, a plaza where Georgia Street meets the water.

6d — Also referred to as “Main Street Blocks.” Two blocks on each side of Main Street between Union and Prior Streets currently crossed by the Georgia and Dunsmuir Viaducts will be opened to new housing, retail, and cultural and community facilities. A proposed Cultural Centre will provide a strong connection to the public spaces of a newly designed Hogan’s Alley. There are plans for a mid-block public space that recognizes the historic shoreline of False Creek prior to industrialization.



NEFC is defined by the mature neighbourhoods at its edges and just beyond.

- These include:
- False Creek North
 - Yaletown
 - Central Business District
 - Gastown
 - Crosstown
 - Downtown Eastside⁴
 - Chinatown
 - Strathcona
 - Citygate
 - False Creek Flats⁵
 - Olympic Village and Mount Pleasant

4. Prior to Vancouver's incorporation, this area was referred to by the Squamish Nation as Luk'luk'l.

5. This area was referred to as Skwachàys.

Areas and Surrounds

“Northeast False Creek is the site for a rich and diverse range of contemporary and historical cultural communities. The area is on the unceded traditional homeland of the Musqueam, Squamish and Tsleil-Waututh Nations and overlaps a portage route that once bridged False Creek and Burrard Inlet. Rooted in historical and contemporary significance for the three First Nations, it is also important to several cultural communities. Once the heart of Vancouver’s Black Community, Hogan’s Alley, and the people and businesses located there, were displaced during the construction of the viaducts. Today the Chinese-Canadian Community and Vancouver’s largest Urban Indigenous population continue to enrich the Downtown Eastside and Chinatown neighbourhoods.

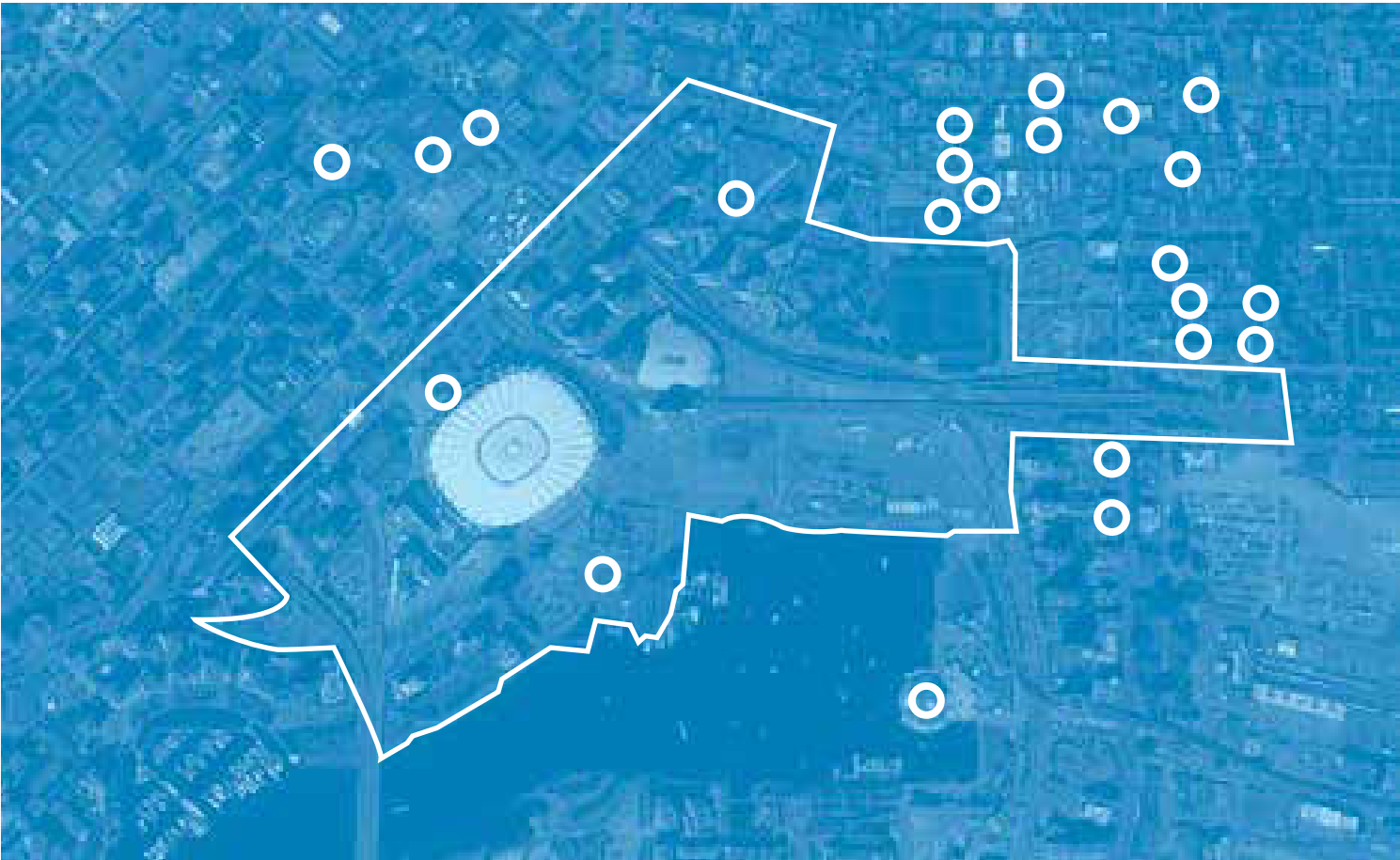
Northeast False Creek provides an opportunity to recognize Vancouver’s complicated colonial history, as well as celebrate the area’s cultural significance. Planned arts and cultural spaces, spaces for low-barrier access to services, public art, housing, parkland, and connections to the waterfront will serve the diverse communities in the area and encourage

connections between cultures, histories and identities. This includes meaningful recognition of the unceded Musqueam, Squamish and Tsleil-Waututh homelands and the First Nations’ peoples, the historic Hogan’s Alley neighbourhood, and the cultural contributions of the Black, Chinese-Canadian and Urban Indigenous communities.

With an aim to create an accessible and inclusive neighbourhood, Northeast False Creek will address the overlapping needs of the Downtown Eastside’s arts and cultural communities. The area will also serve city-wide needs as a major arts and culture destination with the creation of new indoor and outdoor event and performance sites.”⁶

6. “Arts and Culture, Introduction”, in *Northeast False Creek Plan*, p. 142.

Arts and Culture, Introduction



Public Art

Community facilities fulfil a range of social, cultural, and recreational functions and tend to primarily serve the communities in which they are situated. Community facilities can include social facilities (e.g., neighbourhood houses, seniors centres, family centres), cultural facilities (e.g., theatres, presentation spaces, artist studios, cultural centres, administrative spaces), recreational facilities (e.g., community centres), and childcare. Collectively, these facilities are vital components of healthy, complete communities and further help to ensure opportunities for social connection.

As much of Northeast False Creek is currently undeveloped, there are few community facilities located within the area boundaries. Surrounding neighbourhoods have a number of social, cultural, and recreation facilities and childcare; however, many of these nearby facilities are currently at full capacity. With the influx of new growth, many of these facilities would be subject to additional pressure and possible displacement.”⁷

7. “Community Facilities,” in *Northeast False Creek Plan*, p. 31.

Community Facilities



Surrounding neighbourhoods

The City of Vancouver has supported the arts and cultural sector for over 125 years. Currently the City provides grants and awards, and supports cultural spaces as well as commissions of public art. The central vision in Vancouver’s Culture Plan: Strategic Directions (2013) is to cultivate and enhance a diverse and thriving cultural ecology that enriches the lives of residents and visitors. Key objectives relevant to Northeast False Creek include:

- Partnering to retain and develop affordable sustainable arts and cultural spaces
- Enhancing sustainability of organizations
- Increasing public participation and engagement opportunities
- Improving access for new and underserved communities

The City of Vancouver’s Public Art Program commissions a range of public art that encompasses the diversity, values and poetry of place that collectively define Vancouver. Through new civic and private sector commissions, the Public Art Program supports

excellence in art making by emerging and established artists, in new and traditional media.

The Park Board envisions a city where the arts are an integral part of everyday life, where people are able to learn and express creativity in ways that build healthy communities. The Park Board runs an artist studio residencies program in park fieldhouses across the city.

The Healthy City Strategy (2014) includes a goal for ‘Expressing Ourselves’ and to ensure Vancouver has a diverse and thriving cultural ecology that enriches the lives of all residents and visitors. It includes a target to increase public participation and community engagement in arts and culture by 25% over 2014 levels by 2025.

The Northeast False Creek Plan provides an opportunity to integrate the City of Reconciliation framework goals of strengthening local First Nations and Urban Indigenous relations; promoting Indigenous peoples arts, culture, awareness and understanding; and incorporating First Nations and Urban Indigenous perspectives for effective City services.

Northeast False Creek overlaps the Downtown Eastside Plan boundary, and incorporates outlined policies in the Downtown Eastside (DTES) Plan (2014) that address the needs of the Chinese-Canadian and Urban Indigenous communities. In 2015, City Council directed staff to explore ways to honour the historic neighbourhood of Hogan’s Alley through the Northeast False Creek planning process. Hogan’s Alley, once the heart of Vancouver’s Black Community was demolished during the construction of the viaducts. City staff have been working with members of the

local Black Community to use the Plan and design of the site at 898 Main Street (Hogan’s Alley block) as an opportunity to create a legacy of acknowledging and honouring the history while promoting and emphasizing the contributions of the contemporary Black Community.”⁸

8. “City-wide Context and Policies,” in *Northeast False Creek Plan*, p. 143.

Arts and Culture, Citywide Context and Policies



“Vancouver is one of Canada’s key arts centres and home to the highest concentration of artists of any major city in the country.⁹ The city is home to internationally renowned artists and some of the first and largest artist-run centres.

Despite these successes, this sector earns on average 35% less than the overall labour force and faces Vancouver’s affordability challenges more intensely than some other sectors. However, art can play an important role in contributing to the quality of life as well as the social and economic vitality of cities. Art and culture helps our citizens to develop, learn, and participate in the life of the city. It attracts business, workers, and tourists while boosting the local and regional economy.

Vancouver has the highest percentage of its labour force in arts occupations in Canada, with creative sector growth rate three times the general labour force (1.1 million cultural workers in BC, 7.7% of all jobs in Vancouver).¹⁰ Market research suggests that BC residents’ participation in performing arts, performances, and festivals exceeded the Canadian average in 2010.¹¹

Northeast False Creek borders some very lively arts and culture neighbourhoods. The proximal Downtown Eastside (DTES) and False Creek Flats neighbourhoods contain some of Vancouver’s most important arts presentation and production spaces, and 25% of the city’s artists and cultural workers live in the surrounding neighbourhoods of downtown, Strathcona, and Mount Pleasant.

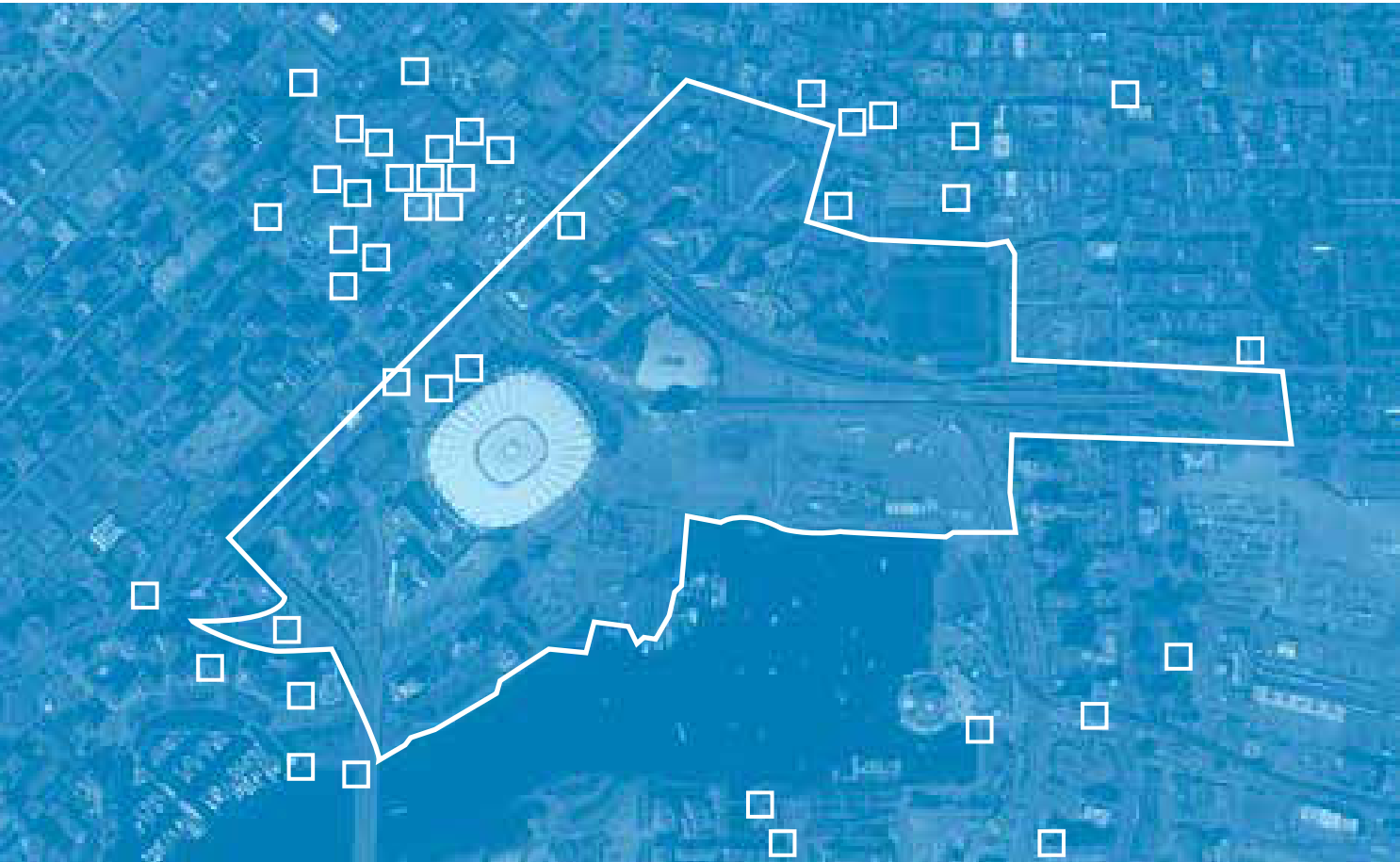
Northeast False Creek itself is currently one of the last underdeveloped areas of the downtown peninsula, with few arts and culture venues within its boundaries.”¹²

9. Hill Strategies Research, *Artists and Cultural Workers in Canadian Municipalities*, 2014.

10. City of Vancouver, “Expressing Ourselves: Vancouver’s diverse and thriving cultural ecology that enriches the lives of residents and visitors,” *Social Indicators and Trends 2013*, 2013, and Hill Strategies Research, *Mapping Artist and Cultural Workers in Canada’s Large Cities*, 2010 (this report includes data on Vancouver, Calgary, Toronto, Ottawa, and Montreal).

11. BC Arts Presenting Association.

12. “Arts,” in *Northeast False Creek Plan*, p. 30.



Cultural Facilities

Arts

Working chronologically through the NEFC Plan, the following excerpts relate directly to public art.

Seek opportunities to integrate Indigenous art and designs as a permanent part of the public realm. Page 21, 4.1.10

Support the Chinatown Community with cultural programming and walking tours in Chinatown. Page 22, 4.3.6

Explore opportunities to support local arts and culture through programs in the park as well as through interactive public art installations. Page 60, 9.2.7

Explore opportunities to honour the heart of Vancouver’s Black Community as part of the redevelopment of the site at 898 Main Street, referred to in this plan as Hogan’s Alley. Page 61, 9.3.2

Sub-area 6B, Promontory – Arts pavilion: The prominent point on False Creek will be acknowledged in use and form. Consideration will be given to arts and performance space and public art. Page 73, 10.1.11

Sub-Area 6D, Hogan’s Alley: Open out the Alley connection to the south and west to provide a clear and visible connection from Main Street. Explore the potential of this location for public art that speaks to the history of the block and the Black Community in Vancouver. Page 83, 10.4.13

Work with Musqueam, Squamish, Tsleil-Waututh Nations and Urban Indigenous communities in expressing the natural and cultural significance of the historic water’s edge. Page 84, 10.4.32

Integrate signage, public art, wayfinding, and environmental design to illustrate sustainable systems and design principles at work in the area. Page 93, 11.5.2

Carrall Greenway: Celebrate the connection of the two parks under the SkyTrain (e.g., through public art and lighting). Page 104, 12.3.5

Ensure public art and lighting is integrated and connected within public spaces and commercial/retail streets. Page 118, 13.1.4

Dunsmuir Connection: Explore opportunities to integrate public art. Page 128, 14.2.8

Develop a detailed Public Art Master Plan for Northeast False Creek, including parks, private development sites, the Main Street blocks, and the connections between Northeast False Creek and its surrounding neighbourhoods. Page 147, 16.5.1

Explore opportunities for public art relating to Reconciliation and recognition of Musqueam, Squamish, and Tsleil-Waututh Nations. Page 147, 16.5.2

Consider places of congregation as well as places of connection with communities, including Urban Indigenous, Chinese-Canadian, and Black communities with deep histories and contemporary presence in the project area. Page 147, 16.5.3

Explore opportunities to uncover and meaningfully recognize cultural sites of significance. Page 147, 16.5.4

Add to the City’s public art collection with a cohesive body of work that speaks to the unique conditions and situation of Northeast False Creek. Page 147, 16.5.5

Propose an animated range of public art projects of different durations and scale, from socially engaged projects and temporary works to permanent artworks. Page 147, 16.5.6

Identify opportunities and potential sites for major permanent artworks. Page 147, 16.5.7

Reflect the evolving nature of Northeast False Creek through the commissioning of artworks that have the capacity to have lasting significance and/or change over time. Page 147, 16.5.8

Policies Relating to Public Art

City of Vancouver Public Art Goals

Vancouver’s Public Art Program works with artists, communities, City departments, and developers to commission extraordinary public artworks that animate the vision and values of urban life. The goals of the Program are to:

- cultivate a changing and distinctive cityscape and enrich the experience of public places and the built environment;
- be challenging, risk-taking, creative, and innovative in pursuit of great artworks;
- reflect the distinct character and experience of neighbourhoods and diverse communities;
- stimulate civic discourse, re-examine narratives, and imagine new futures through creative interventions;
- craft exceptional opportunities for artists—local, national, and international, emerging and established—to engage with the public realm through typical and atypical media.¹³

Public Art Goals

NEFC Public Art Program Goals

The goals of the NEFC Public Art Program are to:

- support and promote excellence in public art practices, from artist selection through to the presentation of artworks of the highest caliber;
- add to the City’s public art collection with a cohesive body of work that speaks to the unique conditions and situations of NEFC;
- propose an animated range of public art projects of different durations and scale, from socially engaged projects and temporary works to permanent artworks on significant sites;
- consider places of congregation as well as those places of connection with communities and amenities beyond; reflect the evolving nature of NEFC and develop a collection of artworks that have the capacity to have lasting significance and/or change over time;
- acknowledge the varied histories associated with the area and the significance for Indigenous communities;
- provide opportunities to bring together local art practitioners, interested publics, and internationally acclaimed art professionals.



13. City of Vancouver, Item 2.3, in *Public Art Policy and Procedures for Rezoned Developments*, adopted by Council July 2014, <http://vancouver.ca/files/cov/public-art-policy-and-procedures-for-rezoned-developments.pdf>.

The background image is a blue-tinted photograph of a waterfront scene. In the foreground, a wooden walkway with a railing made of horizontal logs or poles extends from the left towards the right. Several people are walking along this path; some are holding umbrellas, suggesting it might be raining or recently rained. In the background, a city skyline is visible across the water. Notable buildings include several tall, modern skyscrapers and a large, prominent geodesic dome structure, which is likely the Vancouver Science World. The sky is overcast with soft, grey clouds.

Part 2: Public Art Program

The City of Vancouver’s Public Art Program and its policies and guidelines for commissioning artworks in public space have been in place since the early 1990s. The program is part of a larger cultural policy adopted by City Council to support and promote the arts, which includes cultural grants and awards programs along with infrastructure provided through City-owned cultural facilities.

Vancouver ties public art planning to larger urban planning processes. Public art is one of a number of amenities that developers are required to provide and, as such, is subject to a series of approval processes, one of which is the submission of a Detailed Public Art Plan for the area undergoing a rezoning. These plans are developed and presented to the City’s Public Art Committee (PAC) by consultants or curators on behalf of their clients. The PAC reviews the plans to ensure their compliance with the City of Vancouver Public Art Policies and Guidelines. As an arm’s-length committee of City Council, PAC’s role is to advise, provide guidance, and offer recommendations for acceptance of art plans. They are not involved in selecting artists or artworks, but are rather relied upon to make sure due process is followed and carried out according to best practices in the field. With an eye for innovation,

the PAC encourages thoughtful approaches to art opportunities, reviews the makeup of independent artist selection panels, and advocates for fair and transparent artist selection processes. The consultant facilitates artist selection through the engagement of a project-specific selection panel typically composed of a majority of art professionals. The consultant reports back to the PAC with the outcome of the selection process and provides periodic updates, but, in general, after the art plan has been approved by the PAC, its implementation is the responsibility of the consultant and/or their client.

This process of policy review and peer-review decision-making is a procedural and philosophical structure that can be traced to the forming of the Canada Council by the Canadian government in 1957. Prime Minister Louis St. Laurent introduced the *Canada Council Act* to Parliament by saying, “Our main object in recommending the establishment of the Canada Council is to provide some assistance to universities, to the arts, humanities and social sciences as well as to students in those fields without attempting in any way to control their activities or to tamper with their freedom. Governments should, I feel, support the cultural development of the nation but not attempt to control it.”¹⁴

Planning for a 20-year rollout of public art in an area that has multiple landowners and diverse interest groups is a fairly new undertaking for the City of Vancouver. Where public art resources have typically been tied to discrete parcels of land and the developments that occupy them, especially in the downtown core, planning on a large scale across connected sites brings opportunities for spreading resources and creating a more sustained, ongoing legacy of public benefit. Planning provides opportunities for blending the three commissioning streams of the City’s Public Art Programs—the Private Development Program, Civic Program, and Community Public Art Grants—to support a sustainable and vital program of art in public space.

Public art plans can vary in their scale, intent, and scope, but in general they present a conceptual framework to help guide public art commissioning. They are referred to by municipal cultural planners and programmers, public art committees, public art consultants, public art juries, curators, artists, and others who are involved with public art projects within the area’s boundaries. Many public art plans are predicated upon allocated resources: money (public art budgets) and land (identifying locations reserved for public art).

The area that is the subject of the NEFC Public Art Plan comprises 143 acres of mostly undeveloped land along the north side of downtown’s False Creek waterfront. This is equivalent to approximately 10% of the downtown peninsula, not including Stanley Park. The site for the consideration of artists stretches across six sub-areas, including distinctly different private developments and a new civic park. It is a complex site that will be realized over a long time frame through various designers, builders, and funding streams. The biggest challenge facing the establishment of a guiding framework with an anticipated buildout of at least 20 years is maintaining its relevance over the decades to come. Rather than focusing on specific sites or narratives that are subject to change as the city evolves, this plan is guided by a set of values that will endure over time.

14. As a result, the Canada Council is, in St. Laurent’s words, “as free from state control as it is prudent for anybody entrusted with public funds to be.” Jocelyn Harvey, “Canada Council for the Arts,” Canadian Encyclopedia, last modified April 3, 2015, <http://www.thecanadianencyclopedia.ca/en/article/canada-council-for-the-arts/>.

“Liz Magor doesn’t know how to sew.” I came across this statement in one of my notebooks, which I must have written after seeing her work at Catriona Jeffries Gallery in 2012. In this exhibition, the artist presented 36 cardboard gift boxes on the gallery walls, each containing thrift-store clothing the artist had sewn together in a novel practice akin to collage or assemblage.

The boxes contained an overlay of references that, through careful editing, laid bare a display of values. Magor parcelled together collars, pockets, plackets, and labels in methods and means one might associate with clothing construction, but the sutures that joined them weren’t of the vernacular of a tailor—they were invented, and thus governed by a different set of rules. The arrangements conspicuously flaunted clothing labels, and, as viewers, we were confronted by symbols of validation and worth, a hierarchy we weren’t necessarily familiar with but were willing to accept.

Reconfiguring the Everyday

What is on the surface, and what, after digging deep, can you discover? Artists contribute to our understanding of the world—our understanding of public life and public space. They take what we perceive to be the everyday and make visible those things that teeter on the edge of disappearing. Linking art and our ordinary daily activities, artists encourage our collective participation in adding to the textures of the city.

Most artists don’t know how to develop a transportation plan, design a park, or take down a viaduct, but they do know how to observe, imagine, invent, and reconfigure with enormous skill and audacity. Just as Magor reinvented the ways one might join one thing to another, we look to artists to help us reimagine the city. What would Vancouver become if we asked artists to lead?



Public space is a coveted and limited space, a space that we, collectively as citizens, consider ours to use. It can be a space where we come together to show solidarity or respect—perhaps to publicly grieve or to celebrate. It can be a contested space, or a space of resistance. Public space does not preclude those intimate spaces where, as individuals, we make personal decisions about how we might contribute to the collective, to the crowd. Public space is fundamentally a political space where private and public interests collide. Art inserts something into the public realm that wasn’t there before, offering a new perspective to the familiar. It acts as a catalyst for discussion and provides a counterpoint to measure our personal and collective values.

This plan was greatly influenced by comments offered by participants engaged in the City’s planning process, including people who served on the NEFC Stewardship Group, Park Design Advisory Group, Arts and Culture and Chinatown focus groups, and Hogan’s Alley Working Group and those who attended open houses and public workshops. Their input was sought on all

aspects of NEFC, from building typologies to traffic patterns and noise mitigation. In relation to public art, we listened for the expectations they had for the public spaces of NEFC, because it is here, between buildings and systems, that public art resides.

What did we hear? We heard a strong interest in the social aspects of place and a prevailing desire for

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Values as Framework

inclusivity, accessibility, equity, justice, solidarity, equality, respect, reciprocity, humility, and generosity to be manifest in Vancouver’s public spaces.

Expressions of loss, longing, hope, and return have strong resonance in the neighbourhoods that NEFC bumps up against. The desire for public spaces that are inclusive and accessible is the connective thread that knits across NEFC’s perimeter, perhaps because many who live and work here have felt the devastating impacts of displacement.

Looking to Vancouver’s history to ground those values, we take guidance from the Vancouver Declaration and Vancouver Action Plan, co-authored by 24 leading figures in cities and housing during Habitat, the United Nations Conference on Human Settlements, held in Vancouver from May 31 to June 11, 1976.

The Vancouver Declaration, which outlines general principles and guidelines for actions in creating an international community based on equity, justice, and solidarity, casts a long shadow over Vancouver’s current

situation of inequity. Drafted at the moment before the rise of neoliberalism, which over the following decades maximized the role of the private sector in determining priorities and de-emphasized the role of the public as well as the state’s function in protecting and supporting them, the Vancouver Declaration’s models stand as examples of self-organization and self-management that challenge privatization and the market economy.

In our time, much of what dominates the news is the region’s housing affordability crisis, a problem that at its base exposes the inequity of a system that supports housing as a commodity rather than a fundamental human right.

We understand that in looking at issues of inequity and the patterns of displacement that are part of Vancouver’s histories, different communities will interpret inclusivity and access in different ways. For the Musqueam, Squamish, and Tsleil-Waututh Nations, inclusivity might relate to asserting their historic and ancestral rights to this region’s waterways and land. For the Hogan’s Alley Working Group, inclusivity





factors large in their desire to create a place for Black culture and history that will be welcoming to all. For those residents struggling to find affordable housing in the neighbourhoods surrounding NEFC, to be inclusive demands the breaking down of social and economic divides. As part of Chinatown's ongoing fight to preserve its heritage, community groups seek ways to create access points that bring visitors into their neighbourhood, thereby sharing their culture and history with others.

French philosopher and urbanist Henri Lefebvre coined the term "the right to the city," that is, the right to inhabit the city as understood through a philosophy based on spatial justice. Social geographer David Harvey furthered this idea by speaking of the right to not only inhabit the city but to reshape it: "The question of what kind of city we want cannot be divorced from that of what kind of social ties, relationship to nature, lifestyles, technologies and aesthetic values we desire. The right to the city is far more than the individual liberty to access urban resources: it is a right to change ourselves by changing the city. It is, moreover,

a common rather than an individual right since this transformation inevitably depends upon the exercise of a collective power to reshape the processes of urbanization."

This plan supports artists, partner arts organizations, and the communities they engage with to take on active and challenging roles in reimagining Vancouver. As we move forward through phases of the plan's implementation, we look to a framework of values to guide the kinds of commissions that will help shape NEFC's public spaces.

15. Nato Thompson, "Living as Form," in *Living as Form, Socially Engaged Art from 1991–2011*, ed Nato Thompson (New York: Creative Time Books; Cambridge, MA: MIT Press, 2010), p. 29.

16. David Harvey, "The Right to the City," *New Left Review*, no. 53, September–October 2008, <https://newleftreview.org/II/53/david-harvey-the-right-to-the-city>.

When we look at a plan view of NEFC, it appears as an abstract shape, its form defined by the water’s edge and the boundaries of existing neighbourhoods. Within this shape, property lines demarcate parcels of land, some owned by private investors, others by the public purse. Within these parcels are the footprints of proposed condominium and office towers, the outlines of public plazas and parks, and an embedded pattern of transportation access routes. These shapes within shapes represent the piecing together of spaces that will eventually be occupied and used by different publics. While the infrastructure that assures the smooth functional aspects of the city is strategically planned and predetermined, those spaces that rely upon people to activate are unpredictable and always in flux.

“The public domain is not something that must be established or confirmed; it is a social environment cum practice, a network of conflicts, confrontations, coalitions and constructions that is being realized over and over again, as it should be.”¹⁷

The NEFC Public Art Program is intended to be flexible enough to respond to changing conditions and evolving publics. In the simplest of terms, it embraces an artist-led model. It encourages varied forms of contemporary public art, both temporary and permanent, including social practice, performance and events, outdoor installations, and standalone artworks. It presents opportunities for emerging and established artists alike. It highlights recognition of Indigenous people, the local First Nations of Musqueam, Squamish, and Tsleil-Waututh, and connections with the city’s urban Indigenous, Black, and Chinese Canadian communities, all of whom have deep histories and contemporary presence in the area.

The Program offers NEFC to artists from Vancouver and abroad as a site of learning and exchange. The artworks that are developed and produced here over the next 20 years and beyond will reflect the changing conditions of our time, how we live, and how art and culture are constantly transforming and adapting to new conditions.

The Program consists of four complementary initiatives that can be combined or interwoven: the Indigenous Program, Artist-Initiated Projects, Artist-in-Residence Program, and Collaborations and Partnerships Program.

17. Jeroen Boomgaard, “Public as Practice,” in *Being Public, How Art Creates the Public*, ed. Jeroen Boomgaard and Rogier Brom (Amsterdam: Astrid Vorstermans, Valiz, 2017), p. 35.



Public Art Initiatives

The City of Vancouver was designated a City of Reconciliation by City Council on July 8, 2014.

“Improving relations with Aboriginal communities and enhancing public awareness of Aboriginal history, including the experience of residential schools, has been a long-standing issue across Canada. Mayor and Council have made it a priority to improve relations between the City and local First Nations and Aboriginal communities, and to act as a leader in furthering the long-term work of promoting reconciliation. Council supports ‘Reconciliation’ as a way to help all cultures within our community foster new relationships, heal from the past, and move forward with shared understanding and respect.”¹⁸

“The first four years of the City of Reconciliation focus on Indigenous peoples, to ensure that the gap in understanding and capacity can begin to be filled. The future of the City of Reconciliation is to begin strengthening relations through a reconciliation lens with other cultural communities.”¹⁹

City of Reconciliation

In *Arts of Engagement: Taking Aesthetic Action In and Beyond the Truth and Reconciliation Commission of Canada*,²⁰ editors Dylan Robinson and Keavy Martin present ways to think through and beyond official practices of reconciliation through a collection of writings by artists and scholars. In their introduction, they quote Paulette Regan, senior researcher with the Truth and Reconciliation Commission, who, when asked how audiences should engage with and respond to the testimony shared by Truth and Reconciliation survivors, referred to their stories as “gifts,” which listeners must learn how to responsibly reciprocate:

“How do we listen and respond authentically and ethically to testimonies—stories of colonial violence, not with colonial empathy but as testimonial practice of shared truth telling that requires us to risk being vulnerable, to question openly our accepted world views and cherished assumptions about our colonial history and identity? How do we learn to listen differently, taking on our responsibility to decolonize ourselves, making space for Indigenous history and experience?”²¹

“Faced with these challenges,” Robinson and Martin conclude, “audience members may indeed withdraw or rest within the easy space of empathy—but they may also be transformed, leaving with a desire to learn more and to find meaningful ways of pursuing justice.”²²

18. City of Vancouver, conclusion to Administrative Report, September 18, 2014, p. 6, <http://council.vancouver.ca/20141028/documents/rr1.pdf>.

19. “Reconciliation and Cultural Redress,” in Northeast False Creek Plan, p. 20.

20. Dylan Robinson and Keavy Martin, eds., *Arts of Engagement: Taking Aesthetic Action In and Beyond the Truth and Reconciliation Commission of Canada* (Waterloo: Wilfrid Laurier University Press, 2016).

21. Paulette Regan and Taiaiake Alfred, *Unsettling the Settler Within: Indian Residential Schools, Truth Telling, and Reconciliation in Canada* (Vancouver: UBC Press, 2011), p. 190, quoted in Robinson and Martin, *Arts of Engagement*.

22. Robinson and Martin, *Arts of Engagement*, p. 8.



The place we are now referring to as “Northeast False Creek” is one that represents great significance to local First Nations. Known for its abundance of food and sustenance, the False Creek area was frequented by the Musqueam, Squamish, and Tsleil-Waututh (MST) peoples, each of whom developed their own unique relationship to the land and waterways. Respectfully acknowledging that we are guests on these unceded traditional territories, the Public Art Program is committed to working toward meaningful consultation with the MST over time.

There are currently mechanisms in place for consulting with MST peoples about the planning and design process of NEFC through the Indigenous Engagement Working Group. This group works within the City of Reconciliation framework (adopted by City Council July 8, 2014) and the three foundational components that further strengthen City services and ongoing relationships with the Musqueam, Squamish, and Tsleil-Waututh and urban Indigenous communities:

- cultural competency;
- strengthening relations; and
- effective decision-making.²³

Indigenous Program

Recognizing the historical and cultural importance of this place and Vancouver’s designation as a City of Reconciliation, the City should support an Indigenous Program that is afforded the space, time, and funds to unfold over time and in ways that are respectful of Indigenous thought and practice.

It is not the intention of the Public Art Program to impose a colonizer’s framework onto the Indigenous Program or to require predetermined outcomes. The program’s direction, focus, and methods will be determined by the participants. This open-ended and self-determined approach takes its inspiration from, and seeks to respond to, the kind of imperative an important Indigenous-led nomadic project called the Wood Land School.²⁴ posits: “Contemporary civic institutions and social structures are built upon systems that have silenced, ignored and destructively classified Indigenous people, ideas and objects. In response to this history, Wood Land School calls upon institutions to give labour, space, time and funds to support Indigenous ideas, objects, discursivity and performance.”²⁵

The Wood Land School, initiated by artist Duane Linklater has, in collaboration with other artists and

curators, taken many different forms since it began in 2011. In each of its iterations, it has sought to centre Indigenous forms and ideas in the institutional spaces that it inhabits.²⁶ For example, for the duration of 2017, the SBC Gallery of Contemporary Art in Montreal was renamed Wood Land School as part of the exhibition *Kahatenhstánion tsi na’tetiatere ne lotohrkó:wa tánon lotohrha /Drawing Lines from January to December*.

In a statement by artist-curators Duane Linklater, Tanya Lukin Linklater, and cheyanne turions, with artist Walter Scott, they describe this project as the continuation of a conversation and the forging of new relationships: “From an initial position of Indigenous self-determination and collectivity, we situate ourselves as impacted upon by forces both nurturing and destructive; we work to be aware of our own participation in dispossession; and we consider our capacity to articulate new ways of being in relation.”²⁷

Inspired by the Wood Land School’s research-based, discursive approach and the open-endedness of the form these efforts take, the City’s support of the NEFC Indigenous Program acknowledges the complexity and long-term nature of the work of reconciliation.

The Indigenous Program is imagined as a place for research and production. It should be nimble in its organizational structure and place(s) of operation; it may move from time to time to those locations and venues that best support the ambitions of its programming.

To assist with the realization of the program’s work, a curator or curator-artist team will be contracted to work closely with the City’s Public Art Program. In the first year of operations, the role of the curator will be to liaise and collaboratively work with artists, MST Nations, Indigenous organizations, art professionals, and others to develop a mandate for the Indigenous Program, define its goals, and propose public art activity that furthers these objectives.

The City is receptive to collaborations and partnerships between the Indigenous Program and local non-profits, arts organizations, educational institutions, and others, if proposed. There will also be opportunities for overlap and affiliation with the other initiatives being realized under the umbrella of the NEFC Public Art Program.

23. Northeast False Creek Plan, p. 20.

24. The Wood Land School is “a conceptual and physical space for Indigenous people, with Indigenous people deciding its directions, structures and functions. An important additional component of Wood Land School is the inclusion of non-Indigenous people who are invited to engage with the complex realities of Indigenous artworks, experiences, ideas and spaces.” “Wood Land School,” SBC Gallery of Contemporary Art website, <http://www.sbcgallery.ca/wood-land-school-gestures-c19i2>.

25. Ibid.

26. Some of these spaces, among others, include Wood Land School: *Exhibition*, Nipissing First Nation, Ontario, 2011; Wood Land School: *What colour is the present?*, Banff Centre, Banff, Alberta, 2013; Wood Land School: *In the land of the Head Hunters*, Simon Fraser University, Vancouver, British Columbia, 2014; Wood Land School: *Critical Anthology* (symposium), Or Gallery, Vancouver, British Columbia, 2016; Wood Land School: *Thunderbird Woman*, Plug In ICA, Winnipeg, Manitoba, 2016; Wood Land School: *Under the Mango Tree: Ulterior Sites of Learning*, documenta 14, Athens, Greece, and Kassel, Germany, 2017.

27. “Wood Land School,” SBC website. The statement goes on to say: “Wood Land School is the theorization and practice of centering Indigeneity. Our primary relationships are Indigenous to Indigenous, which includes land and non-humans. We also extend our conversations with and to other communities, working in and through a treaty relationship, to re-frame conversations to centre Indigenous agency. The impact of this project will be determined by many viewers over time.”

Art commissions for NEFC will occur through an artist-centred process that positions artists as leaders. Through a series of artist-initiated calls, artists will be invited to propose artworks of different scales, media, and durations in locations of their choosing throughout the NEFC area.

The City’s Public Art Program has explored this artist-led approach in previous artist-initiated calls, providing a welcomed alternative to art opportunities with predetermined sites and fixed budgets. In 2009, prior to the 2010 Winter Olympics, the first artist-initiated opportunity was launched as an open call to propose artworks for the city outside of development or other civic initiatives. This call resulted in *Monument for East Vancouver* by Ken Lum and *Kingsway Luminaires* by David MacWilliam, as well as a number of innovative temporary projects, including Vanessa Kwan’s Olympic hosting project, *Vancouver Vancouver Vancouver*. The second open call, timed to celebrate Vancouver’s 125th anniversary in 2011, resulted in *Kingsway Trail* by Sonny Assu, Rhonda Weppler and Trevor Mahovsky’s *A False Creek*, Cameron Kerr’s marble sculpture on Queen Elizabeth Plaza, and temporary works such as *Digital Natives*, produced by Other Sights for Artists’ Projects,

and Sabine Bitter and Helmut Weber’s *A Sign for the City*.²⁸ A third call, posted in May 2017, resulted in six commissions that will be realized in different locations across the city in 2018–19, some of which fall within the area of NEFC.

In order to expand the reach of the artworks being produced in NEFC, outdoor exhibition “platforms” already being used by the Public Art Program will be available to selected artists. The existing Platforms Program includes videos on screens downtown at Granville and Robson Streets, CBC Plaza, Telus Gardens, Terry Fox Plaza, VanCity Theatre, and Pacific Cinémathèque; posters at bus shelters; banners in the Vancouver Public Library; and walls at Vancouver City Centre Canada Line Station.

To date, the framework for artist-initiated projects has foregrounded artists who live and work in Vancouver. The format is robust enough to expand the search to national and international artists. With multi-phased, focused periods of orientation and research during the selection process and residency opportunities to follow, artists from other places will have opportunities to get to know NEFC over time and in relation to the

communities that have a presence here.

As the NEFC Public Art Program evolves, it may be necessary to focus the calls to address particular sites or funding opportunities, to engage with specific communities or histories, and to fill any gaps in the growing collection, ensuring there is broad representation and that opportunities are shared among a range of artists.

Although it is early in the planning for public art in the private developments, current designs for the Plaza of Nations and 811 Carrall Street projects include sites for significant permanent artworks. These sites (sub-areas 6B and 6C) fall within the Events and Entertainment District that includes the stadium and arena. A series of public spaces leading to and along the waterfront are being designed to provide gathering spaces for people of all ages and backgrounds.

Plaza of Nations (sub-area 6B) is seen as connecting BC Place to the water, and the Georgia Landing (in sub-area 6C) is a waterfront plaza that marks where Georgia Street meets the False Creek waterfront. Artist-initiated calls may be adapted to focus calls to

these particular locations. The intent is still to provide as much flexibility as possible and to maintain an artist-led approach; for example, decisions about how audiences will be engaged, through what media, and over what time frame may be left open for artists to address in their proposals.

28. “Open Call — Artist-Initiated Opportunity: Invitation to Artists to Propose Public Artworks,” Out City. Our Art. Our Vancouver., May 29, 2017, <https://ourcityourart.wordpress.com/2017/05/29/open-call-artist-initiated-opportunity-invitation-to-artists-to-propose-public-artworks-for-vancouver/>.

Artist residencies can take a variety of forms, from artists living and/or working at guest studios in host institutions to being the “resident” artist within a particular institution or neighbourhood and integrating into the activities and work of these contexts. Common to both of these examples, and to the many variations between, is that artists are immersed within a situation of exchange.²⁹

Artists-in-residence at NEFC can be affiliated with projects originating within the Indigenous Program and Artist-Initiated Projects as well as through collaborations and partnerships. Residencies can have different time frames, goals, and outcomes but are united through their desire to build connections between artists and publics.

Artists on Design Teams will expand the arena for artists’ involvement in planning early in the process. City and Park Board staff, private developers, and their consultants will be encouraged to invite artists to participate in charrettes, planning sessions, and meetings to explore a number of key systems within NEFC. Artists will be selected for their work in relation to the situations of NEFC as explored through a range of ecologies—biological, technological, political, and social—and for their capacity to imagine alternative approaches and inspire new understandings.

29. For examples of artist residencies, see the website of Res Artis (<http://www.resartis.org/en/>), “an association of over 600 centers, organizations, and individuals in over 70 countries” that “promotes the role of residential art programs through its website listings and other services.” Also see this Plan’s Appendix for a list of core principles that Res Artis considers crucial to the definition and success of any model and scale of artist residency.

Artist-in-Residence Program



Case Study:
Justin Langlois, *Should I Be Worried?*, 2017

Furthering his interest in collaborative structures, Justin Langlois underwent an 18-month artist residency with the CoV’s Sustainability Group, contributing to planning and public engagement in relation to the Greenest City Action Plan. At the end of his residency, Langlois created a public artwork comprised of a neon sign affixed to an existing wooden frame, a vestige of the area’s industrial history. *Should I Be Worried?*, speaks to a number of social environmental and political issues facing the city at this time.

Mobile Spaces Residencies build upon the idea that “the public” is not just one fixed audience but composed of different groups of changing composition and identity. Shifting locations, mobile residencies will situate artists within diverse social situations in different areas of NEFC, for varying lengths of time. It is a model that has been successfully used in other parts of the world as a platform to introduce cultural activity into underutilized space to reach new publics and build relationships.

Promoting research and experimentation, the Mobile Spaces Residencies in NEFC offer artists the opportunity to spend time during all phases of its redevelopment. In the early stages, the residency will coincide with a period of intense physical alteration and an interim period ripe for researching the past, documenting and responding to evolving conditions, and influencing the future. With the capacity to move to different locations throughout the area, mobile spaces can be used as working studios, event hubs for hosting talks, workshops, and performances, meeting places conducive to research and planning, and for many other uses not yet imagined.

The CoV Public Art Program is currently considering examples of mobile platforms that may sustainably accommodate residencies in NEFC, both on land and water. In exploring strategies to partner with non-profit organizations to expand and enhance adjacent arts and cultural programs and to consider innovative models of artist residencies. There may be opportunities to support artist workspace through different means such as a mobile space in partnership with local non-profit

arts organizations interested in expanding their programming into NEFC.

With granting programs such as the City’s Cultural Infrastructure Grant, non-profits may be eligible for funding to plan, buy, build, adapt, or renovate a mobile space dedicated to artist residencies. The City’s Artist Studio Award Program, which provides artists with low-cost studios, some of them live-work, for three-year terms, will explore ways to support an expansion of available social housing and work spaces for artists.

As part of the NEFC Public Art Program, mobile residencies could support the artists participating in the Indigenous Program as well as Artist-Initiated Projects, build upon the long-standing relationships and networks of the many arts organizations in the area, and also appeal to educational institutions interested in partnering with artists and designers on research-based projects that situate students within the context of NEFC.³⁰

30. An example of immersing students within a place of study is SFU’s School for the Contemporary Arts “Laboratory Landscape” (2017), led by Sabine Bitter. As part of LandMarks 2016, a Canada 150 project that took place in National Parks across the country, “Laboratory Landscape” was a two-part course that introduced “students to the idea of looking at landscapes as constructed and cultured environments.” Justin Wong, “SFU visual art students host Stanley Park Indigenous and colonial histories art exhibit,” SFU News, June 21, 2017, <https://www.sfu.ca/sfunews/stories/2017/06/sfu-visual-art-students-host-stanley-park-indigenous-and-colonial-histories-art-exhibit-crawl.html>.



Case Study:
Parasite Paradise, “Beyond”, Leidsche Rijn, Utrecht, 2003

Parasite Paradise is an example of a mobile space project that resonates with the situations of the NEFC Mobile Spaces Residencies Program and Artist-Initiated Projects. It took place in the early stages of planning and development of a large-scale development of Leidsche Rijn in Utrecht, the Netherlands. Initially, it took the form of an exhibition-cum-village designed and programmed by artists, architects, and designers that consisted of 26 flexible, light architecture works, some of which were repurposed for cultural activities over subsequent years. The “village” provided interim services that were otherwise years away from being available to the future community. An engaging exercise in alternative urban planning, *Parasite Paradise* included a ticket office, mobile cinema, performance and lecture spaces, food, drink, and sleeping facilities, mobile gardens, play areas

for toddlers, interim artist production spaces, and an architects’ office that focused on the recycling of waste materials from Leidsche Rijn’s construction.³¹

31. See the Beyond website (<http://www.beyondutrecht.nl/index2.php>) for these projects and many others that were presented over a 10-year period, the first of which were temporary works, with the culminating project being a series of permanent works in a sculpture park. Related to this: “Following an old tradition of literary texts as inspiration for a sculpture park, as in the famous Bomarzo park, a plan was developed on the basis of a book that represents this time in all its facets: The possibility of an island by French writer Michel Houellebecq. The motto of the book—hope and the search for love, which remains central throughout the ages—suggests a point of departure for the designs of the invited artists. This is expressed in highly individual ways in the seven works of art.” “Beelden Park,” Beyond website, <http://www.beyondutrecht.nl/beeldenpark.php>.

Predating the identification of this part of the city as “Northeast False Creek,” the area and its surrounding communities have been the sites of vital cultural production for many decades. There is much to be learned from the arts and cultural organizations that have operated here. Resilient and responsive, they are an important part of the city’s cultural economy.

By its nature, a vibrant program of art in public space relies upon the cooperation and support of many different partners in order to thrive. Partnerships can range from those established with property owners to gain permission to occupy their land for periods of time, to co-presentations of artworks with independent guest curators and arts organizations, to activities involving partners in education, to special projects that seek the support of multiple sponsors.

Many of Vancouver’s arts organizations and institutions have a history of successful collaboration and willingness to partner. Working collaboratively with these experienced groups will expand the reach of the NEFC Public Art Program to a larger network. In turn, it provides opportunities for selected partners to work

outside their usual venue or practice to share, produce, and present artists’ visions within a context and of a scale they might not otherwise have access to.

The benefits of collaborating include opportunities for co-applications to granting agencies and access to new donors. Sharing resources like staff expertise, established volunteer bases, educational partners, equipment, tools, materials, and mailing lists increases efficiency and consolidates efforts. Combining forces allows for more ambitious projects and brings fresh perspectives; it liberates respective organizations’ staff from a consistent output of projects of modest means to bring new possibilities for expanded project-specific revenues, audiences, media coverage, and long-term program development.

Periodic larger-scale, collaborative, curated events could greatly enhance the public’s awareness of the NEFC Public Art Program while building support for the day-to-day operations of initiatives like the Indigenous Program and Artist-in-Residence Program.



Collaborations and Partnerships Program

THE NEFC PUBLIC ART PROGRAM STARTS NOW

Recommendations for the first year of operations:

- Contract a part-time dedicated NEFC Cultural Planner or Project Manager.
- Establish public art funding agreements with developers to support delivery of their public art commitments.
- Establish a five-year public art budget for NEFC.
- Develop partnership agreements and artists' contracts.
- Review calls to artists with the Public Art Committee, including for the Indigenous Program and annual call for the Platforms Program.
- In consultation with private developers and the City, encourage early placements of artists on design teams.
- Explore trailers or other moveable platforms suitable for mobile residencies, liaise with City departments and Park Board and assist with permissions and outreach.
- Post Platforms Program call, oversee selection and contracting.
- Post Indigenous Program curator call, oversee selection and contracting.
- Provide support to selected artists.
- Continue to coordinate with current partners, liaise with City and Park Board, assist with permissions and outreach.

Rollout of the NEFC Public Art Program

The rollout of the NEFC Public Art Program begins with the *Artist Pages* featured in this Plan. Referring to each of the four initiatives, the table below provides a framework for public art commissioning over the first four years of the Program. Some of the projects have overlaps, for example Paul Wong's *Occupying Chinatown* (2018), is both an Artist Initiated Project and Artist-in-Residence. These kinds of complementary combinations are expected and welcomed.

First Year of Operations



Program	Cycle	Title of Project	Artists	Commission
NEFC Public Art Plan, commissioned pages	One-time only	Artists' Pages	Gabriel Hill, Laiwan, Donald Lawrence, Bruce Macdonald, Robert McNealy, Krista Belle Stewart, Jay White, Cease Wyss	Public Art Program (PAP) and Cole Projects
Platforms: Hoardings	Annual	(Launch) Hoardings	TBD	PAP
Platforms: Bus shelter posters and/or electronic screens	Annual	Selected artists' works from Artists' Pages	TBD	PAP
Mobile Spaces Residency	One-time, proposal-based	<i>Mobile Barnacle City Live/Work Studio. Part of 10 Different Things</i>	Laiwan	PAP and ECUAD
Collaborations + Partnerships Program	One-time, proposal-based	<i>in / visible. Part of 10 Different Things</i>	Janet Wang	PAP and ECUAD
Collaborations + Partnerships Program	One-time, proposal-based	<i>Accretion. Part of 10 Different Things</i>	Holly Schmidt	PAP and ECUAD
Collaborations + Partnerships Program	One-time, proposal-based	<i>Riot Food. Part of 10 Different Things</i>	Henry Tsang	PAP and ECUAD
Mobile Spaces Residency	Ongoing	(Launch) <i>Park</i> . Existing work, re-programmed for NEFC, changing locations)	Marko Simcic	PAP and local partner
Collaborations + Partnerships Program	Ongoing	TBD	TBD	PAP
Indigenous Program, selection process	Bi-annual	<i>Occupying Chinatown</i> (1-year residency at Dr. Sun Yat-Sen Classical Chinese Gardens)	Paul Wong	PAP
Artist-Initiated Projects	Bi-annual	<i>Coming Soon!</i> (monthly installations in different construction sites throughout the city)	Diyan Achjadi	PAP
Artist-in-Residence Program				
Artist-Initiated Projects				
Platforms: Hoardings				

2019

Program	Cycle	Title of Project	Artists	Commission
Platforms: Hoardings, bus shelter posters and/or electronic screens	Ongoing	TBD	TBD	PAP and local partner
Mobile Spaces Residency	Time to time	<i>Park</i> (existing work, re-programmed for NEFC, changing locations)	Marko Simcic	PAP and local partner
Collaborations + Partnerships Program	Bi-annual	TBD	TBD	PAP and local partner
Collaborations + Partnerships Program. Call for proposals, selection process, research phase	Ongoing	TBD	TBD	PAP
Indigenous Program, research phase	Time to time	(Launch) Blue Cabin Floating Artist Residency. Moored in False Creek	TBD (responding to proposals; supporting artists commissioned for public art projects)	PAP, grunt gallery, C3, Other Sights
Mobile Spaces Residency	Time to time	(Dependent upon private development interest, opportunities, scheduling; also CoV departmental residencies)	TBD	PAP, CoV, private development
Collaborations + Partnerships Program				
Artist-in-Residence Program				
Artists on Design Teams				

2020

Artist-Initiated call for NEFC. Artist selection process, beginning of research phase	Bi-annual	TBD	TBD	PAP
Platforms: Hoardings, bus shelter posters and/or electronic screens	Annual	TBD	TBD	PAP
Mobile Spaces Residency	Time to time	<i>Park (existing work, re-programmed for NEFC, changing locations)</i>	Marko Simcic	PAP and local partner
Collaborations + Partnerships Program	Bi-annual	TBD	TBD	PAP and local partner
Collaborations + Partnerships Program. Call for proposals, selection process, research phase	Ongoing	TBD	TBD	PAP
Indigenous Program, research phase	Time to time	(Launch) Blue Cabin Floating Artist Residency. Moored in False Creek	TBD (responding to proposals; supporting artists commissioned for public art projects)	PAP, grunt gallery, C3, Other Sights
Mobile Spaces Residency	Time to time	(Dependent upon private development interest, opportunities, scheduling; also CoV departmental residencies)	TBD	PAP, CoV, private development
Collaborations + Partnerships Program				
Artist-in-Residence Program				
Artists on Design Teams				

2021

Program	Cycle
Artist-Initiated Projects. Development and production	Bi-annual
Platforms: Hoardings, bus shelter posters and/or electronic screens	Ongoing
Mobile Spaces Residency	Time to time
Collaborations + Partnerships Program	
Collaborations + Partnerships. Project launch(es), public outreach	Bi-annual
Indigenous Program, implementation	Ongoing
Mobile Spaces Residencies. Call for proposals, selection process, research phase	Time to time
Collaborations + Partnerships Program	
Artists on Design Teams	Time to time

2022

Five year review of all programs: Indigenous Program; Artist-Initiated Projects; Platforms; Artist-in-Residence Program; Artists on Design Teams; Mobile Spaces Residencies; Collaboration + Partnerships Program

TBD
TBD
<i>Park</i> (existing work, re-programmed for NEFC, changing locations)
TBD
TBD
TBD
(Dependent upon private development interest, opportunities, scheduling; also CoV departmental residencies)

TBD
TBD
Marko Simcic
TBD
TBD
TBD
TBD

PAP
PAP and local partner
PAP and local partner
PAP and local partner
PAP
PAP and local partners
PAP, CoV, private development

Relationships between things, people, and ideas can unfold in many different ways. There will be opportunities to bring new perspectives to highly visible locations and to take up spaces that are underutilized or previously unnoticed.

With an artist-led approach to determining where public art will be located throughout NEFC, we may expect to find artworks in locations as obvious as public plazas or as unexpected as the place between low and high tides.

In addition to the more unusual spaces that may be of interest to artists, a “Public Space Framework for NEFC” offers, from a planning perspective, in-depth analysis of NEFC’s public plazas, parks, and open spaces. It lays out how the size, function, and “characters” of NEFC’s planned public spaces were originally conceived.



Places for Public Life in Northeast False Creek

Locations for Public Art

The NEFC Public Art Program is supported through the City of Vancouver requirement for public art as a condition of by-law enactment for all rezonings 100,000 sq ft or greater. Landowners are required to contribute \$1.98 per buildable sq ft to a public art process approved by the City. Developers may choose between two options: participate in a public process with oversight from the Public Art Committee³² or contribute to a pooled fund.³³

In the case of large-scale developments like NEFC, there are precedents for creating an alternate Option B, where funds are pooled and drawn upon to activate the public spaces of the development area. For example, the Public Art Plan for River District in southeast Vancouver draws upon a dedicated pool of funds contributed by the private developments within its boundaries to deliver a responsive program of public art over a 20-year period and beyond.

Current plans for the public art obligations on private development sites envision a combination of commissions for the developments and for parks and

public spaces within NEFC, as well as fund reserves dedicated to developing projects over time, including temporary projects.

Just as the NEFC Plan is the guide for future development in the area, this Public Art Plan with its framework of values and four overlapping programs of public art activities, is the reference guide for commissioning artworks in NEFC.

32. Option A: Artwork on site: “Developers are required to engage an experienced public art consultant to coordinate their public art process. Consultants are responsible for the preparation of art plans and the coordination of artist selection and artwork fabrication, installation, and documentation. The Public Art Committee reviews the Public Art Plan.” “Parks, Recreation, and Culture,” City of Vancouver website, <http://vancouver.ca/parks-recreation-culture/create-and-place-public-art.aspx>.

33. Option B: Cash in lieu: “For developers not wanting to do art on site, 80% of the required art budget is paid to us as a contribution to the Signature Projects Fund. These contributions are pooled with contributions from the City, philanthropists, and other agencies to commission artworks of major significance at key city sites.” Ibid.

Funding





Part 3:

Artist Pages

Vancouver’s physical past has been repeatedly erased and overwritten. What traces of its transformation do we want to see resurface? What values can we reinstate and make visible in our public spaces? By letting artists lead through their practices, we can create a body of knowledge that will help inform future public art commissions and establish a legacy of a growing archive of values.

The beginning pages of this Public Art Plan feature a number of artworks from the past decade that reflect upon NEFC and its neighbouring communities. Part Three speaks to the present and future. Foregrounding artists’ practices and thoughts, this plan asserts that NEFC is a site of cultural importance and has, does, and will continue to attract and stimulate the interest of artists as a site of research and artistic intervention.

Based on their past work and current interests, eight Vancouver-based artists were invited to share their research and observations about NEFC. Each artist was commissioned to design up to two, two-page spreads specifically for the context and format of the Public Art Plan. As the NEFC Public Art Program unfolds, some

of these works may be further developed to manifest in different forms on the NEFC site and beyond.

As I write this introduction, I am conscious of time and context: How will the zeitgeist of 2017–18 Vancouver be understood in ten or twenty years’ time? How can we anticipate how important events such as the fentanyl crisis, affordable housing crisis, the Site C dam and Kinder Morgan pipeline demonstrations, and ongoing issues of Indigenous sovereignty, among others, might be woven into the evolution of Vancouver as a city?

“How do we begin to understand 10,000 years of history on this land?” This question, asked by Kamala Todd and Coll Thrush, commenced a March 2018 Foreshore public conversation.³⁴ To live in a place requires not only knowing whose land it is, but learning the stories and laws of stewardship that have guided that history. Thrush proposed visualizing a length of string to represent these last 10,000 years, and made the point that the most recent 200 years of colonization, although devastating, are comparatively negligible. The practice of acknowledging whose territory we are gathered upon started as if yesterday—we have only just begun to have

public conversations about, and personalize each for ourselves, what decolonization might mean.

Reading through these *Artist Pages*, acknowledgement of histories, concern for the environment, and calls for social justice emerge as common threads. With a focus on False Creek and more specifically Northeast False Creek, the Artist Pages begin with historian Bruce Macdonald’s mapping of important Indigenous places, whose names reflect the wildlife and plant life that once flourished there. The second spread brings home the impact of colonization and industrialization on these same lands, highlighting how shockingly quickly False Creek transformed from a vital source of food supply into a toxic pool.

A germane reference point here is the short story “Goodbye Snauq” by Lee Maracle. The story speaks to the pollution of False Creek and the devastating loss of Snauq, the Squamish village that was located at its mouth. In the following excerpt, Maracle’s main protagonist conjures Chief August Jack Khahtsahlano, who lived in Snauq before it was expropriated and burned to the ground:

From the shadows Khahtsahlano emerged, eyes dead blind and yet still twinkling, calling out, “Sweetheart, they were so hungry, so thirsty that they drank up almost the whole of Snauq with their dredging machines. They built mills at Yaletown and piled up garbage at the edges of our old supermarket—Snauq. False Creek was so dirty that eventually even the white mans became concerned.”

After quoting Khahtsahlano again—“The magic of the white man is that he can change everything, everywhere. He even changed the food we eat.”—Maracle’s character goes on to recount, “The inlet was almost a mile across at that time, but the dredging and draining of the water shrank it. Even after he [Khahtsahlano] died in 1967, the dredging and altering of our homeland was not over. The shoreline is gone; in its place are industries squatting where the sea once was.”

Addressing the contamination of this same small inlet, multimedia artist Cease Wyss presents a proposition to create a modern-day shell midden to help nourish the creek and the marine life that are slowly starting to be revived. She invites new residents and businesses

Introduction

of NEFC to join forces with those from surrounding communities to return shells to the foreshore rather than the landfill. Inherent to her proposal is the act of reciprocity.

Robert McNealy and Jay White use walking as a way to better understand their relationship to the land. McNealy hones the eye of an archaeologist and White embraces experience in a way akin to that of a phenomenologist. Through very different means, their pages reflect their observations of the NEFC site while it awaits future development.

How one makes sense of the world is mediated through perception, drawing into question what we think we know. Boaters who paddled into Donald Lawrence’s *Coastal Camera Obscura* (2017) experienced a live upside-down and backward image of the view to NEFC. This act of perceiving mimics the functioning of our eyes at the moment before our brains “right” the image. Lawrence’s first spread shows the camera obscura being towed into position, and the second is the inverted image of NEFC one saw from within the floating structure.

Krista Belle Stewart considers mediation through the act of reframing. Her pages focus on her study of a historical photo album, “False Creek Pictorial, 1791–1954”, assembled by Major James Skitt Matthews, Vancouver’s first archivist. She begins with a photo of the album framed as a straightforward portrait of an object. Laid bare are the dates of the record and the size of the album, raising the question: What came before?

Laiwan investigates past and present by way of everyday snapshots of a particular corner in Chinatown, which contrast the area’s physiognomy of the mid-’50s to that of 2017. Through poetic means, she introduces layers of day-to-day experience that together build an embodied perspective of this place. Through her pages, we begin to form a more complex understanding of those who have and continue to live, work, and adapt to this community’s changing conditions.

Vancouver has been facing a crisis in housing affordability for many years. Discussions about real estate investment are frequent and charged, with much of the dialogue centred on the division of classes and age brackets. Gabrielle L’Hirondelle Hill challenges

commonly held notions of ownership to investigate land use and occupation and to raise questions of equity and access. How is public space used and by whom?

Together, these eight artists present one small moment on the timeline of this region’s evolution.³⁵ Although presented as the final section of the plan, their work represents a continuum of artists’ projects that have used False Creek as a site for research, contemplation, and action.

34. The Foreshore was a series of public conversation forums presented collaboratively by Other Sights for Artists’ Projects (Other Sights) and the Contemporary Art Gallery (CAG). See <http://www.theforeshore.org>.

35 Artist pages were completed in September of 2017.

With a lifelong interest in all things historical, Bruce Macdonald has lectured widely about Vancouver’s histories, conducted many walking tours, and contributed writing to numerous magazines and books. His award-winning book *Vancouver: A Visual History* (1992) presents, decade by decade, the evolution of this place we now call Vancouver. It begins just prior to colonization, when the area was teeming with a rich diversity of plants and animal life.

For Macdonald’s first spread for this Public Art Plan, he has zoomed in on his original map of the 1850s, showing the boundaries of NEFC within the larger context of its surrounds. Translated place names like “Separated Points,” “Inside, at the Head,” “Hole in Bottom,” and “Big Leaf Maples” have been replaced today by “Citygate,” “Granville Island,” “False Creek Flats,” and “Gastown.” The map draws upon his interest in the last 10,000 years of local and Indigenous history and its associated flora, fauna, and physical environment—what Macdonald regards as the ongoing Salish Sea Civilization. In light of the City’s goal to become the greenest city in the world by the year 2020,³⁶ Macdonald makes the point that the Salish Sea Civilization lived sustainably “in small villages in nature

and with a green economy, using green transportation and in green row housing,” long before settlers arrived.

The second spread speaks to the rapid development and industrialization of False Creek. Collaging historical maps of the area, Macdonald inserts red stars to indicate the same NEFC location from different viewpoints. We are oriented to a man-made shoreline defined by wharves and warehouses. In a matter of 50 years, Vancouver’s forests were clear cut and the waters of False Creek contaminated. Over the subsequent 100 years, the water’s edge continued to be determined by development, and the NEFC shoreline will be no exception.

With irony, Macdonald contrasts the rich culture of First Nations living in nature sustainably since time immemorial, by paraphrasing a paragraph from a 47-page archaeological assessment overview report submitted to the CoV from Golder Associates in 2017, “Professionally speaking about a mile away officially there was just one archaeological object found in a sewer excavation”.

On both pages, Macdonald’s thin bands of text reflect his perspective as the cartographer. This

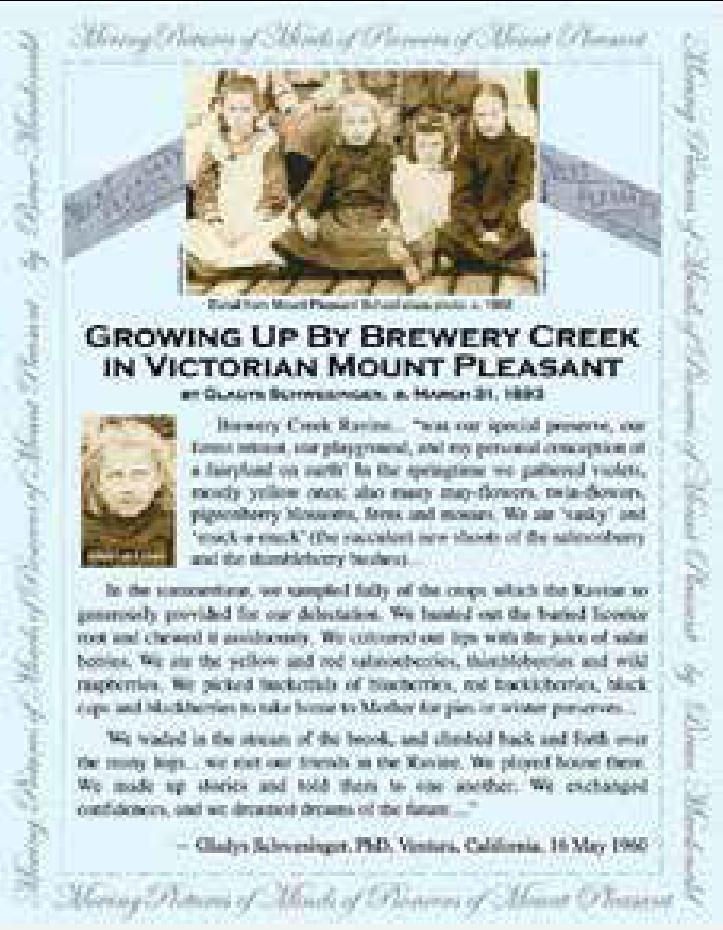
assertion of voice is uncommon within a profession that combines science, design, and technology. Although he does not consider himself to be an artist or designer, his untutored, straightforward aesthetic and unorthodox mapping presents a unique approach to visualizing research.

Bruce Macdonald graduated from the University of British Columbia in 1971 as a civil engineer. He received a teaching certificate in 1975 and ran three alternative schools. In the 1990s, he co-authored a book on information technology and spoke at conferences around the world, educating teachers on how to use internet search engines. His real passion proved to be

local history and historical consultation. He received a \$100,000 university research grant to produce *Vancouver: A Visual History*. Macdonald’s editing work on Vancouver history has appeared in *National Geographic*, *Macleans*, the book *Street Names of Vancouver*, and 23 community profiles for the City of Vancouver Planning Department. He wrote nine Vancouver neighbourhood histories for Chuck Davis’s *Greater Vancouver Book* and contributed texts for more than 130 historic plaques located throughout Vancouver. He has served as Vice President of the Vancouver Historical Society and President of Mount Pleasant’s Brewery Creek Historical Society and has received numerous awards and honours for his historical work. He has been involved in many efforts to save historic sites, most recently working hard for three years to save Stanley Park’s world famous Hollow Tree.

36. See the Greenest City Action Plan, approved by City Council in July 2011. <http://vancouver.ca/green-vancouver/greenest-city-goals-targets.aspx>

Bruce Macdonald







PENDER ST

DUPONT

COLUMBIA

FALSE CREEK

CARROLL ST

a new Industrial Age Civilization develops in the Old Salish Sea Civilization

Professionally speaking, about a mile away officially there was just one archaeological object found in a sewer excavation.

For her pages in the Public Art Plan, Wyss presents a proposal to create a modern midden for the new village of NEFC. In times past, the presence of a shell midden was an indication there was a village nearby. It signalled both bounty and reciprocity: what was taken was given back. In the area of False Creek, the villages of Skwacháys and Snauc were expropriated in the late 1800s; their middens were crushed and used by the settlers as materials for roadways. Wyss considers how, through an interactive, socially engaged artwork, the presence of the now larger village, K'emk'emelay

A concurrent and related project, *A Constellation of Remediation*, is a collaboration between Wyss and Anne Riley for the City of Vancouver's Artist-Initiated Commissions program. Wyss and Riley propose planting Indigenous healing gardens on the sites of several former gas stations. The gardens will mitigate toxic soil conditions and work to re-Indigenize the city, as well as provide a place to gather, heal, and talk about common issues. An important aspect of the project is the development of a remediation/herbalist program and toolkit for urban Indigenous youth. To ground the project in decolonial relationships, Wyss and Riley have asked three Matriarchs, one from each of the three Nations whose territory includes the NEFC area to aid in the development of the project and the healing of the land.

T'uy't'tanat-Cease Wyss is an ethnobotanist, community gardener, and interdisciplinary artist of Skwxwú7mesh, Sto:Lo, Métis, Hawaiian, and Swiss descent. She often works collaboratively and her public artworks over the past 30 years have focused on Coast Salish cultural elements, sustainability, ethnobotany, and digital media technologies. Wyss was named the 2018 Indigenous storyteller-in-residence at the Vancouver Public Library. Through a 2017 mentorship grant she received from the First Peoples' Cultural Foundation, she has returned to textiles through her exploration of Coast Salish weaving techniques in wool and cedar. Wyss recently co-authored *Journey to Kaho'olawe*, with German artist Hans Winkler. Commissioned by grunt gallery, Wyss and Winkler's

project traces Hawaiian migrations starting in the late 1700s through to the early 1900s. A second book, co-authored with her mother Barbara Wyss, focuses on Kanaka Ranch, a ranchette owned by Wyss's family that weaves together their Hawaiian and Coast Salish roots and embeds them into the landscape of early Vancouver's cultural stories. Wyss is frequently invited to contribute to or collaborate on socially engaged public art projects that welcome visitors and facilitate knowledge exchange between Indigenous and non-Indigenous communities.

[illegible]

Skwachays Uxumixw: The Skwxw7mesh village site where the North East False Creek shorelines exist.

In Pre-contact times, travellers would seek shell mounds to ascertain the existence of villages.



These mounds of shells took centuries for indigenous peoples to pile up, and in less than a few decades they all but disappeared from the shorelines throughout the Pacific Northwest Coast. The eco-systems that once thrived off of the presence of the shells which piled up over centuries, created an imbalance in the waterways.

At the point of contact with Settlers, Shell Mounds, or Middens as the Archaeologists referred to them, were dismantled and utilized as roads. These beacons of the shorelines were the visual stories of the people who lived in harmony with the natural world. Eating the local foods that were encased in perfect biodegradable packaging. Returning those shells back to the shoreline. This simple act of Reciprocity would create more food for the people.



The process of reintegrating shells into the shoreline is neither problematic nor is it inconceivable. The natural world continues to co-exist alongside humans and our industrialization of the world around us. We look for the traces of the past as much as we look into the future. Death is as natural to the shoreline as is living. Whatever rolls up on the shoreline is repeatedly taken back into the ocean. This timeless action is how the shells begin to transform into sand.



Humans and wildlife already co-exist within urban spaces. Although we do not always communicate effectively. Replacing what has been lost within the urban spaces is how settlers are attempting to reconcile with the natural world, as well as with local indigenous peoples.

The idea of building a shell mound in a contemporary time frame has great potential to add to the land and seascape. With the shorelines being accessible to the public from the sidewalks and decking as well as the waterways. It would be easy to encourage the public to engage in the act of adding to a pile of shells.

Shell Mounds Contribute to environmental wellness



The wildlife that contributes to shells being carried and the use of the rocky shorelines as a means of breaking open the shells is part of the visual story of how the symbiotic relationship already exists with the natural world. There is an interactive element that has been missing from the shoreline for close to 100 years. The idea of creating a cultural marker that acts as a border for the edges of the shell mound would bring this proposed idea into an aesthetic work that will contribute to the community and the shoreline while assisting the waterways and working towards rebuilding the environmental wellness on the shorelines.



C
W



A village is incomplete without the visual elements that animate it. The local indigenous communities that are descendants of those who made the shell mounds prior to contact with the settlers who removed the mounds, are still present today and they have striven on many levels to maintain as well as to bring back as many traditions as possible in order to restore cultural awareness and the protocols that weave our people back to our ancestors. In order to assure that we as Future Ancestors will continue to bring our many generations together in the future we must bring these natural elements back to the places where people interact with the natural world. We do this not only for ourselves but for everyone in the village. We are in a crucial moment in time where the environment needs our support and we need to actively do our part to restore the environment. This is a crucial time for all of our communities. We have the abilities and power to help heal and to build on current public spaces and invite the diverse communities we live with to help us to achieve these goals.

C
W

Robert McNealy’s daily practice consists of long walks in the morning followed by afternoons in his studio. With the eye of an archaeologist, he notes down, photographs, and sketches his observations. His spreads for this Plan include single lines of explanatory text that makes reference to this process, the first of which reads, “In search of small things that put into perspective our place in the story of Vancouver, False Creek.”

As a senior artist, McNealy has enjoyed a lifelong interest in fossils, paleoarchaeology, Neanderthals, ancient cultures, and Indigenous histories. Comfortable working at any scale, he draws with a loose hand—using messy materials, allowing any attempts at erasure to show through, thereby tracing the history of how his images are built. He often creates assemblages and collages with curious combinations of materials that speak to a contemporary context. An “artifact,” according to the Archaeological Institute of America’s glossary of terms, is a portable object manufactured, modified, or used by humans. “Assemblage” is defined as a group of artifacts found within the same archaeological context. McNealy’s artworks use ubiquitous artifacts as subjects, their assemblage registering a compelling narrative of our time.

McNealy’s collage *Stanley*, lays out a grid of photographs of plastic liquor-store bags that he took while walking the trails of Stanley Park. The printed command “get home safe” locates the bags along a particular timeline from when this slogan was introduced.

His other spread, *Some Sedges*, comprises expressive portraits of the tenacious grasslike plant from the *Cyperaceae* family that often border sloughs and other wet places. Walking the edges of NEFC, McNealy was struck by their resilience in poking up through cracks in the parking lots and along the creek’s polluted foreshore.

Other works that speak to his interest in the narratives of human evolution are *Skullduggery* (2011) and *Parallel Stories* (2017). *Skullduggery* was an installation at grunt gallery that consisted of many small framed paintings of skulls taken from the human fossil record. McNealy attributes the skull as the first line of exploration in paleoarchaeology and physical anthropology. The portraits are painted on wadded up pages from art magazines, in which the “skulls trace the range of human evolution, and the magazine pages, a record

of art practices. Together they express the fragility of ourselves as a species and the punctuality of art movements. The installation presents a periodic story of our species painted on periodicals.”³⁷

The more recent work *Parallel Stories* layers histories through text and drawings of Neanderthals and Sapiens. Consisting of approximately 200 pages, the work evokes the image of an adventurer anthropologist making the sketches and notations while spending time with our extended fossil ancestors over the last 4.4 million years.

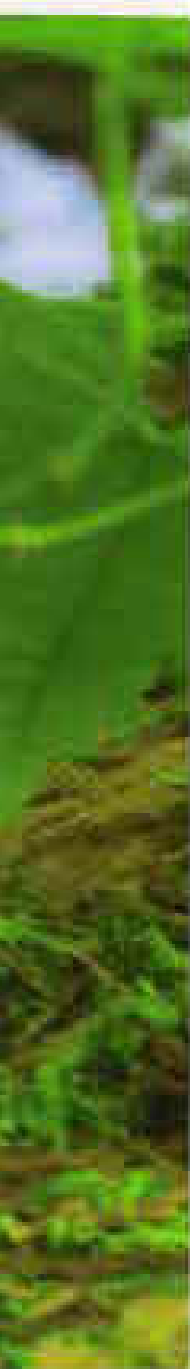
Robert McNealy was born in Twin Falls, Idaho. He studied at the Cornish School of Applied Arts, Seattle, and Idaho State University, Pocatello, and received a Master of Fine Arts from York University, Toronto, in 1985. He received the Samuel Serik Award for professional achievement from York University and a Distinguished Professional Achievement Award from the College of Arts and Sciences at Idaho State University in 2004. McNealy’s exhibitions and performances have been seen throughout Canada as well as in the United States, Germany, the Netherlands, Italy, Switzerland, and Jordan. His work appears in

many collections, including the Art Gallery of Ontario, Toronto; Jan Van Eyck Academie, Maastricht; Municipal Van Reekumgallery of Modern Art, Apeldoorn, the Netherlands; Princeton University; and Vancouver Art Gallery, as well as many private collections. He has received numerous including from the Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, and BC Arts Council. In addition to producing artist books, poetry, performative projects, and sculptural installations, McNealy has also created public art projects in Pocatello, Idaho; Walla Walla, Washington; and North Vancouver, BC.

37. Press release for Robert McNealy, *Skullduggery*, May 28–June 25, 2011 grunt gallery (website), <http://grunt.ca/exhibitions/skullduggery/>.

Robert McNealy





A process like an archaeological survey: collecting data, artifacts, photographs, drawing and thoughts,

(as an artist would); into a cohesive, inclusive, visual statement that speaks of the place and its' story.

Many of Jay White’s projects are immersive and open ended. The body of work that led to the requiem on the following pages involved walking by day and camping by night in some of Vancouver’s in-between, often unnoticed, and furtive spaces. Here, he observed the movement of urban wildlife, how they and their human counterparts, irreverent toward notions of property, passed through fences, inadvertently unstitching boundaries. The only marks of their passage the dents and holes left behind. White’s sparse musical scores are acts of acknowledgement dedicated to those entities that live at the margins of encroaching development. For *Georgia Street Viaduct*, he presents a score that offers both a lament and hope for the skunks, coyotes, humans, rats, and others who seek solace and privacy. The barbed-wire fence becomes a five-lined staff, the ruptures, notes.

In the related research-based works *Stoney Creek Project* (2018) and *Field Guide for Listeners* (2017–), White again uses walking as a form of experiential learning to better understand what he describes as an interconnected living world. As an artist very much concerned with environmental issues, he also seeks, through immersive means, to learn about and along

the routes that Canada’s natural resources take to reach global markets. White’s methodology is not one based on economics; rather, he seeks to perceive,³⁸ emotionally, intellectually, and physically, how resource extraction impacts the ecology of interconnectedness.

In response to White’s work, the artist and White’s sometime collaborator Genevieve Robertson writes, “Through a fervent desire to make work that bears witness to his experience of an interconnected world, lived narratives emerge that conflate time, distance and territory, confound a division between sentient and non-sentient, human and more-than-human, the solid world and the dreamed world.”

On April 9, 2018, White set off on a solo walk of Stoney Creek, a meandering 23-kilometre, salmon-bearing stream that runs north-south through the traditional territory of the Sto:Lo people. This walk was undertaken to help inform his contribution to a larger collaborative project with students from Robert Bateman High School in Abbotsford, local residents, conservationists, and other experts. Commissioned by the Reach Gallery Museum, Abbotsford, they are creating a 20-foot-long map that layers generations of memories and

experiences of the creek. White describes it as a map that will become a more-than-human diagram of interactions between humans, fish, and other beings.

Field Guide for Listeners is a long-term residency and multidisciplinary research project with sound artist Jenni Schine at the Salmon Coast Field Station, a non-profit independent research station known for its scientific work on the impacts of aquaculture and sea lice on Pacific wild salmon. White and Schine will follow scientists as they conduct their research, with their experiences providing content for a documentary graphic novel about humans and salmon.

Jay White was born in Edmonton and considers his home to be his mother’s hometown of St. Bernards, in Ktaqamkuk (Newfoundland). As a filmmaker and visual artist, his installations have been exhibited internationally, and his animated short films have won awards internationally. White’s recent projects include animation work on Nettie Wild’s *UNINTERRUPTED* projection installation (2017), a solo show at Modern Fuel in Kingston, Ontario (2017), and an installation and performance in Amish Morrell’s *Outdoor School* group exhibition (2016). White is a European and Mi’kmaw

descendant who lives on Nexwlélexm (Bowen Island) as an uninvited guest on unceded Skwxwú7mesh territory. He is a proud father and non-regular faculty at Emily Carr University of Art + Design.

38. In *Art as Experience*, John Dewey describes perception as a balance of seeing and understanding simultaneously through action.



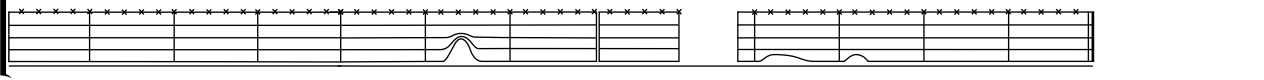
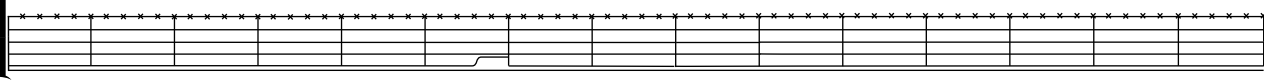
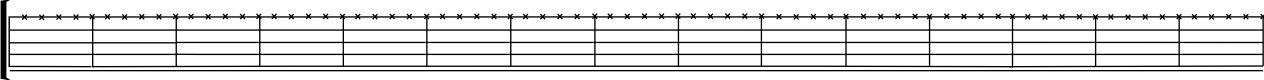
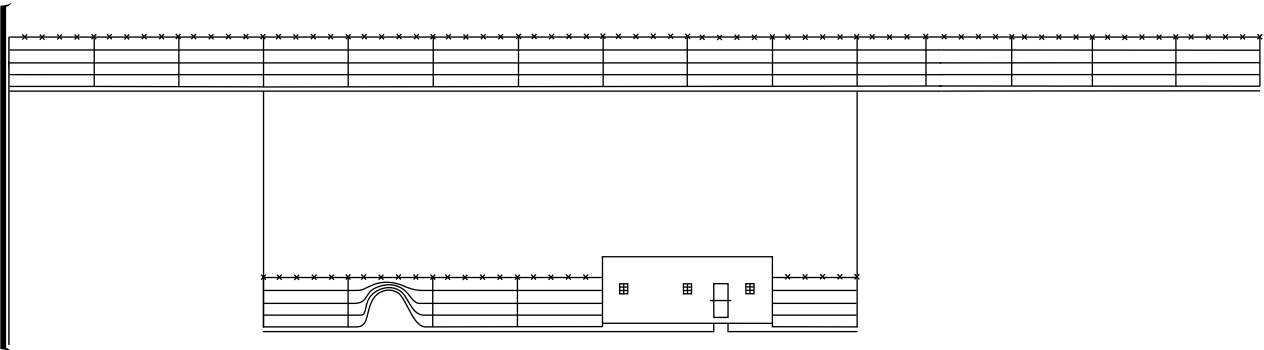
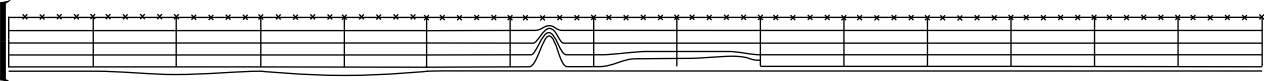
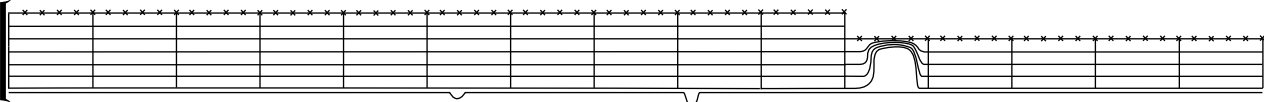
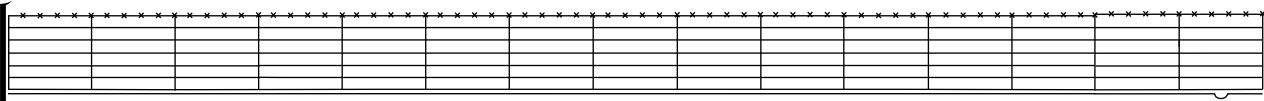
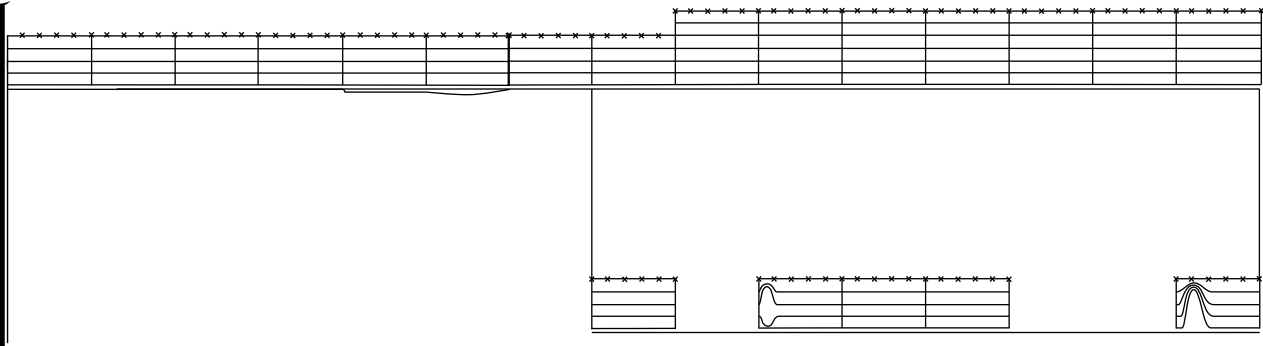
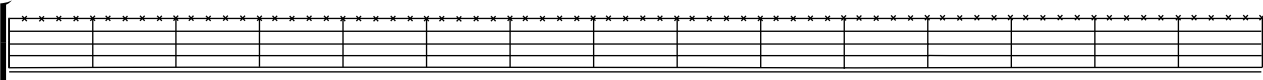
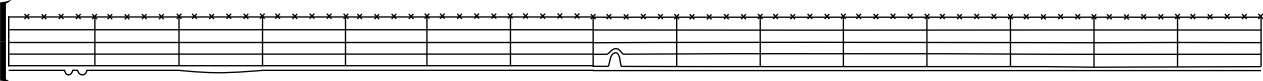
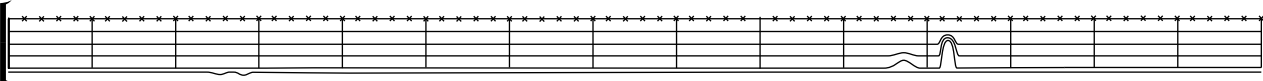
Jay White

Georgia Street Viaduct

In Lament and With Hope

*For the VACANT LOT under the Viaduct, and its FENCELINE through which
Skunks Coyotes Humans Rats and Others
seek solace and privacy*

Score by JAY WHITE (2017)



fin

The Flats

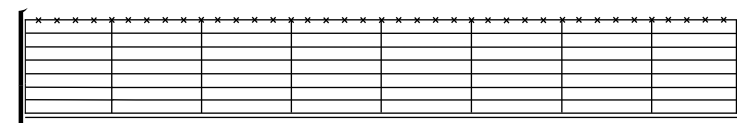
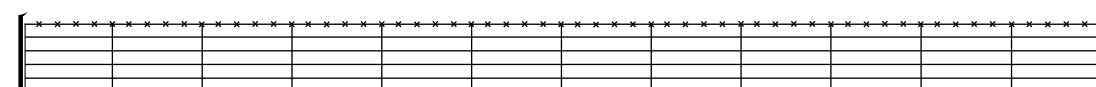
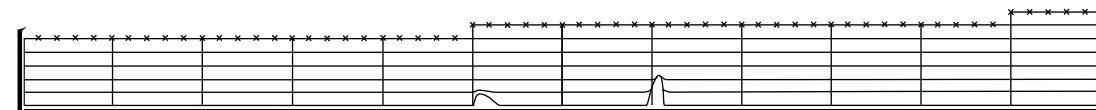
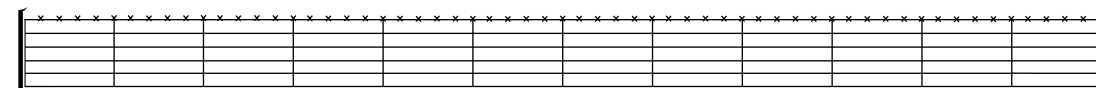
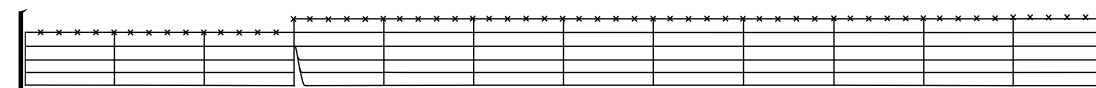
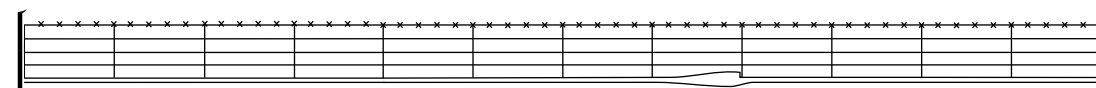
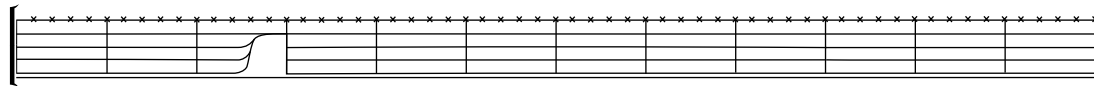
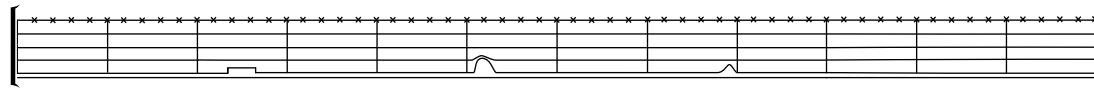
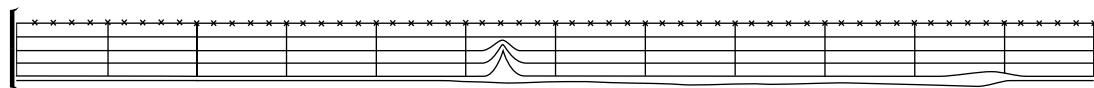
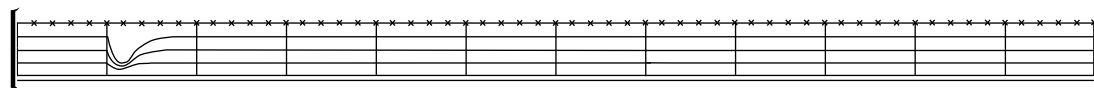
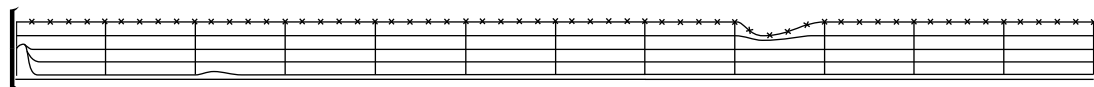
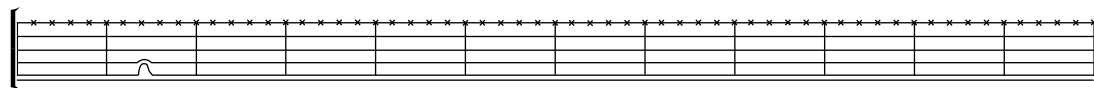
a Requiem for Desire Paths

of Skunks Coyotes Humans Rats and Others

who passed between The Great Northern Way Academic Complex

and the Pacific Central Rail Yard

Score by JAY WHITE (2015)



fin

The photographs featured on the following pages document an artwork that, in the summer of 2017, playfully reflected upon the future development of NEFC. Anchored in the creek’s east basin, *Coastal Camera Obscura* by Donald Lawrence was both a floating sculpture and an optical device. Canoeists and kayakers could paddle into the tent-like structure to experience a highly detailed reflected image of the surrounding water, foreshore, and lands beyond, which in coming years will undergo significant change. Fitted within the canvas and wood structure, a simple lens allowed light to enter, casting a real-time image, upside-down and backwards, onto a screen. With distant viaducts turned on end and the water rising above them, the elusive moving image conjured the conditions of NEFC as a place of constant flux.

Lawrence’s *Coastal Camera Obscura* is part of a larger body of work that combines his interest in the science of seeing through the exploration of pre-photography optical devices; his love of the water through kayaking; and the process of making art as a vehicle for research and experimentation. Working within the conditions of very different outdoor environments and locations, Lawrence has created underwater pinhole cameras

and numerous sculptural camera obscuras that, through a process of invention and testing in the field, have taken many different forms.

For *Kepler’s Klepper (Kayak/Camera Obscura)* (2011), Lawrence designed and sewed a black canvas “suit” to fit over top of a foldable 1960s German Klepper kayak. He was able to paddle and steer from within this rather bizarre marine cyclops, its eye the lens of the camera obscura, navigating by the projected upside-down and backward image of what lay directly ahead. *Kepler’s Klepper* towed a raft holding a video camera, which recorded Lawrence’s journey down the Tamar River in Tasmania, Australia. The resulting video, beached camera obscura, and research drawings were exhibited during the 2011 Tasmania biennale, *Ten Days on the Island*.

The performative aspect of Lawrence’s projects fits within the trajectory of the history of cameras obscura. Lawrence notes that most of these apparatuses were conceived largely for purposes of drawing and scientific observation, while others were created more to enjoy the seemingly magical projection of an image. The devices were in effect low-tech multimedia spectacles

that attracted audiences in the 19th century and well into the 20th.

Whereas *Kepler’s Klepper* was primarily a solitary immersive experience, *Coastal Camera Obscura* was a very public work that invited participation. Lawrence and a small group of kayak guides were on hand to outfit and lead interested members of the public in the paddle out to and back from where the floating sculpture was anchored. This one-on-one time allowed for meaningful experiences and exchanges. Just as the camera obscura has captured the imagination of people over time and disciplines, this project was a productive catalyst for bringing people with diverse interests together.

Donald Lawrence has a BFA from the University of Victoria (1986) and an MFA from York University (1988). He lives in Kamloops, where he teaches in the Visual Arts program at Thompson Rivers University. Through such artworks as *The Beach* (1985), *Romantic Commodities* (1993), *The Sled* (1995), *The Underwater Pinhole Photography Project* (1997–2006), *Torhamvan/Ferryland* (2005), *Kepler’s Klepper* (2011), *Quidi Vidi Camera Obscura* (2014), *George Black Camera*

Obscura (2015), and *Coastal Camera Obscura* (2017), Lawrence uses combinations of photography, sculpture, drawing, and installation to relate stories of travel, exploration, and the meeting of urban and wilderness culture. Increasingly, his particular interest in sea kayaking—which has taken him to Alaska, Maine, and Scotland’s Outer Hebrides—is brought together with a long-standing fascination with pre-photographic optical apparatuses. In addition to his studio and teaching practices, Lawrence engages in a range of publication and conference activities and has been the recipient of research grants from the BC Arts Council, Canada Council, and Social Sciences and Humanities Research Council of Canada (SSHRC). He is currently Principal Investigator of the Camera Obscura Project, a program of research that involves artists and scholars from Canada, Germany, and the Netherlands. As part of this program, Lawrence launched the Midnight Sun Camera Obscura Festival (2015) in Dawson City, Yukon. In 2018, Lawrence received the Artist of the Year Award at the Mayor’s Gala for the Arts in Kamloops.

Donald Lawrence







Krista Belle Stewart often works with archives and historical video, film, and photography, using images that, through a process of reframing, undergo shifts of meaning. Teasing out the complexity of the source material, she creates alternate narratives that allow for intimacy and coincidence.

As with *False Creek Pictorial*, featured in the following pages, many of Stewart’s projects reference the role photography plays in mediating histories, narratives, and spaces. In the work *Indian Momento* (2017), her source was a National Film Board documentary by Michel Régnier that leads viewers through the exhibition spaces of the Indians of Canada Pavilion at Expo 67. After learning that the filmic tour passes through a display of photographs that includes a portrait of her mother as a young nurse, Stewart searched for the image frame by frame. Sorting through an idyllic overview of the modern Indian in the landscape and at home, she rested upon one still that blends audience and subjects—people stand, looking at an enveloping, irregular grid of photographs, her mother’s at the top. Adding to the complexity of this context, the portrait was taken for a CBC docudrama that charts her mother’s move from Douglas Lake to Victoria, where as a young woman she trained to become the first Indigenous public health nurse in British Columbia.

Building a new narrative around these colonial depictions of Indigeneity, Stewart manipulated the freeze-frame through a duotone process to contrast red against black in a stark graphic depiction of the original. She printed the image on vinyl, and through the power of repetition created a dramatic installation that filled the grids of two side-by-side windows in the Musée d’art contemporain de Montréal. She writes:

Simulating the glow from a stained-glass window, as seen in a church, there is a reference to Catholicism and residential schools. The red light illuminating the space denotes bloodline and the violence that took place. Depending on the time of day, this red glow shifts through a chromatic array of purples, pinks and reds, casting subtle variations as it infiltrates other rooms within the exhibition. Indian Momento draws attention towards what is deeply personal while bringing the broader social context of representation and the residential school system to the fore.

False Creek Pictorial consists of two photographs relating to an archive of European settlement in and around False Creek gathered by Major James Skitt Matthews, the first City archivist. Set against a vivid red backdrop, Stewart presents a three-quarter portrait of

the boxed photograph set, its spine inscribed in gold with “False Creek Pictorial, 1791–1954, City Archives.” The archives’ website describes the compilation as a “commemorative album” that contains photographs and photographic reproductions of paintings and maps from the earliest days of European settlement to the opening of the Granville Street Bridge in 1954. Contained within Stewart’s photograph of the isolated album is the absurdity that history began when the settler arrived, exposing the colonial mindset that overwrites the 10,000 to 12,000 years that Indigenous peoples populated, travelled, and stewarded the lands and waters in and around False Creek.

The second photograph is a selfie showing Stewart holding an image that she singled out from among the other 132 photographs contained within Matthews’s set. When asked what her selection criteria were, she said it was the only photograph she could find that provided a distant view of NEFC and that she was attracted to both the landscape and the handwritten descriptive text.

These two seemingly straightforward photographs speak to Stewart’s larger practice that investigates what Indigenous art is and has been, how it has influenced the development of contemporary art,

and what authenticity means today. In her artist statement, she writes, “Tied to considerations of culture and history, my work questions the possibility for political efficacy in art. I use archival footage and print media as a starting point for my own investigations and interventions that seek to expose the politics of local ontologies. The multiple temporalities and spaces that my work engages address the complexities of representing narratives, both personal and those articulated by larger institutions.”

Working with video, photography, design, performance, ephemera, and textiles, Krista Belle Stewart approaches mediation and storytelling to unfold the interplay between personal and institutional histories. Her work has been shown at Contemporary Art Gallery, Vancouver; Mercer Union, Toronto; Musée d’art contemporain de Montréal; Plug In Institute of Contemporary Art, Winnipeg; Vancouver Art Gallery; Presentation House Gallery, North Vancouver; and Esker Foundation, Calgary. Stewart holds a BFA from Emily Carr University of Art + Design and an MFA from the Milton Avery Graduate School of the Arts at Bard College, New York. She is a member of the Upper Nicola Band of the Okanagan Nation and is currently based in Vancouver.

Krista Belle Stewart



FALSE CREEK
PICTORIAL

1791-1954

CITY ARCHIVES

Sector No. 1 and Sector of mountains at Point									
Time	Locality	Observations	Remarks	Remarks	Remarks	Remarks	Remarks	Remarks	Remarks
10:00	Point	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains
10:15	Point	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains
10:30	Point	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains
10:45	Point	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains
11:00	Point	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains
11:15	Point	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains
11:30	Point	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains
11:45	Point	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains
12:00	Point	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains	Clouds over mountains



4-1-10

Through a series of photographs, interdisciplinary artist Laiwan positions us as if standing at the intersection of Chinatown’s Keefer and Columbia Streets. Presenting past and present views from the north and south, the images reveal how this space has evolved from shoreline to roadway over a relatively short period of time. Accompanying the photographs is a series of 20 haiku poems, with words and terminology sourced and inspired by the BC government’s “Glossary of Water Quality Terms.” These pages represent a small sample of Laiwan’s research assembled under the umbrella of *Fountain: the source or origin of anything* (2014–), a multifaceted public art project that explores the metaphor of fluidity within the city’s built environment.

The first element of *Fountain* was inspired by a residency in the CBC’s analogue media archives as part of an annual program through the Vancouver Heritage Foundation and City of Vancouver that commissions work for the Wall, a public installation site at CBC Plaza. Laiwan selected a still (reproduced on the next page) from *Summer Afternoon*, a CBC production from 1956 that, against the backdrop of the old Georgia Street Viaduct (demolished in 1971), shows two boys playing on the waters of False Creek, its shores extending to the

Keefer and Columbia intersection. The 26-minute black and white film follows the antics of the two boys as they make their way through a bustling Chinatown down to the water’s edge. Laiwan went on to search for and eventually found one of the film’s playful protagonists, Chipper Mah, and together they are working toward a project that poetically investigates the trajectory of Chinatown, starting from memories of Chipper’s childhood growing up as the son of the fishmonger at Leong Shing Fish Market on Pender Street.

The second component of *Fountain* is an ongoing web project that extends Laiwan’s exploration of fluidity, bringing together oral and natural histories of nearby communities and reflecting on the changing nature of memory and archives in our digital age. It is an exploratory virtual space open to contributions and designed to create a communal flow of ideas over time.

Since 2000, Laiwan has been investigating the philosophy of phenomenology and the practice of embodiment through performance, improvisation, audio, music, and various other media, along with bodily and emotional intelligence. Recent public commissions have enabled her to focus on issues of urban

development, touching on poetic and philosophical themes related to current questions surrounding the environment and cityscape of Vancouver. One such work, *Barnacle City—The Movie*, was a mock sci-fi “tiny action” movie that was screened among regular advertising on two large LED screens at the corner of Robson and Granville Streets, the heart of what was once Cinema Row. Through oceanic metaphors organic and alive, juxtaposed with current scenes and structures of Vancouver’s skyline, *Barnacle City* visually experimented with inquisitive and imaginative possibilities for a future city or a city that once had been, that is, of a dream, of a poem, and of speculative fiction, perhaps alien.

Laiwan again reflected upon the watery zone of what would have been the foreshore of Keefer and Columbia with the launch of *Mobile Barnacle City* (April 2018), a temporary socially engaged project that programmed a converted school bus with free open salons. The program acknowledged the area as a site of ecological transformation and Chinatown as a place of historical and cultural significance that is undergoing increasing development pressure. Through conversations, activities, and presentations, the salons examined

conditions of displacement and disparity at the juncture where Chinatown and Northeast False Creek meet.

Laiwan is an interdisciplinary artist, writer, and educator with a wide-ranging practice based in poetics and philosophy. Born in Zimbabwe of Chinese parents, her family immigrated to Canada in 1977 to leave the war in Rhodesia. Her art training began at the Emily Carr Institute of Art + Design (1983), and she returned to school to receive an MFA from the School for Contemporary Arts, Simon Fraser University (1999). Recipient of numerous awards, including a recent Canada Council InterArts Research and Creation Award (2017) and Vancouver Queer Media Artist Award (2008), Laiwan serves on numerous arts juries, exhibits regularly, curates projects in Canada, the US, and Zimbabwe, is published in anthologies and journals, and is a cultural activist. Laiwan teaches in the MFA in Interdisciplinary Arts Program at Goddard College in Port Townsend, Washington (2001–). She is currently artist-in-residence with the Department of Earth, Ocean and Atmospheric Sciences at the University of British Columbia, working in collaboration with directed studies students and Dr. Tara Ivanochko toward a public art project slated for the fall of 2018.

Laiwan



*hydrologic marsh / lotic & lentic & fen /
mystery beneath our walk*



1.
*gastropod outfall
riparian zone acid
drinking one alive*

2.
*backwashing furans
oligotrophic solute
begins without thought*

3.
*temporal ocean
vapourization dissolve
feels lightening fast*



4.
*beneficial use
atmospheric deposit
muscles into skin*

5.
*diatom intake
anthropogenic uptake
precarious breath*

6.
*dispersion swallows
loading eukaryotic
systems in your eyes*

7.
*hypolimnion
profundal zone grab sample
flow within your blood*

8.
*poikilothermic
tissue base flow buffer
I hold this tightly*



9.
*bog and bay fresher
initial dilution zone
tread tenderness*

10.
*lacustrine lagoon
ovoviviparous bloom
we could not know this*



TCP: Georgia Viaduct in 1988. Anonymous photographs. Collection of local historian Keith Freeman. MUSE E
Georgia Viaduct, 2011. Photo by Keith Freeman. MUSE F. Georgia Viaduct, 2011. Photo by Lauren. All views
from the view of Kiefer and Columbia Streets.



11.
aromatic lake
homeothermic contact
pleasures awaken

12.
pelecypoda
flagellate with your two halves
to feed our desires

13.
water quality
precision limnology
pervists without us

14.
floculating
coagulate fine colloids
toward clarity

15.
ciliate to there
dinoflagellate design
morious to love you

16.
plume accuracy
diffuser palustrine slough
time shifts without us

17.
headwaters micron
dissolved organic matter
make atoms blossom



18.
maintain zooplankton
bioaccumulation
hungry and thirsty

19.
copepoda yield
oxygen demand swamp
this moment a gasp

20.
aromatic sea
ground water eutrophic load
to never, to end



TOP: North view from Kippier and Columbus Streets from Summer Afternoon, 1998. CDC Production. MCKEL & GUTYORN: North view from aerial location, 2015 & 2017. Photos by Laitani.

IMAGE: Source from Summer Afternoon, 1998, CDC Production

epilogue

*hydrologic marsh
lotic & lentic & fen
beauty resurfaces*

Gabrielle L’Hirondelle Hill is interested in the ways in which space is used, claimed, and expropriated. Posing questions of ownership and access, she considers spaces of the city as zones of contestation. Aware of how public art is vulnerable to being co-opted to serve agendas very different than her own, she makes work that resists instrumentalization. Hill speaks of what it means to be living and working on unceded Coast Salish territory and asks, “Can Indigenous artists ever make public art that doesn’t displace them?”

For *Braided Grass* (2013), Hill plaited grass growing beside a parking lot in Kamloops. Moving slowly across the hillside, her labour could be seen from the highway as a kind of durational performance. Intended for Indigenous passersby, she considered the braids as a secret signal of Native pride and Red Power, and one that acknowledged “the long relationship between our bodies and the land.”

Monument to Piazza Italia (2013) documents the evening that Hill, with the help of her electrician brother, repaired the wiring in an abandoned pocket plaza located in an industrial area of Clark Drive in Vancouver. The space was originally intended as one of commemoration to honour East Vancouver’s

Angelo Branca, a former BC Supreme Court and Court of Appeal justice who stood for decency and justice and was considered to be an advocate for the underdog.³⁹ Adding another layer of commemoration, the circular-collonaded space had also featured a pedestal with a sculpture of Christopher Columbus as a boy (a reproduction of Giulio Monteverde’s *Colombo giovinetto*, 1870). Hill reflects on the space’s evolution since its opening in 1986⁴⁰ as a site of struggle between anticolonial and pro-Columbus proponents. She writes, “After years of vandalism, the statue was removed, the lights to the plaza cut, and the water to the fountain turned off. As an abandoned site, it became a different kind of public space, where people slept, hung out, carved, and even lived. My brother and I turned the lights on for just an evening to highlight this history of struggle over space, and to honor the way the plaza was won back in many ways from a colonial narrative.”

In the following pages, Hill presents a series of posters and signs intended to control how space is used. Not unlike parking regulation signs in residential areas, her signs demarcate zones of restriction and access. Using black felt pens to delineate shapes that allow what lies beneath to come to the surface, Hill’s marks of the hand add a final frenetic layer to collages comprised

of images and text extracted from a book promoting Expo 86, as signs of resistance. In her artist statement she writes:

“*Cop Free Zones* is a project that proposes the creation of real, functioning, police-free spaces in Vancouver. This work grew out of two deeply entwined interests of mine: one, the question of how to make public art that serves the public rather than selling the city from beneath us, and two, the always unstable idea of property. I wanted to make something that would not increase the real estate value of the space it was in, in fact I wanted to make something that would decrease that value. Secondly, I wanted to acknowledge the fact that property today—who owns what space and in what way—is neither neutral, fixed, nor uncontested. I made the proposed *Cop Free Zones* roughly the size of my own apartment because I felt it was only fair that if I had access to that much police-free space, that everyone should.”

Gabrielle L’Hirondelle Hill is a Vancouver-based Cree-Métis artist and writer living on unceded Musqueam, Skwxwú7mesh, and Tsleil-Waututh territory. Her sculptures and installations perform as both an exploration of materials and an enquiry into concepts

of land, property, and economy. Hill holds a BA with honours in English and a BFA in visual art from Simon Fraser University. She is currently pursuing an MFA at California College of the Arts, San Francisco. Along with Sophie McCall, Hill edited *The Land We Are: Artists and Writers Unsettle the Politics of Reconciliation* (Winnipeg: ARP Books, 2015). Hill’s work has been exhibited at Polygon Gallery, North Vancouver; Morris and Helen Belkin Art Gallery, Gallery Gachet, grunt gallery, and Red Gate, Vancouver; Gallery 44, Toronto; SBC galerie d’art contemporain, Montreal; SOMArts, San Francisco; Sunset Terrace and TRU Gallery, Kamloops; and Get This! Gallery, Atlanta.

39. Quoted from Laara Egan, a former library technician that researched the history of the park and plaza as it appears in the article Naoibh O’Connor, “Archives: Memory Loss – Clark Drive Plaza Sits Forgotten and Neglected,” *Vancouver Courier*, October 2, 2014, <http://www.vancourier.com/news/archives-memory-loss-clark-drive-plaza-sits-forgotten-and-neglected-1.1411892>. Among other things, the article includes details of Branco’s career and mentions the plaza’s initiators, the Confratellanza Italo-Canadese (Italian-Canadian Brotherhood),

40. A string of small parks and plazas situated under the shadow of the SkyTrain were funded through a mid-1980s beautification project by the Ministry of Transportation. Maintenance was sometimes taken up by different ethnic societies that claimed the spaces for commemoration, but otherwise, TransLink is responsible for their care.

Gabrielle L’Hirondelle Hill

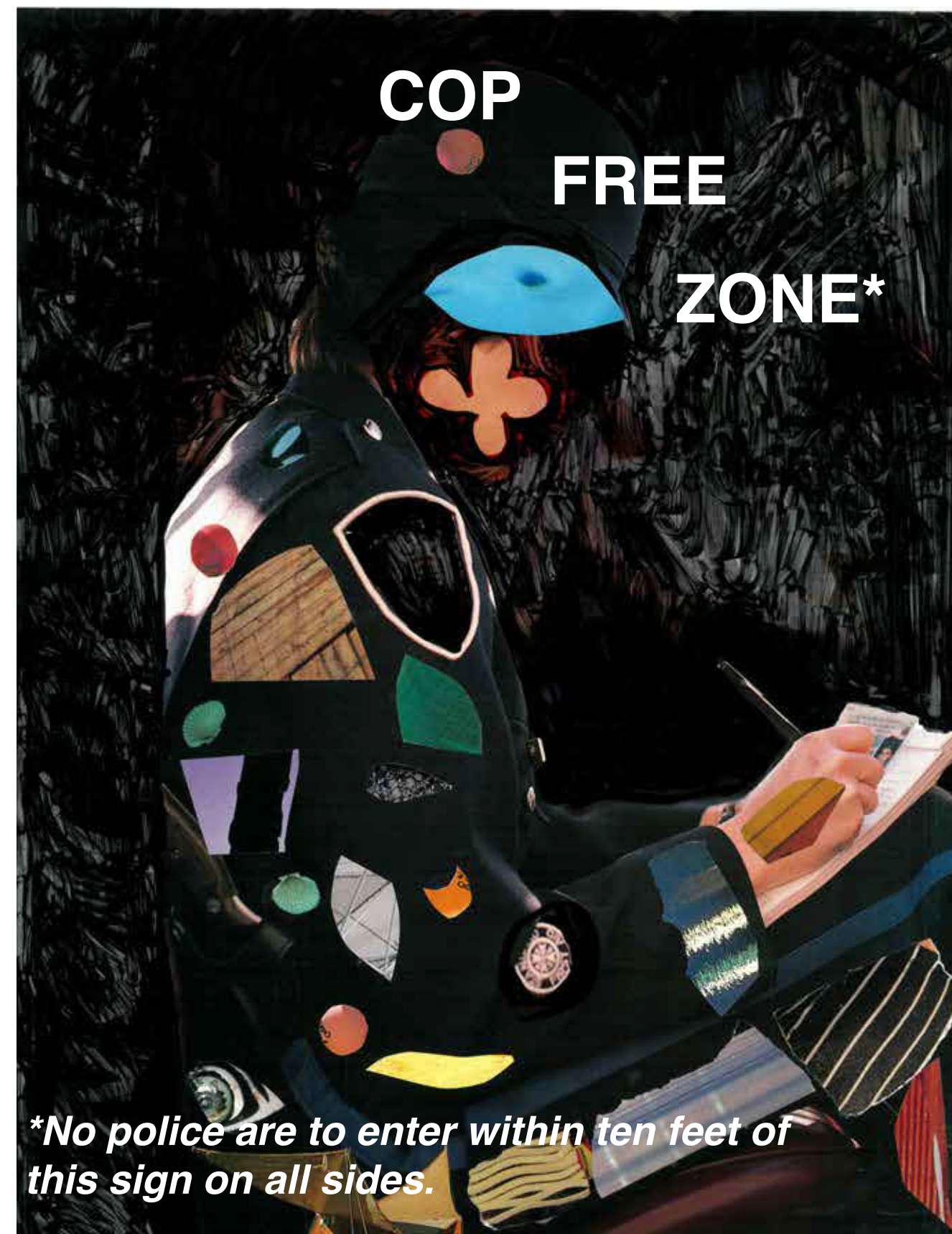
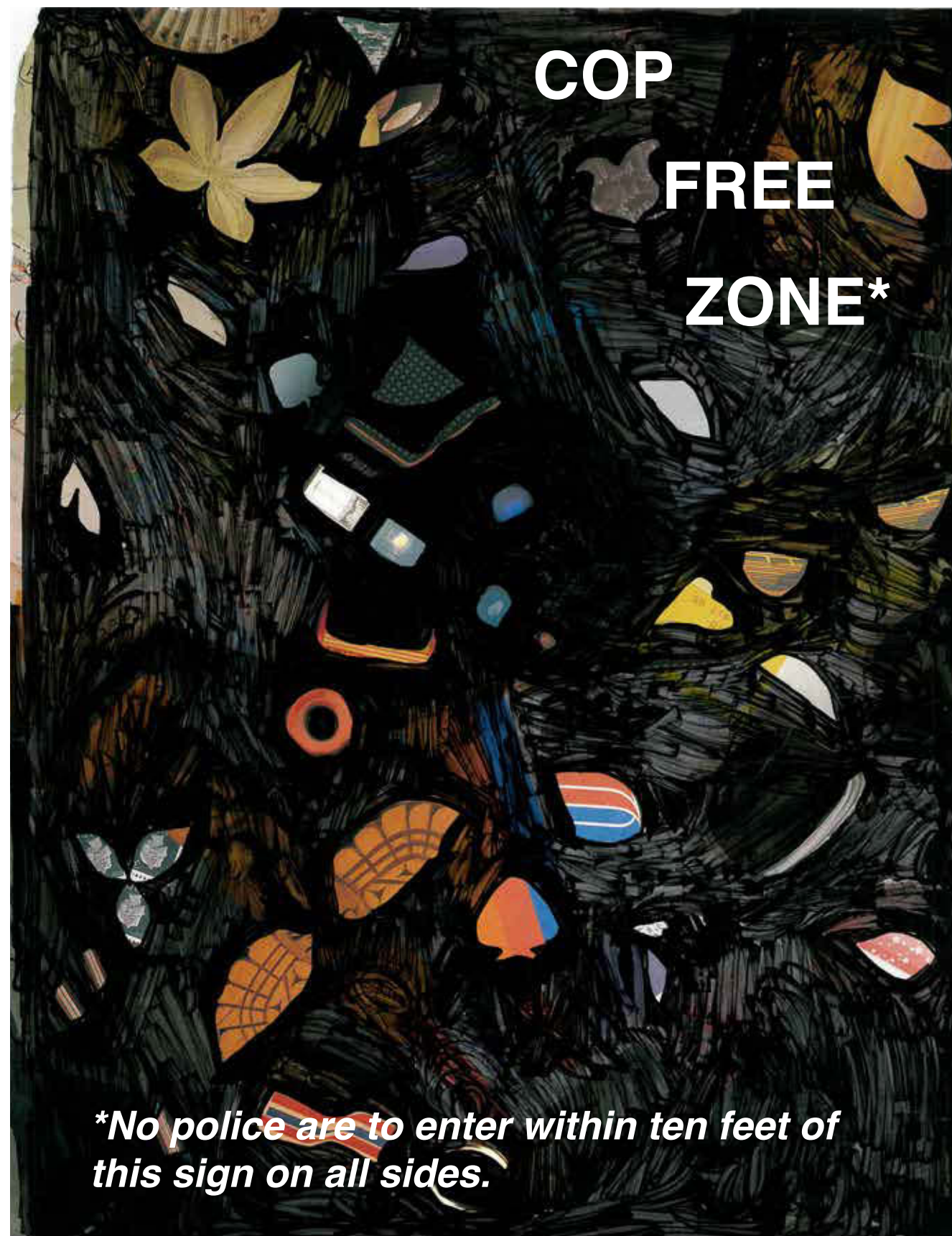


COP FREE ZONE

**No police are to enter within ten feet of this sign on all sides.*



FIRE LANE
VIOLATORS



A blue-tinted photograph of a coastal scene. In the foreground, there's a body of water reflecting the sky and clouds. To the left, there are some trees and a rocky shoreline. In the background, several tall buildings are visible, suggesting an urban or suburban setting. The sky is filled with large, white clouds. The overall mood is serene and somewhat somber due to the monochromatic blue color scheme.

Appendix

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Bibliography

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- City of Vancouver:
 - Cultural Services
 - NEFC Area Plan team
 - Public Art Committee
 - The many people who participated in open house events and focus group sessions
 - Other Sights for Artists’ Projects for framework visioning sessions
 - Those organizations who participated in conversations about the plan including grunt gallery, Access Gallery, 221A, Unit/Pitt Projects, and Centre A
 - All of the artists whose work appears in this plan, especially those featured in the Artist Pages

Photographs
All photographs of artworks were provided courtesy of the artists unless otherwise noted.

Inside front and back covers: M. Simon Levin, Glen Lowry, Henry Tsang, *Sisyphlean Cart, Maraya*, 2008-2014. Meaning “mirror of reflection” in Arabic, *Maraya* focused on the re-appearance of Vancouver’s False Creek in the Arabian desert as the Dubai Marina. The custom-designed cart was mounted with a camera and pulled along both waterfront seawall paths. Front: False Creek; back: Dubai Marina.
pp. 2–3: Christos Dikeakos, *Three Muses in Distress*, 1983-85. One of a series of panoramas of False Creek.

pp. 4–5: Norma, *Brawl*, 2010. Artspeak Gallery. Bright Light. Performance at Andy Livingston Field in NEFC that referred to riots, spectacle, sport and the mixed uses, communities and histories of the site. Photo: Blaine Campbell.
pp. 6–7: Stan Douglas, *Circa 1948*, 2014. An augmented reality app that presents a virtual tour of Hogan’s Alley and the Old Hotel Vancouver. Photo courtesy of Stan Douglas and the National Film Board of Canada.
pp. 8–9: Fiona Bowie, *Surface*, 2010. CoV. Mapping and Marking. Live 24/7 underwater video documentary of False Creek shown on LED screen at Ocean Cement and streamed live to a website.
pp. 10–11: Christos Dikeakos, *Window View, Main Street*, 2009. View of False Creek and the Olympic Village.
pp. 12–13: Extracted image from Google Earth
pp. 14–15: W. J. Moore, J. Coughlan & Sons Ship yards in False Creek destroyed by fire post fire, Aug 1916. CoV Archives. Reference code: AM54-S4-3: PAN N74. Cropped.
pp. 18–19: W. J. Moore, View of False Creek Flats east of Main Street, Aug 19, 1916. CoV Archives. Reference code: AM54-S4-3-: PAN N86. Cropped.
pp. 24–25: W. J. Moore, Southward view of downtown Vancouver from the World Building, Jun 1921. NEFC, Georgia Viaduct, G.N.R. Trestle Bridge and train station. CoV Archives. Reference code: AM54-S4-3-: PAN N221. Cropped.
p. 31: Lauren Marsden, *Hogan’s Alley Welcomes You*, 2007. Made in collaboration with the Hogan’s Alley Memorial Project.
p. 37: Cedric, Nathan, Jim Bomford, *Deadhead*, 2014. Other Sights. Vancouver Chamber choir performing *Narvaez Bay: Tidal Predictions* by Mark Timmings, co-composed with Stephen Morris amongst audience aboard *Deadhead* an immersive, floating art installation. Photo: Rachel Topham.

p. 39: Holly Schmidt, *Grow*, 2011. Other Sights. One of a series of walking dialogues investigating the Olympic Village and issues of sustainability. Photo: Nigel Laing.
p. 43: Liz Magor, *Being Hell*, 2012. Catriona Jeffries Gallery.
p. 45: Habitat 76. Conference – benefit crowds. CoV Archives. Reference code: AM1671-: 2011-130.0978. Photo: Erol H. Baykal.
p. 46: Barbara Cole, (tent), 2017.
p. 49: Holly Schmidt, *Accretion*, 2017- . Ten Different Things. Through photography, video and writing, this project documents the extraction of a slab of granite from Hardy Island, its transportation to the Mainland, and transformation once it enters public space. Photo: Nigel Laing.
p. 51: Cedric, Nathan, Jim Bomford, *Deadhead*, 2014. Other Sights. Git Hayetsk dancers performing aboard *Deadhead* as part of the *Something Beautiful at Sunset* series. Photo: Maegan Hill-Carroll.
p. 57: Justin Langlois, *Should I be Worried*, 2017. CoV, Sustainability Group and Public Art Program.
p. 59: Bik Van der Pol in collaboration with Korteknie & Stuhlmacher Architects, *Nomads in Residence / No. 19*, 2004. Beyond Leidsche Rijn, Utrecht, Netherlands.
p. 61: Ken Lum, *Vancouver Especially (A Vancouver Special scaled to its property value in 1973, then increased by 8 fold)*, 2015. 221A Gallery, Semi-Public project space. Courtesy of the artist and 221A. Photo: Dennis Ha.
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Content
Barbara Cole, Cole Projects

Design
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1. Reconnect Historic Communities

The viaduct structures, combined with the SkyTrain guideway, create a physical and visual barrier between the historic communities of Chinatown, Gastown, Strathcona, Thornton Park, Victory Square, the DTES Oppenheimer District, and the False Creek waterfront. Removal of the viaducts provides an opportunity to rethink how these communities connect to the water and each other.

2. Expand Parks and Open Space

Increase the amount of parks and open space in current plans. Removal of the viaducts and a more efficient street network (combination of Pacific and Expo Boulevards, closure of a portion of Union and Carrall Streets) results in a potential park increase of 13% (approx. 3 acres) and presents the possibility of a more coherent open space system with greater flexibility for a variety of programming opportunities. A Dunsmuir “elevated plaza” and open space on the Hogan’s Alley block may provide additional park spaces.

3. Repair the Urban Fabric

Forty years ago, buildings on the blocks between Quebec and Gore Streets were demolished to make

way for the viaduct structures. Removal of the viaducts allows for restoration of shops and services along the Main Street corridor and the mixed-use development of the two City-owned blocks.

4. Explore Housing Development and Place-making Opportunities on the City Blocks.

Utilizing a building form and development pattern consistent with the historic community of Chinatown (to the north) and the more contemporary buildings of the Creek (to the south), the City-owned blocks could generate approximately 850,000 square feet of density, potentially representing 1,000 units, including 200–300 affordable housing units, depending on the final density and unit mix. Ongoing planning must find ways to remember the historic neighbourhood of Hogan’s Alley. Building heights, density, unit mix, uses, open space patterning, and other potential public benefits will be refined through further study and consultation with the neighbouring communities.

5. Create a Vibrant Waterfront District.

Ensure that future buildout of the area creates a mixed-use entertainment, recreational, and residential district considering urban design principles such as view cone

protection and providing a strong urban edge to the new Creekside Park extension.

6. Increase Efficiency of the Street Network.

By replacing the Georgia and Dunsmuir Viaducts with a new network of at-grade streets. The replacement street network requires a bi-directional connection, suitable for essential movement of goods, especially between the Eastern Core area and downtown, and reduces traffic along Prior Street.

7. Improve Connectivity between Downtown, NEFC, and the Waterfront.

The replacement street network would retain sufficient goods movement routes to and from the downtown, maintain vehicular capacity, provide new opportunities for bus transit routing, and better integrate future development of NEFC and surrounding communities to downtown.

8. Enhance Pedestrian and Cyclist Movement.

The Dunsmuir Viaduct currently provides a direct east-west connection for cyclists between the Adanac bike route and Dunsmuir bike route through the downtown core. The future network of streets and pedestrian and

cyclist pathways would improve through the use of a ped/bike bridge or other means.

9. Develop a Fiscally Responsible Approach.

Consider the short- and long-term financial implications of redeveloping the area and ensure an equitable sharing of costs and benefits between the City, the Province, and private landowners/developers.

10. Engage Residents and Stakeholders in a Meaningful Way.

Do all of the above while consulting the public and other stakeholders in a meaningful way at all stages of the planning process including design of the engagement process.

11. Strengthen the Festival and Entertainment Function of the Area.

Acknowledge the importance of BC Place and Rogers Arena and improve access, loading, and event management plans to ensure that these facilities continue to function efficiently.

Vancouver City Council’s Guiding Principles for NEFC

“Res Artis believes the following core principles are crucial to the definition and success of any model and scale of Artist Residency. Artist Residencies are:

- Organized and provide sufficient time, space and resources
- Enablers of the creative process
- Reflective of their lexical meaning as ‘an act of dwelling in a place’
- Based on clear mutual responsibility, experimentation, exchange and dialogue
- Engaged with context by connecting the local to the global
- Crucial to the arts ecosystem
- Bridging mechanisms between different arts disciplines and non-arts sectors
- Tools for inter-cultural understanding and capacity building
- Essential professional and personal development opportunities
- Catalysts for global mobility
- Encounters with the unknown
- Profile-raising with immediate and ongoing artistic, social and economic impact
- Important contributors to cultural policy and cultural diplomacy”

See: http://www.resartis.org/en/residencies/about_residencies/definition_of_artist_residencies/)

Res Artis Core Principles for Artist Residencies



**Northeast False Creek
Public Art Plan**

**Prepared by Cole Projects
for the City of Vancouver Public Art Program**